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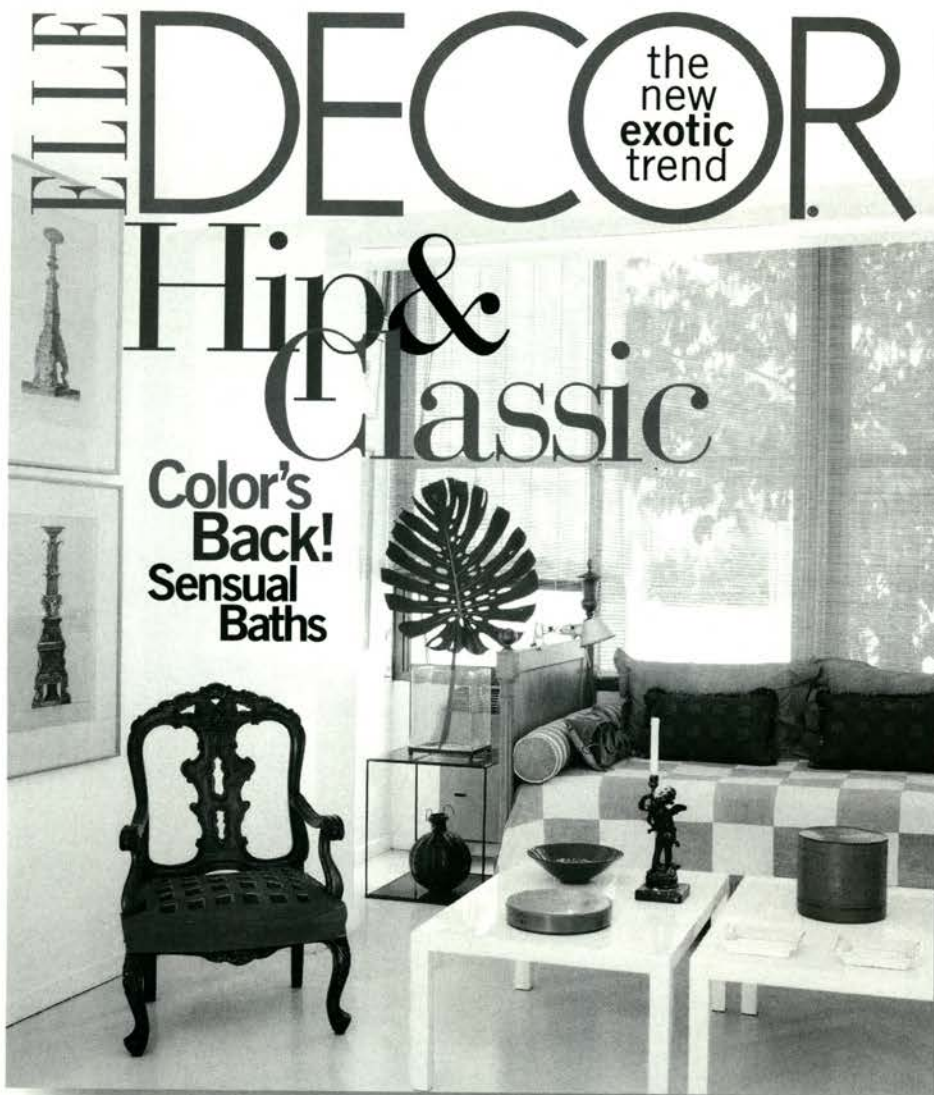
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The logo for United Artists Theatres features the words "UNITED ARTISTS" in a bold, orange, sans-serif font. To the right of "ARTISTS" is a stylized orange starburst or sunburst symbol. Below "UNITED ARTISTS" is the word "Theatres" in a smaller, orange, serif font. The background of the entire page is a dark blue and purple gradient with a film strip running diagonally across it.

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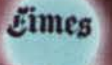
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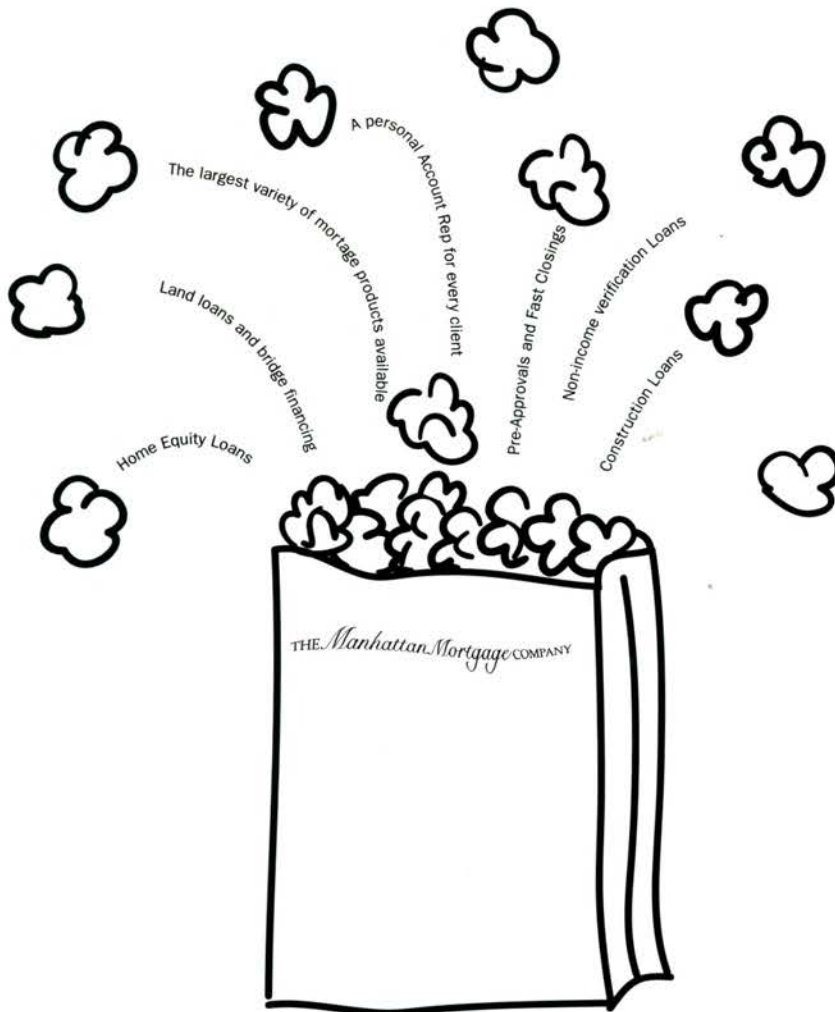
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CHAIRMAN'S MESSAGE

I am delighted to welcome you to the Seventh Annual Hamptons International Film Festival. There is an explosion in the film industry today with advances in technology and a wider, more diverse population of filmmakers. The Hamptons International Film Festival has many functions. We give voice to the visions of artists who may not otherwise have a venue to screen their work; we reward and encourage promising filmmakers; we give a hungry audience a rare opportunity to enjoy five days of non-stop films, panels, tributes, discussions and events; we reach out to an international community as we support films that address important issues of our times. Our selections represent the cutting-edge in style and content. It is our goal that all involved will walk away moved, provoked and inspired.



Pat Field

Our location in the Hamptons supports the growing film industry in New York State, as it fast becomes a major center of filmmaking. The Governor's Office for Motion Picture and Television Development has continued to pave the way for filmmakers to produce New York films, which receive global recognition.

We are sincerely grateful to all of our sponsors, without whom we could not produce this festival and successfully accomplish our mission. I want to give a special thanks to the board members, whose vision, stamina and commitment brought us this film festival, and to extend a warm welcome to our new board members who are already sharing their ideas and energy with all of us.

A festival of this quality and scope requires the collaboration of numerous individuals. We are fortunate to have the participation of many talented and dedicated staff members. Our executive director, Denise Kasell, has done an extraordinary job in providing the leadership for this year's festival and our co-directors of programming, Linda Blackaby and Lynda Hansen have shared their visions to shape this year's festival into an outstanding body of distinguished works.

We thank you, the audience, the filmmakers, the press and the Town and Village of East Hampton for helping us support the spirit of independent film.

The Hamptons International Film Festival looks forward to riding the wave of the millennium as we continue to provide filmmakers, producers and distributors with an exceptional venue to communicate their visions and craft.

Stuart Match Suna
Chairman of the Board of Directors

EXECUTIVE DIRECTOR'S MESSAGE

I feel enormously privileged to welcome you to the Seventh Annual Hamptons International Film Festival. This year we have expanded our program to offer a more complete investigation of independent film. In addition to presenting finished products, we also want to communicate that the vision of independent filmmaking is grounded in education and process. From student work to panel discussions to hands-on workshops in the video gallery to lectures on a retrospective of independent films, we invite you to explore film from various viewpoints. On the note of "viewpoint," I would like to recognize our sponsors' censorship-free commitment to the arts. Surely, this represents free speech at its purest level.



The role of the festival is complex. As theatrical exhibition streams narrow, we represent an opportunity for filmmakers to present their work to an enthusiastic audience eager for films which do not stop at entertaining. And, the films do not stop at our festival. We work to bring these films to an even wider audience by facilitating and encouraging an exchange between the filmmakers, distributors, industry professionals and the general public. As a result, many of our films will move on to widespread theatrical distribution and many more will have an extensive cable, television, web, and home-video presence worldwide.

Throughout the festival, you will hear the phrase "we celebrate the vision and spirit of the independent film." Each of us will personally take part in this celebration through the generosity and resolve of the filmmakers, who offer us an opportunity to become witness to ourselves.

The festival is a collaboration between the board, sponsors, filmmakers, our staff and volunteers. It is because of their unwavering commitment that we are able to present these provocative, passionate, uncensored observations.

If we ask ourselves "does art reflect life or life reflect art?" either way I believe art can change our lives. When you come to the festival, let it happen. Thank you for joining us.

Denise Kasell
Executive Director

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Dear Friends:

In 1999, New York State continues to flourish as the second largest and most active production region in the country. With more production facilities opening and more productions choosing New York, it's obvious that the most talented filmmakers from around the world know New York State is the place to produce films.

Since the earliest days of cinematography, New York has nurtured emerging filmmakers and has been home to many great talents of your industry. Our State prides itself on its thriving film industry and relishes the opportunity to welcome the international film community to one of the world's leading production regions. From October 20-24, 1999, this tradition continues as we rightfully turn our attention to the seminars, panels, screenings — and especially the people — that comprise the Hamptons International Film Festival.

New York loves the film industry and we have given you another reason to bring your production here — our "Guide to Sales Tax for the Film Industry." This publication outlines the tax advantages of filming in New York. It's just another way to make New York even friendlier to business and the arts.

Congratulations to all in attendance. And, if you have never made a film in New York, let me encourage you to return and explore the many reasons why our State makes the best setting for any film project. You will not find a better home for your production than the Empire State. After all, if it's in the script, it's in New York State.

Very truly yours,

A handwritten signature in cursive script that reads "George E. Pataki".

George E. Pataki
Governor

COUNTY OF SUFFOLK



OFFICE OF THE COUNTY EXECUTIVE

Dear Friends:

One of the premier events to take place in our County annually is the highly acclaimed Hamptons International Film Festival. The Festival helps showcase the works of some of the most talented independent filmmakers from around the globe, filmmakers who otherwise might not have the opportunity to have their films viewed by the public. Additionally, the Festival allows the motion picture industry to see these works as well.

The Festival also serves to place the public spotlight on the beautiful and picturesque East End of our County. This wonderful event clearly shows that the East End is the perfect venue for artistic creativity.

The Festival continues to grow each year, and I am certain that this year's event will be the finest, most well-attended ever. My most sincere best wishes go out to the filmmakers, producers, and aficionados of the art of filmmaking.

Sincerely,

A handwritten signature in cursive script that reads "Robert J. Gaffney".

Robert J. Gaffney
Suffolk County Executive



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CATHERINE H. LESTER
SUPERVISOR

GREETINGS!

In this year, the last of the millennium, the Town of East Hampton welcomes the Hamptons International Film Festival, now in its seventh consecutive year.

As in years past, the 1999 Film Festival offers residents and international and national visitors alike the chance to view dozens of important and exciting films and the opportunity to meet and listen to some of the finest talent associated with this creative industry.

When you are not busy admiring the films, I hope you will take time to explore our town and enjoy its special features. Please walk on our beaches, shop in our stores, stroll on our fishing docks in Montauk, dine in some of the finest restaurants on the eastern seaboard, and spend a night or two in one of our exceptional hotels and inns.

On behalf of the Town, I offer my congratulations to the Hamptons International Film Festival and extend a warm welcome to all participants in this unique event.

Sincerely,

Catherine H. Lester
Supervisor

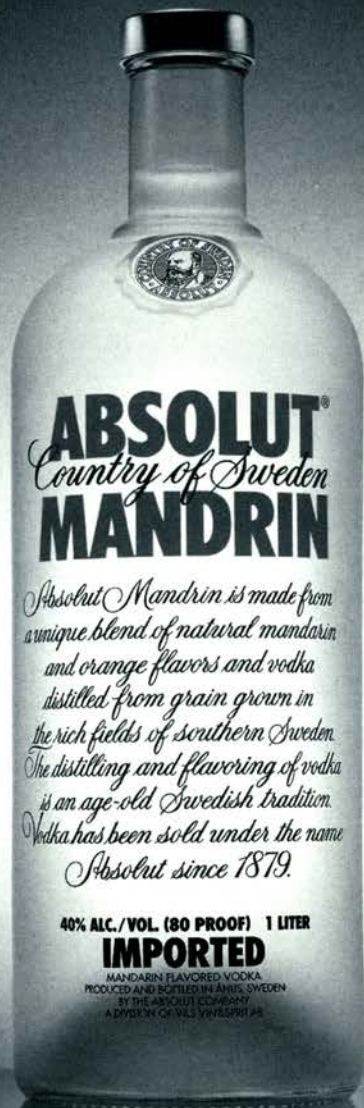
VILLAGE OF EAST HAMPTON
Settled 1648-Incorporated 1920

The arts have always been an important part of the rich history and traditions of East Hampton. This history has evolved from the famous artists and painters to the best known filmmakers of our time. The Hamptons International Film Festival celebrates the history of East Hampton and fosters our community as one of the well known homes to the great artists of today.

For the seventh year in a row it is my pleasure to welcome the Festival and all its participants to East Hampton. One of the most desirable elements of the festival is the time of year when it's held. The fall season, set apart from the hustle and bustle of the busy summer, is a wonderful time to enjoy East Hampton. The indian summer makes a visit to the beach pleasant and quite tranquil. It is certainly easier to take in a good meal at many of our fine restaurants, and all of our local businesses and facilities are open.

Congratulations to the festival for its seventh year running and welcome to all who enjoy it.

Paul F. Rickenbach, Jr.
Mayor



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From The Directors of Programming

Greetings and welcome to the Seventh Annual Hamptons International Film Festival. It is a great pleasure for us to return to this very special Festival and to have the opportunity to make our contribution as it continues to build on its already established place in the world of international cinema.

We have endeavored to shape a world-class event for all film lovers, the filmmaking community, and the industry alike – while continuing the legacy of the Hamptons as a place where the creative spirit and inquiring mind are joyously nurtured.

As we reviewed the vast array of over 1,000 works we encountered during the past nine months, we made a picture, a snapshot of some aspects of American independent cinema today in all its varied permutations: narrative and documentary works both long and short, experimental work and cross genre. This snapshot reaffirms the abundance of creative energy and individual visions that continue to emblazon the cinematic landscape.

Thus, in celebration of American independent cinema's entering its Fifth Decade, we present a program that looks at yesterday, today, and tomorrow. Dominating our selection of American films competing for the coveted Golden Starfish Awards are auteur works in the independent tradition. Not only do the films reflect the visions of the makers, but the multi-faceted talents of many of these artists who are often involved as director-screenwriter; director-actor; director-producer and sometimes even director-producer-actor-composer.

Refreshing content and bold risk-taking resonate as hallmarks of the extraordinary lineup of films that screen throughout the entire Festival, including our opening and closing night films, our spotlight series, shorts, award-winning student films, and finally the wide diversity of international and American films prominently featured in our World Cinema section.

In looking back at American independent cinema over the past forty years, we present American Independent Film: Four Decades Revisited, a special program of forty years of American independence beginning with the Sixties. Four seminal indie works, one from each decade, will be introduced by prominent filmmakers and producers of the Nineties. We have asked Steve Buscemi, Gill Holland, Barry Sonnenfeld and Christine Vachon to each select and introduce a film that inspired or informed their work or best captured the tenor of the era in which it was made. The binding fabric for the program is a tapestry of eight posters with text reflecting each of the four decades and their high points. The posters will hang in the UA theatre lobby for the duration of the Festival.

In keeping with the wave of new technologies we are introducing a state-of-the-art digital projection system in two of our theatres. Also new this year is The Gallery at Guild Hall where programmers Jeremiah Newton and Maria Marewski have curated programs using new technologies for the expanded small screen.

This Festival is truly a team effort; the extraordinary dedication demonstrated by the HIFF staff served to make this year's Festival a reality. We particularly want to thank our programming consultants: Mark Taylor of Film Arts Foundation for curating the Festival's four programs of shorts; Zanne Lexow of Film 4 Kids, for curating programs for families, kids and young adults; Maria Marewski for her curatorial program at The Gallery, and last but not least, Jeremiah Newton, organizer of the juried undergraduate and graduate competition, for his generosity and spirited, long-standing commitment to the Hamptons International Film Festival.

We cannot close without noting our deep gratitude to Executive Director Denise Kasell and to the Festival's Board of Directors for their faith in and support of our work. We could not have done it without them.

We wish all of you a richly rewarding and all-encompassing experience. Enjoy!

Linda Blackaby and Lynda A. Hansen

Co-Directors of Programming



Lynda A. Hansen



Linda Blackaby



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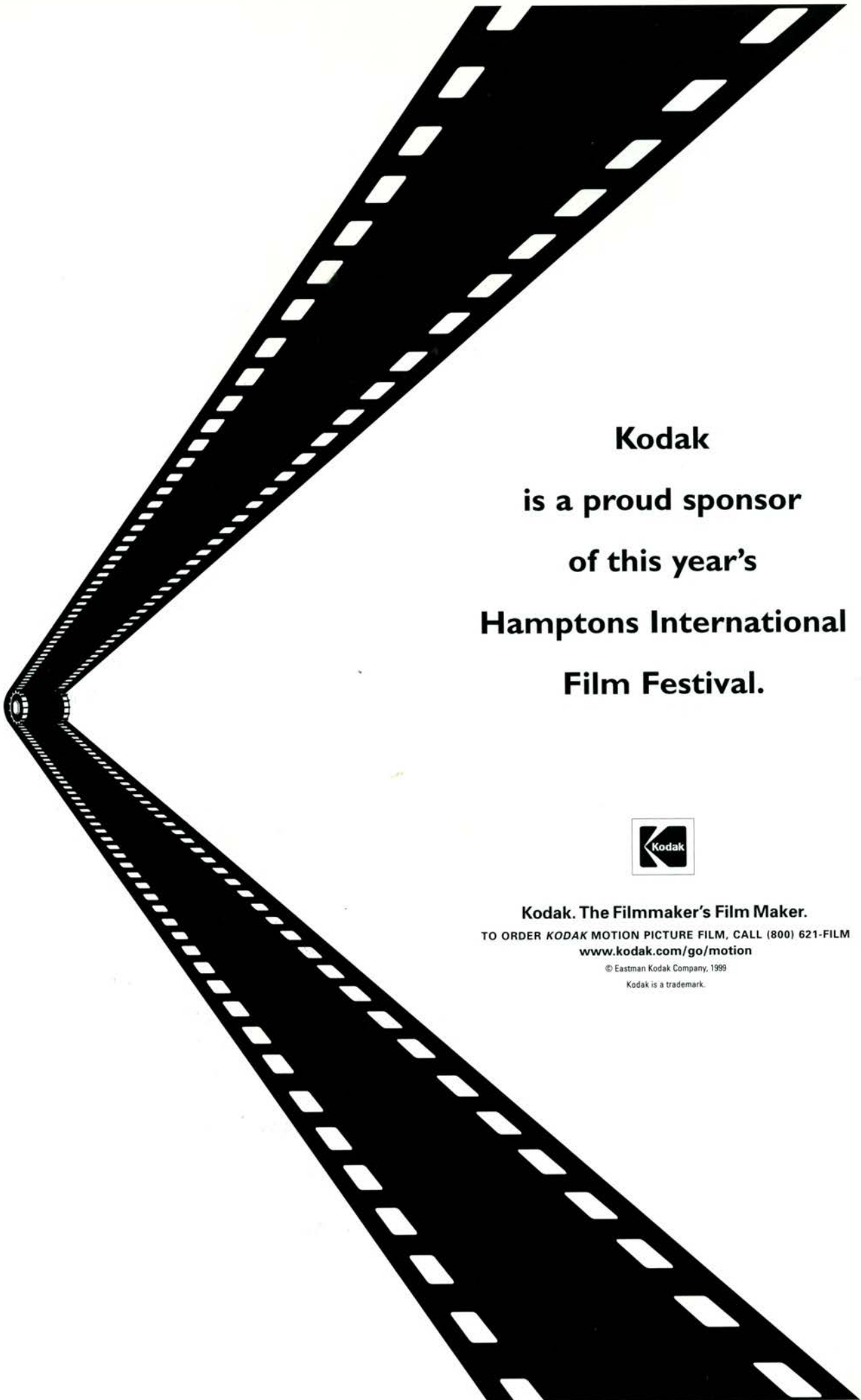
USA., 1999, 101 min.

Paramount Classics, New York Premiere

Producers Marc Frydman, James Spies, Screenwriter Rod Lurie, Director of Photography Frank Perl, Editor Alan Roberts, Production Designer W. Brook Wheeler, Music Lawrence Nash Groupe, Principal Cast Kevin Pollak, Timothy Hutton, Sheryl Lee Ralph

What thoughts and feelings race through the mind of a President who finds himself in a global crisis, who knows that his decisions will leave their mark on history and determine the fates of millions? What is it like to know that one's solitary actions, made with little time to sort through all the conflicting information and emotions, will have lasting global consequences? These are just some of the questions raised by Rod Lurie's provocative and spellbinding political thriller, *DETERRENCE*. Among the film's many surprises is the fact that its monumental drama is set not in the Oval Office but in Marty's Roadside Diner, a modest coffee shop in Colorado, where President Walter Emerson and his aides are stranded during a blizzard. It is 2008 and American troops are gathered in Asia, where China is on the verge of attacking Japan. At the same time, Iraq launches a surprise attack against Kuwait and is ready to launch chemical and biological weapons against Israel, Greece, and Turkey. Without sufficient military forces available, the President faces the ultimate decision — whether to escalate the crisis into all-out nuclear war. As an unproven leader who finds himself increasingly alienated from his friends, advisers, and family, Kevin Pollak gives a memorable performance charged with quiet intensity. Although the situation is momentous, the power of *Deterrence* comes from its intimacy, from its deeply human drama. Set entirely in a single location and unfolding in real time, *DETERRENCE* shares with *TWELVE ANGRY MEN* an ability to explore its grand themes in the most personal terms.

Rod Lurie, formerly a film critic at Los Angeles Magazine and WABC radio, is making his debut as writer and director with DETERRENCE.



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MUSIC OF THE HEART

Wes Craven

USA, 1999, 124 minutes

Miramax Films

Executive Producers Bob Weinstein, Harvey Weinstein, Amy Slotnick, *Producers* Marianne Maddalena, Walter Scheuer, Allan Miller, Susan Kaplan, *Screenplay* Pamela Gray, *Cinematographer* Peter Deming, A.S.C. *Editors* Patrick Lussier, Gregg Featherman, *Production Designer* Bruce Miller, *Sound* Michael Barosky, C.A.S. *Music* Mason Daring, *Principal Cast* Meryl Streep, Aidan Quinn, Angela Bassett, Gloria Estefan, Jane Leeves, Kieran Culkin, Jay O. Sanders

MUSIC OF THE HEART is the inspirational true story of a woman who, once she learned to believe in herself, was able to give countless children a beautiful gift; she proved to them that they could accomplish anything. Roberta Guapari's (Meryl Streep) world crashed down around her when her husband walked out on her and their two young children. Like women before her, Roberta sacrificed her career because it was not compatible with her husband's career. He was in the Navy and they moved around so often that she was simply unable to maintain a job. Following their separation, she vowed to live by her own set of rules; she would not permit anyone to define who she was or what she was capable of accomplishing. Roberta left the security of her small hometown and moved to one of America's toughest neighborhoods, East Harlem. She wanted to finally have the opportunity to teach the violin. She didn't have extensive experience to offer the school; she had talent, determination and violins. At first, the kids, the parents, and the principal (Angela Bassett) were skeptical. But, Roberta taught with such passion that it was infectious and soon her young violinists were manifesting incredible results — they were making beautiful, sophisticated music. The children proved to be dedicated, bright, and disciplined young musicians. Each year, more children competed to win a slot in Roberta's classroom and, each year, Roberta discovered the brilliance and potential that lay within the souls of her young students. Despite her successes, after 10 years of teaching, the school board decided to cancel her funding. With the support of her friends and the community, she set out to do what no one else dared. Roberta fought back.

Wes Craven is best known as the creator of such imaginative horror films as the LAST HOUSE ON THE LEFT, A NIGHTMARE ON ELM STREET and SCREAM. His first novel, The Fountain Society, has just been published by Simon and Schuster.

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I'LL TAKE YOU THERE

Adrienne Shelly

USA, 1999, 85 min.

East Coast Premiere

Producer Jim Stark, Screenwriter Adrienne Shelly, Director of Photography Vanja Cernjul, Editor Duncan Pettigrew, Music Andrew Hollander, Principal Cast Ally Sheedy, Reg Rogers, Lara Harris, John Pyper-Ferguson, Alice Drummond, Alan North, Adrienne Shelly, Lawrence Nathanson, Stephen Gevedon, Ben Vereen

Real estate agent Bill (Reg Rogers) is taking his divorce badly. His sister Lucy (writer-director Adrienne Shelly) tries to help by setting up a blind date, but her choice, ultimate free spirit Bernice "CeeCee" Claybarn (Ally Sheedy) is exactly what poor Bill doesn't need... Or does he? Hitting the road in Bernice's vintage pink whale of a car, they make a pilgrimage to the rural home of her energetic grandmother (Alice Drummond) and ex-vaudevillian suitor (Alan North), a journey which inspires Bill to confront his spouse and her new lover. While Shelly's debut feature, *SUDDEN MANHATTAN*, was compared to the films of Woody Allen, David Lynch and Hal Hartley (with whom she's worked), *I'LL TAKE YOU THERE* is something else altogether, a completely original and ingeniously sustained riff on the comic possibilities of life's disappointments, employing word games, armed robbery, tuba solos and a vintage pistol (that's Ben Vereen as the shop clerk) in a quirky and endearing stew.

— Eddie Cockrell

Adrienne Shelly, a Queens, N.Y., native, made her initial mark as an actress in THE UNBELIEVABLE TRUTH (1990) and TRUST (1990), both written and directed by Hal Hartley. Since then she has appeared in many films including BIG GIRLS DON'T CRY... THEY GET EVEN (AKA STEPKIDS) (1991), HOLD ME, THRILL ME, KISS ME (1992), HEXED (1993), SLEEPING WITH STRANGERS (1994), THE REGULARS (1997), and WRESTLING WITH ALLIGATORS (1998). Her films as writer-director include the shorts URBAN LEGEND (1994) and LOIS LIVES A LITTLE (1997) as well as the 1997 feature SUDDEN MANHATTAN.

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starring

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Miou Miou

Marthe Keller



WOMEN

Luis Galvão Teles

Belgium/France/Luxembourg/Portugal/Spain/Switzerland, 1997, 93 min.

WinStar Cinema, East Coast Premiere

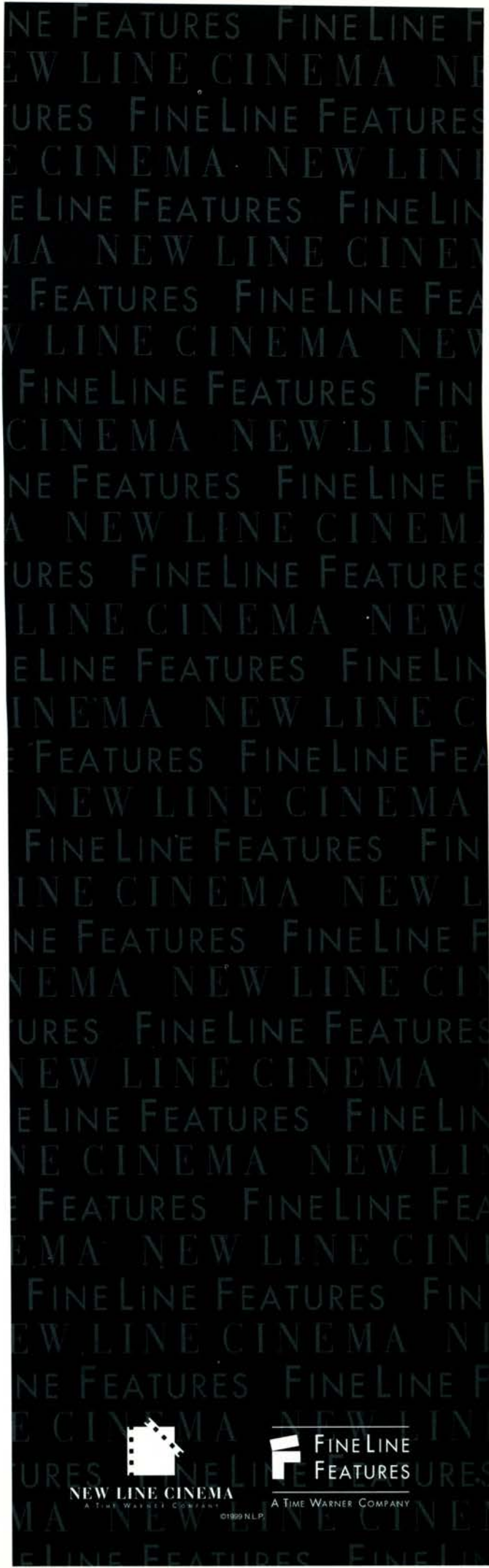
Producer Jani Thiltges, Screenwriters Luis Galvão Teles, Don Bohlinger, Director of Photography Alfredo Mayo, Editor Regina Bärtschi, Music Alejandro Massó, Principal Cast Carmen Maura, Miou-Miou, Marisa Berenson, Guesch Patti, Marthe Keller, Joaquim de Almeida

In this sparkling drama about five over-40 women, Linda (Carmen Maura) is a TV journalist preparing a program about what women her age want. For research, she videotapes her friends, the university professor Eva (Miou-Miou), the successful beautician Chloé (Marisa Berenson), the brassy performer Branca (Guesch Patti), and the introspective caterer Barbara (Marthe Keller). The confessional clips begin to resonate, as each woman discovers something new in her own life and in those close to her. Featuring gorgeous locations and a veritable who's who of international actresses, Luxembourg's official 1998 Foreign Film Oscar entry is a bittersweet triumph of mood and insight.

— Eddie Cockrell

Luis Galvão Teles was born in Portugal. He earned a law degree before studying filmmaking in Paris. In 1972 his short film BESTIAIRE received Honorable Mention at the Bergamo International Film Festival. His debut feature, A CONFEDERAÇÃO, won the Grand Prize at the 1978 festival in Figueira da Foz. His other films include the enduring IS LIFE BEAUTIFUL? (1982) and FAMILY PORTRAIT (1991).

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TUMBLEWEEDS

Gavin O'Connor

USA, 1999, 100 min.

Fine Line Features, East Coast Premiere

Producer Greg O'Connor, Screenwriters Gavin O'Connor, Angela Shelton, Director of Photography Dan Stoloff, Editor John Gilroy, Production Designer Bruce Eric Holtshousen, Music David Mansfield, Principal Cast Janet McTeer, Kimberly J. Brown, Jay O'Sanders, Lois Smith, Laurel Holloman, Michael J. Pollard, Noah Emmerich

Just as Janet McTeer's fiery, passionate, and strong-willed stage portrayal of Nora in the 1997 Broadway production of *A DOLL'S HOUSE* amazed audiences, so will her vibrant performance in Gavin O'Connor's road movie *TUMBLEWEEDS*. Filmed with the immediacy and intimacy of a documentary, O'Connor's emotionally charged film follows the unpredictable journey of an unusual mother-daughter pair. The mother, Mary Jo (McTeer) is like an overgrown adolescent — brash, flirtatious and immature. Her twelve-year-old daughter, Ava (Kimberley Brown), is wise beyond her years, frequently playing the parent to her good-hearted but misguided mother. The adaptable Ava has grown used to the familiar cry, "Pack your things — we're movin'," whenever Mary Jo is ready to flee yet another abusive relationship. Based on co-writer Angela Shelton's childhood memoirs, *TUMBLEWEEDS* is a heartfelt labor of love. The brothers Greg and Gavin O'Connor made the movie on a shoestring budget, filming on the run during a grueling 24-day shoot that followed Mary Jo and Ava's odyssey from the Deep South to San Diego. The cast and crew were clearly inspired by these conditions and by the intensity of Shelton's story, because they have created a fresh, spontaneous drama that depicts both a daughter and her mother coming of age.

Janet McTeer won a Tony Award for her stunningly modern interpretation of Nora in A DOLL'S HOUSE, a role she originated in London. McTeer has starred in such British television productions as PORTRAIT OF A MARRIAGE, 102 BOULEVARD HAUSSMAN, and PRECIOUS BANE, and numerous West End plays including UNCLE VANYA and THE GRACE OF MARY TRAVERSE, both of which earned her Olivier Awards. TUMBLEWEEDS is her first starring role in an American film.

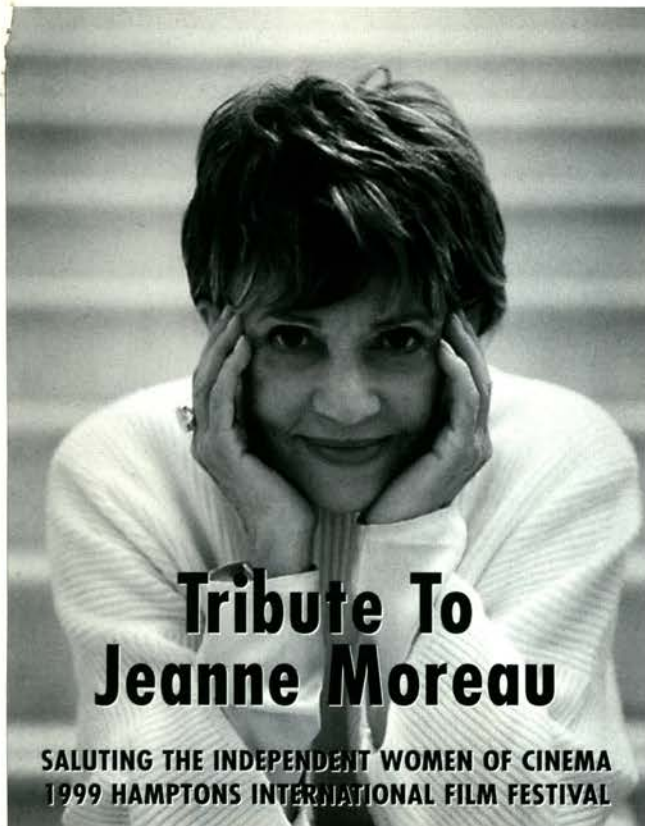
Gavin O'Connor wrote and directed the short film AMERICAN STANDOFF (1994). He wrote, produced, and starred in the Off Off Broadway play RUMBLINGS OF A ROMANCE RENAISSANCE (1997). Collaborating with his twin brother Gregory, Gavin is making his feature debut with TUMBLEWEEDS.



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WOMEN PORTRAYED IN INDEPENDENT CINEMA DEMONSTRATE RISK, diversity, defiance and unconventionality. These are the qualities that also constitute the artistry of cutting-edge independent films. This year, the festival salutes the Women in Independent Cinema and honors the actress that epitomizes that independent spirit: Jeanne Moreau.

In 1957, Francois Truffaut made a plea on behalf of Jeanne Moreau, a popular stage actress and B-cinema moll he had long admired: "[She is] the greatest sweetheart in French cinema. While gangsters...kill each other, she dances in a tutu in a circus, is tortured by a sadist and makes her way through bursts of submachine-gun fire, with thoughts only of love. With trembling lips, wild hair, she ignores what others call 'morals' and lives by and for love. Messieurs...give her a real part and we will have a great film."

Thankfully, Louis Malle took Truffaut's advice and launched Moreau as the self-assured sensualist of The New Wave. She starred in Malle's first two feature films, *THE ELEVATOR TO THE GALLOWS* (*ASCENSEUR POUR L'ECHAFAUD*) (1958) and *THE LOVERS* (*LES AMANTS*) (1959), the second film shocking audiences with its candid portrayal of a bored housewife who abandons her family for a young lover. Thereafter, Moreau became an international star known for her fiercely independent portraits of women. 102 feature films later (including twenty in the 1990's), Moreau continues to grace us with her tantalizing, enigmatic presence.

Born in Paris (her Anglo-Irish mother was a teenage dancer at the Folies-Bergere), Moreau enrolled at eighteen in the Conservatoire National d'Art Dramatique. Her father, a bistro proprietor, believed that acting was on a par

with prostitution and welcomed the news by slapping her. "Yet even as a child, I used to sneak off to the theater" Moreau said. "My father wouldn't have allowed it; he didn't even like me to read books. I sat...in the dark watching all these people on the stage. I got so excited. I thought that I was not destined to be in the dark; my vocation was to be in the light...and escape that darkness that most people have to live in." At the age of nineteen, Moreau joined Comedie-Francoise and went on to work with several experimental theaters. While she made her screen debut in Jean Stelli's *LAST LOVE* (1949) and began starring in pulpier crime films, she spent the 1950's becoming one of France's leading stage actresses. In 1956, Peter Brooks cast her as a sizzling Maggie in *CAT ON A HOT TIN ROOF*, and Louis Malle, entranced, began the collaboration that made her an international screen star. But it was in *JULES ET JIM* (1961), that Moreau astonished the film world as Catherine, a tragically liberated femme fatale.

Moreau's screen career was built on an intense collaboration with male directors — she teamed with not only Malle and Truffaut, but with Welles, Buñuel, Antonioni, Kazan, Jean Renoir, Joseph Losey, Jacques Demy, Roger Vadim, and Tony Richardson. Truffaut described her to Hitchcock as "...willing to give a fast or slow performance, to be funny or sad, serious or zany...And in case of disaster, she stands by the captain of the ship..."

Over the next two decades, Moreau worked with Carlos Diegues, Marguerite Duras, Andre Techine, and R. W. Fassbinder. Encouraged by Welles, she made her directorial and writing debut in 1975 with *Lumiere*, a critically praised portrayal of four women. 1978 saw her repeat as writer/director with Simone Signoret cast in *THE ADOLESCENT* (*L'ADOLESCENTE*), a semi-autobiographical tale of a Parisian girl. In 1983, she directed a biography, *PORTRAIT OF LILLIAN GISH*. In the 1990s she has continued to mix sexuality, intelligence and mystery for directors such as Wim Wenders and Luc Bresson. Aptly, it was her sensual voice-over that led us through Jean-Jacques Annaud's film version of Duras' autobiography of inexplicable desire, *THE LOVER*. In summation of her work, Roger Ebert declared, "Moreau has been a treasure...an imperious free spirit who decides what's to be done, and makes it happen."

In 1993, Moreau founded the Equinoxe Association to support independent European and American screenwriters, directors and producers through workshops that allow creative talents to come together and develop new visions. The HIFF is proud to honor Jeanne Moreau as we salute the Women in Independent Cinema. The festival will present a selection of Ms. Moreau's films and those of Equinoxe Association. — Aslihan Coker and Scott Meserve

This essay draws in large part on "Jeanne Moreau," by Joshua Siegel of The Museum of Modern Art Film & Video Department, copyright 1994, and in part on "Truffaut: A Biography," Antoine de Baecque and Serge Toubiana.

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RICHARD ABRAMOWITZ



Richard Abramowitz has long been an important strategist in film marketing and distribution. While at Cinecom Entertainment, he designed and implemented theatrical releases of such films as Merchant Ivory's Academy Award winning *A ROOM WITH A VIEW*, John Sayles' *THE BROTHER FROM ANOTHER PLANET* and *MATEWAN*, and Jonathan

Demme's *STOP MAKING SENSE* and *SWIMMING TO CAMBODIA*. As President of RKO Pictures, he released such pictures as Nick Gomez's *LAWS OF GRAVITY*. With his own Green Valley Films, he distributed Academy Award nominee *MANDELA*, Nick Broomfield's *HEIDI FLEISS: HOLLYWOOD MADAM*, and Spike Lee's Academy Award nominated *4 LITTLE GIRLS* and produced *WIGSTOCK: THE MOVIE*, *RIPE*, and *RACE*. Mr. Abramowitz currently heads Stratosphere Entertainment, an independent film distribution company.

TED DEMME

Director/producer Ted Demme is currently in pre-production on *BLOW*, starring Johnny Depp. Demme's previous film, *LIFE*, starred Eddie Murphy and Martin Lawrence. His other directing credits include *WHO'S THE MAN*, *THE REF* (with Kevin Spacey, Denis Leary and Judy Davis); *BEAUTIFUL GIRLS* (with Natalie Portman, Uma Thurman, Rosie O'Donnell, Matt Dillon, Mira Sorvino and Timothy Hutton) and *MONUMENT AVE.* (starring Denis Leary, Famke Janssen, Martin Sheen and Billy Crudup). Demme also directed the pilot episode of FOX Television's series *ACTION* starring Jay Mohr and Ileana Douglas. In 1994, Demme co-founded Spanky Pictures with producing partner Joel Stillerman. Spanky Pictures has produced *MONUMENT AVE.*, *ROUNDERS*, *LESSON BEFORE DYING* and upcoming release *TUMBLEWEEDS*.

SPALDING GRAY



Spalding Gray, a writer, actor and performer, has created a series of eighteen monologues which have been performed throughout the United States, Europe and Australia, including: *GRAY'S ANATOMY*; and the Obie Award-winning, *SWIMMING TO CAMBODIA*. Gray's appearances on and off-Broadway include Wilder's *OUR TOWN*; Sam Shepard's *TOOTH OF CRIME*. Gray co-founded the Wooster

Group, where he wrote and performed *THREE PLACES IN RHODE ISLAND*. His film credits include: *THE KILLING FIELDS*, *SWIMMING TO CAMBODIA*, *TRUE STORIES*, *CLARA'S HEART*; *REACHES*, *THE PICKLE*, *KING OF THE HILL*, *THE PAPER*, *THE TOOLSHED*, *BEYOND RANGOON* and *DIABOLIQUE*; and television appearances for HBO include *TERRORS OF PLEASURE*, *THE IMAGE* and *ZELDA*. Gray has written a collection of monologues and the novel *Impossible Vacation*.

LYNN HOLST



Lynn Holst is currently Senior VP for Development for Hallmark Entertainment, which is responsible for such internationally acclaimed productions as *GULLIVER'S TRAVELS*, *MOBY DICK*, *MERLIN* and *THE ODYSSEY*. She independently produced a first feature, *SPARK*, by Garrett Williams and previously was VP of Development for

American Playhouse. She began her career as literary manager and dramaturg for Joseph Papp at the New York Shakespeare Festival, producing the poetry and reading series, *Language/Theater*. Ms. Holst has served as Literary Director of New Dramatists, and as jurist at the Sundance Film Festival and Latin American Film Awards. She is an elected board member of New York Women in Film and Television, and a founding board member of *Literary Managers and Dramaturgs of America*.

LYDIA DEAN PILCHER



Lydia Dean Pilcher recently produced *JESUS' SON* directed by Alison MacLean and *CRADLE WILL ROCK* directed by Tim Robbins. Pilcher's producer credits include: *CHINESE BOX* directed by Wayne Wang with Gong Li and Jeremy Irons, *Kama Sutra* and *THE PEREZ FAMILY* with Anjelica Huston and Marisa Tomei, both films directed by Mira Nair. She also pro-

duced *PETS OR MEAT: THE RETURN TO FLINT* directed by Michael Moore and *MY NEW GUN* directed by Stacy Cochran. After receiving her MFA at NYU Film School, Ms. Pilcher began her career making documentaries and working on feature films. Pilcher directed the documentary films *RENO FINDS HER MOM*, executive produced by Lily Tomlin; *KIAI! WOMEN AND SELF-DEFENSE*; and *LOUDER THAN OUR WORDS: WOMEN AND CIVIL DISOBEDIENCE*.

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24 NIGHTS

Kieran Turner

USA, 1999, 97 min.

Producer Kieran Turner, Screenwriter Kieran Turner, Director of Photography Scott Barnard, Editor Rachel Chancey, Principal Cast Kevin Isola, Aida Turturro, Stephen Mailer, David Burtka, Mary Louise Wilson

"Yes, Virginia, Santa Claus *does* do adults." So believes the otherwise cynical Jonathan, a 24-year-old New Yorker whose traumatic childhood has left him, paradoxically, with an unwavering belief in the existence of Santa. Sharing a cramped apartment with his overbearing sister and her dim-witted underwear-model husband, Jonathan beseeches Santa: "Find me my dream man and send him to me." Is his dream man naïve, good-natured Toby, fresh from Arkansas, or Toby's jealous boyfriend, a would-be psychologist who can barely control his emotions? Sweetening this arsenic-laced portrait of a post-nuclear family with a dollop of old-fashioned romance, first-time director Turner may have created a new genre — the gay Christmas movie. Made with little money but loads of wit, *24 Nights* is a decidedly offbeat comedy about a group of memorably manic New Yorkers.

— Mark Taylor

A former child actor, Kiernan Turner appeared in nearly 100 commercials and TV shows before studying film and radio at New York University. 24 NIGHTS is his debut as director, writer, and producer.

Playing with SUNDAY AFTERNOON.

For a complete description of short films, see pages 89-99.



BOBBY G. CAN'T SWIM...

John-Luke Montias

USA, 1999, 90 min.

North American Premiere

Producers Gill Holland, Michiel Pilgram, Screenwriter John-Luke Montias, Director of Photography George Gibson, Editor Michiel Pilgram, Principal Cast John-Luke Montias, Susan Mitchell, Paul Maged, Andrew Rein, Michael Gnat, Vincent Vega, Norman Milton, Donna Sonkin

This scrappy genre exercise, the stylistic antithesis of Nick Gomez's sublime *ILLTOWN*, starts conventionally but delivers a fresh, pungent spin on the beautiful loser in the drug-fuelled urban tragedy. Bobby G. (writer-director-actor John-Luke Montias) is maybe the worst dealer in New York City, trading fixes for vintage bowling balls and slouching around like a whipped punk. But a trio of hangdog suburban squares love him, and it's when he sets up a complex deal for them involving his henpecked pal Coco (Vincent Vega) and one angry-looking dealer that things begin to seriously unravel. Susan Mitchell delivers a heartbreaking performance as Bobby's girl, who dreams of chucking it all for a return to Puerto Rico. Hey, it's natural to ask, what's the G. stand for? Gritty. Grungy. Gripping. And very, very Good.

— Eddie Cockrell

John-Luke Montias studied drama at New York University School of the Arts and has since acted in two independent films. He has had three of his own plays performed and currently has three screenplays in active development.

Playing with DAMNED IF YOU DO.

For a complete description of short films, see pages 89-99.



FREAK TALKS ABOUT SEX

Paul Todisco

USA, 1999, 90 min.

East Coast Premiere

Producers Angela J. Daddabbo, James D. Daddabbo, Screenwriters Michael M.B. Galvin, Peter Speakman, Paul Todisco, from the novel by Michael M.B. Galvin, Director of Photography Douglas W. Shannon, Editor Hiroshige Ichioka, Music Pete Snell, Principal Cast Steve Zahn, Josh Hamilton, Heather McComb, Arabella Field, David Kinney

If Raymond Carver had written CLERKS, it might feel something like this assured directorial debut about two Syracuse, New York pals, David (rock-solid Josh Hamilton) and Freak (Steve Zahn, in full stoner bedhead mode) contemplating life and struggling through relationships. The film offers pungent and cadenced insights on such urgent post-college pursuits as mall jobs, mix tapes, keg parties and car repair, all delivered in a deadpan sincerity just this side of Jarmusch.

— Eddie Cockrell

Paul Todisco was born in Syracuse, N.Y., and graduated from the University of Southern California film school. One of his short subject videos, GET BACK TO NATURE, has won numerous festival and competition awards. He has optioned one screenplay, DIRK SLIPROCK SWINGS, and is currently developing Joseph Heller's SOMETHING HAPPENED, which he hopes to make his next project. FREAK TALKS ABOUT SEX is his feature-length directorial debut.



HIT AND RUNWAY

Christopher Livingston

USA, 1999, 108 min.

New York Premiere

Producers Chris D'Annibile, Andrew Charas, Christopher Livingston, Screenwriters Jaffe Cohen, Christopher Livingston, Director of Photography David Tumblety, Editors Rhonda Mitrani, Christopher Livingston, Music Frank Piazza, Principal Cast Michael Parucci, Peter Jacobson, Judy Prescott, Kerr Smith, John Fiore, J.K. Simmons, Hoyt Richards, Jonathan Hagan, Teresa de Priest, Bill Cohen

Winner of best screenplay awards at Outfest and the Los Angeles Independent Film Festival, HIT AND RUNWAY is the sublimely funny saga of straight Italian Catholic Hollywood wannabe Alex and talented yet timid Jewish intellectual Elliot, who through an elaborately contrived yet completely believable series of circumstances are thrown together to write a big-budget action script on a tight deadline.

— Eddie Cockrell

Christopher Livingston comes from a showbiz family; his father Alan created Bozo the Clown and was president of Capital Records in the 1960s and his mother Nancy Olson's credits as an actress include Billy Wilder's SUNSET BOULEVARD. Livingston's New York University graduate film CHICKEN OF THE SEA (1994) has won numerous awards and in 1995 he was chosen one of the best unsigned songwriters in the country by the National Academy of Popular Music. HIT AND RUNWAY is his feature film directorial debut.

Playing with CREAMPUFF.

For a complete description of short films, see pages 89-99.



JUDY BERLIN

Eric Mendelsohn

USA, 1998, 94 min.

The Shooting Gallery

Producer Rocco Caruso, Screenwriter Eric Mendelsohn, Director of Photography Jeffrey Seckendorf, Editor Eric Mendelsohn, Music Michael Nicholas, Principal Cast Barbara Barrie, Bob Dishy, Edie Falco, Carlin Glynn, Aaron Harnick, Bette Henritze, Madeline Kahn, Julie Kavner, Anne Meara, Novella Nelson, Peter Appel, Marcia DeBonis, Glenn Fitzgerald, Marcus Giamatti, Judy Graubart

Curious and eccentric in a town full of likable defeatists, Judy Berlin is on the verge of a life change that will affect everyone around her. There's a mournfulness permeating this impressive feature debut that is anything but sad. Rather, this is the kind of American independent film that springs fully formed from a probing, painterly, benevolent mind and leaves audiences holding their collective breath in wonderment, as simple lives are revealed to be lives with profound human complexity. — *Eddie Cockrell*

The Long Island native Eric Mendelsohn studied fine arts at the State University of New York at Purchase. His 1992 short film THROUGH AN OPEN WINDOW debuted at the Sundance Film Festival and subsequently became an official selection of the Cannes Film Festival. JUDY BERLIN is his feature-length directorial debut.

Playing with TIGHTROPE.

For a complete description of short films, see pages 89-99.



THE LAST BIG ATTRACTION

Hopwood DePree

USA, 1999, 90 min.

New York Premiere

Producer Michael G. Hagerty, Screenwriter Hopwood DePree, Directors of Photography Kim and Spike Simms, Editor Robert Hoffmann, Music Gigi Meroni, Principal Cast Hopwood DePree, Christine Elise, Victoria Haas, Richard Speight, Jr., Brenda Ballard, Greg Rogers, Michael Hagerty, Max Milo, O.B. Babbs

This distinctive, spunky first feature is peopled by genial eccentrics. Leed (portrayed by writer-director Hopwood DePree) struggles to leave his job as head clogsmith at Windmill Island, his parents' faded Michigan tourist park, and receives guidance, after a fashion, from two very different women: socially-impaired co-worker Winifred (Victoria Haas) and upscale "cottager" Chrissy (Christine Elise). "Believe it or not, there's life outside of Holland, Michigan," says Leed, and while he's got a point, the big attraction of this amiable debut is what's going on in and around the windmill. — *Eddie Cockrell*

Hopwood DePree's first film RHINOSKIN won praise around the world. His credits as a stand-up comic include performances at The Comedy Store, The Laugh Factory and in MTV's Stand-up Showcase. DePree is currently developing his own television comedy series DOUGHBOY.

Playing with PYRITE.

For a complete description of short films, see pages 89-99.



MONEY BUYS HAPPINESS

Gregg Lachow

USA, 1999, 112 min.

East Coast Premiere

Producers Jamie Hook, Gregg Lachow, Screenwriter Gregg Lachow, Director of Photography Jamie Hook, Editors Jamie Hook, Gregg Lachow, Music Jim Ragland, Principal Cast Megan Murphy, Jeff Weatherford, Michael Chick, Cynthia Whalen, John Holyoke, Cathy Sutherland, Matt Smith, Caveh Zahedi

"These waters are deep and soothing, if not all that clear," someone says in the course of this original and involving work, which values mood over narrative as it explores the said and unsaid between the troubled Seattle couple Georgia and Money. How and why they come to push a piano 50 blocks is just one of the provocative and darkly comic questions pondered by talented director Gregg Lachow, who has realized a unique and thoughtful vision entirely his own.

— Eddie Cockrell

Gregg Lachow has made numerous short films including the Emmy-nominated TO HAVE AND TO HOLD and two feature films, THE WRIGHT BROTHERS (1997) and THE SEVEN MYSTERIES OF LIFE (1994). He is the co-founder and director of the internationally-acclaimed performance group Run/Remain.

Playing with RELIABLE SOURCES.

For a complete description of short films, see pages 89-99.



THE OPERA LOVER

Ron Lazzeretti and Venturino Liberatore

USA, 1999, 93 min.

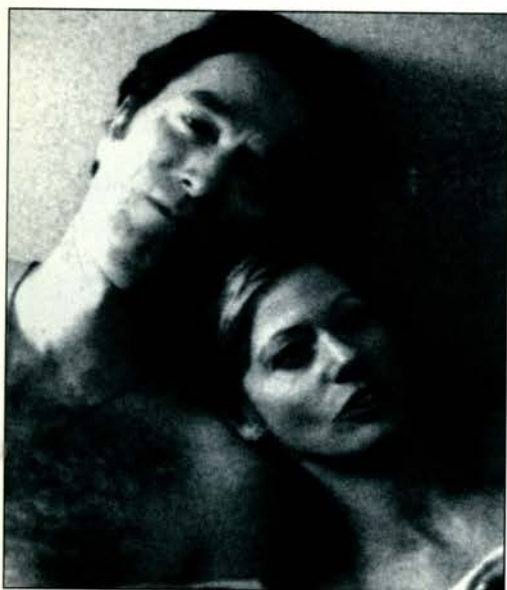
World Premiere

Producers Tom Bastounes and Ed Amaya, Screenwriter Ron Lazzeretti, Director of Photography Gary Katz, Editor Brian Clark, Principal Cast Monica Zaffarano, Melanie Deanne Moore, Megan Moore Burns

"You know what happens when you walk away from something that should have been?" asks George Krikkos, the disillusioned hero of the THE OPERA LOVER. For Tom Bastounes, who plays this character and produced the film, the answer is simple: walk back and make damned sure it happens. Bastounes had given up his acting dream to run the family produce business in Chicago, only to sell it fifteen years later to raise the money to make THE OPERA LOVER. His debut movie, a sweet comedy that is sentimental but never saccharine, closely parallels his life: it is the story of a man who gives up his produce business to pursue his true love, a now famous opera singer. When he reunites with Gina (the winsome Monica Zaffarano), he rediscovers a part of himself — his love of singing — that had also been buried. Bastounes proves that his gamble was well worth it: he is a skilled performer who is instantly likeable and makes us root for George from the moment he comes onscreen.

— Lynn Ermann

Venturino Liberatore and Ron Lazzeretti have co-directed short films and commercials for over ten years. They formed the Chicago-based Gifhorse Pictures with Ed Amaya and actor Tom Bastounes. THE OPERA LOVER is their first feature film.



SOMETIME IN AUGUST

Caio Ribeiro

USA, 1999, 83 min.

New York Premiere

Producer Eitan Gorlin, Screenwriter Caio Ribeiro, Director of Photography Nils Kenaston, Editors T. Woody Richman, Anton Salaks, Andrew Berends, Music Bertha Amador Alonso, Principal Cast Michael Medeiros, Sylva Kelegian, Glenn English, Terry Keane, Lois Markle, Meir Moskowitz, Samuel Ribeiro, Collette Sible

Set in the heart of an American city but infused with the soul of a European art film, this emotionally audacious directorial debut follows the odd, touching relationship between Marcia and Igor, two lonely people with unusually elaborate methods of expressing their needs. Pitched just so, this challenging work resonates with quirkiness and warmth.

— Eddie Cockrell

Caio Ribeiro, born in Brazil, majored in film at Brooklyn College and spent the last eight years working as a director of photography and gaffer on numerous projects including *MOB QUEEN*, *THE BOXER*, and *BEEP*. He directed the short film *BALLAD FOR TWO LOVERS* in 1996. *SOMETIME IN AUGUST* is his feature-length directorial debut.

Playing with *PAPER AND WATER*.

For a complete description of short films, see pages 89-99.



SUCKERFISH

Brien Burroughs

USA, 1999, 88 min.

East Coast Premiere

Producer Brien Burroughs, Director of Photography Christopher Brown, Editor Gail Mallinson, Music Jason Tubbs, Joshua Raoul Brody, Principal Cast Dan Donovan, Tim Orr, Gerri Lawlor, Kurt Bodden

A tart cocktail that recalls Cassavetes and Altman, *SUCKERFISH* is a black comedy about the cutthroat world of pet supplies and a vicious turf war that erupts when a super salesman retires and is replaced by Ken Preston, an ambitious young rep from the Midwest. In the same territory, two competing salesmen, Dick Goodman and Alan Walker, initiate a full-blown smear campaign against Preston. Throw in an elicit affair between Walker and Goodman's controlling wife and you have an unpredictable masterpiece that lustily grafts the head of *CLERKS* onto the body of *DOUBLE INDEMNITY*.

— Mark Taylor

Brien Burroughs is a filmmaker and photographer living in San Francisco. His two experimental shorts, *URBANA* and *AQUAMORPHEUS*, have won awards and been featured at over forty film festivals worldwide. *SUCKERFISH* is his first feature film.

Playing with *SCOUT'S HONOR*.

For a complete description of short films, see pages 89-99.

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DOCUMENTARY FILM JURORS

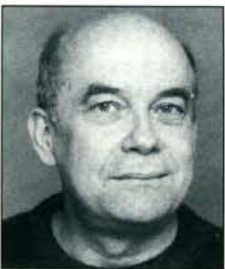
KAY ARMATAGE

President of the Documentary Jury



Kay Armatage has been one of the senior international programmers for the Toronto Film Festival since 1983 and has premiered some of the top independent films of the decade. As a filmmaker, she has made seven documentaries. As a scholar, she is Associate Professor of Cinema Studies at University of Toronto and has recently co-edited a book on Nell Shipman. She has served as a jury member for many international film festivals, including Rotterdam Tiger Awards (1998) and the Hamptons (1998).

ROBERT HAWK



Robert Hawk, longtime advisor to film festivals, has been a part of the independent film scene for over 15 years, starting with his involvement in documentary as a researcher on Rob Epstein's Oscar-winning *TIMES OF HARVEY MILK*, and later as a principal researcher on *EPSTEIN'S CELLULOID CLOSET*. He has consulted on many documentaries, including *REGRET TO INFORM*, *IN THE SHADOW OF THE STARS*, and *TROUBLESOME CREEK*. Hawk has his own business, Independent Consultation for Independents, (ICI), and has nurtured the talents of such filmmakers as Ed Burns (*BROTHERS MCMULLEN*), Lisa Krueger (*MANNY AND LO*) and Kevin Smith (*CLERKS*). He was associate producer of Smith's *CHASING AMY*, and co-produced Jim Fall's *TRICK*.

SUSAN LACY



Susan Lacy has been an award-winning producer of prime-time programs on public television for nearly two decades. She served as creator and executive producer of "American Masters," for which she wrote, directed and co-produced nearly 90 documentary biogra-

phies on artistic giants, including the acclaimed *LEONARD BERNSTEIN: REACHING FOR THE NOTE*, Peabody award-winning *PAUL SIMON: BORN AT THE RIGHT TIME*, *ROD SERLING: SUBMITTED FOR YOUR APPROVAL*, and *LENA HORNE: IN HER OWN VOICE*. Lacy has received many Emmy Awards and nominations, Cine Golden Eagles Award and three Oscar nominations for her works. Lacy holds a B.A. in American Studies from the University of Virginia and an M.A. in American Studies from George Washington University.

JAN ROFEKAMP

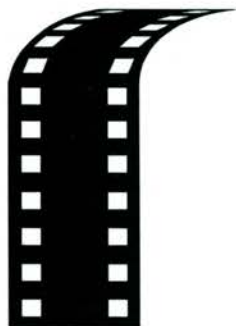


Jan Rofekamp is Founder and Co-President of Film Transit International, one of the leading international distribution companies specializing in feature documentaries. Film Transit has released such films as Terry Zwigoff's *CRUMB*, Ray Mueller's *THE WONDERFUL HORRIBLE LIFE OF LENI RIEFENSTAHL*, *MANUFACTURING CONSENT* with Noam Chomsky and *BRAKHAGE*, Jim Shedden's eloquent portrait of the avant-garde filmmaker Stan Brakhage. Rofekamp's personal producing credits include *THE COLA CONQUEST* (1997) and *DARK SIDE OF HOLLYWOOD* (1998). Mr. Rofekamp currently lives in Montreal with his wife and two daughters.

JESSICA YU



Jessica Yu is a Los Angeles-based filmmaker and writer. She won the 1997 Academy Award for Best Documentary Short Subject for *BREATHING LESSONS: THE LIFE AND WORK OF MARK O'BRIEN*, a portrait of the poet-journalist who has lived for four decades paralyzed by poliö and confined to an iron lung. Yu's latest film, *THE LIVING MUSEUM*, a feature documentary for HBO about an art community in a New York mental institution, debuted at the 1999 Sundance Film Festival. Her other films include *MEN OF REENACTON*, *SOUR DEATH BALLS* and a musical comedy short, *THE CONDUCTOR*. Yu graduated from Yale University with a B.A. in English.



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THE ACCIDENT

Joseph Lovett

USA, 1998, 96 min.

Producer Joseph Lovett, Screenwriter Joseph Lovett, Directors of Photography Bill Charette, Dick Holden, David Sasser, Joe Vitagliano, Jeb Bergh, Samuel Lovett, Editor Douglas O'Connor, Music Art LaBriola

"That I remember. . ." When the filmmaker was 13, he watched his mother, Jeanne, die in a freak accident. At 53, Lovett revived a dormant film project that featured extensive interviews with his siblings. With each contradictory revelation, urgency grows, as the essence of his parents proves elusive: Jeanne is remembered as "frosty and oppressed" by one, as "one of God's angels" by another. Similarly, Lovett's brothers and sisters remember their father Samuel in very different ways. Scored to vintage pop tunes and supplemented with photographs and home movies, *THE ACCIDENT* calls into question the very nature of remembrance.

— Eddie Cockrell

Joseph Lovett began his documentary career as editing assistant on GIMME SHELTER and the NET series AN AMERICAN FAMILY, segueing onto LENNY and THE REHEARSAL. A top producer for a decade on 20/20, he also produced and directed IN A NEW LIGHT, AMERICA'S MISSING CHILDREN, OUT IN AMERICA and, with Brandon Tartikoff and Barbara Kopple, NEW PASSAGES from the book by Gail Sheehy. THE ACCIDENT is his feature film directorial debut.



ANGEL'S LADIES

Doug Lindeman, Rick Lunn, Ken Roht

USA, 1999, 87 min.

World Premiere

Producers Doug Lindeman, Straw Weisman, Directors of Photography Doug Lindeman, Brad Laven, Rick Lunn, Ken Roht, Editor Rick Lunn

"Hi, Mom!" says one of the cheerful, brassy women working for 70-year-old Mack Moore and his wife Angel in this exploration of the daily rituals of these independent contractors, dubbed "sex saints," — hookers, to the rest of the world — and the self-made couple who employ them. Mack ran an independent cemetery in Eugene, Ore., before he fell in love with Angel (his funeral director at the time), buying the former Fran's Star Ranch outside Beatty, Nevada for her. It wasn't much of a stretch: "you have customers in each, you have employees in each. Most importantly, we can continue to do what we love best: service human needs." In a world of euphemism, they try to run a Christian whorehouse: Angel's even been known to invite johns home for Thanksgiving dinner. Yet as war stories are spun, a darker reality emerges, tempered by the filmmaker's obvious affection for these self-reliant characters.

— Eddie Cockrell

Doug Lindeman has produced independent films, including BAR GIRLS and SHOOTING PORN, following a journalism career. His production/distribution company, FilmKitchen.com, is currently at work on URBAN FOLK TALES and HARD LUCK. ANGEL'S LADIES is his directorial debut.

Rick Lunn has worked as an editor and sound editor. He is co-owner of Sanctuary, a post-production facility in Chicago and is moving into the music producing industry.

Ken Roht's many credits as a director and writer include the critically acclaimed SEVEN SEALS AND A RIDING MONKEY and ECHO'S HAMMER. He is also a member of the Lincoln Center Director's Lab.



CITIZEN HONG KONG

Ruby Yang

USA, 1999, 50 min.

East Coast Premiere

Producer Lambert Yam, Screenwriters Ruby Yang, Stefan Mattesich, Celia Pan, Principal Photography Sam Cheung, Siuki Yip, Ruby Yang, Lambert Yam, Video Diarists Qi Ke Jia, Louise Wong, Ed Wu, Music Jon Herbst

As Hong Kong passed from British to Chinese rule in 1997, the filmmaker Ruby Yang was on hand to revisit the colony of her birth. She gave camcorders to three young people who, like her, were seeking their places in Hong Kong society. Qi Ke Jia, newly arrived from the mainland, struggles to enter university while holding down three jobs. Australian-raised Louise Wong takes her independence for granted as she returns to Hong Kong to work. Ed Wu, a slacker by fate, wonders how he can support himself by collecting Darth Vader helmets. Yang skillfully blends her own story and those of her subject-filmmakers into a moving portrait of the challenging new Hong Kong. — Frako Loden

Ruby Yang was born in Hong Kong and moved to San Francisco in 1977. She was assistant editor on Wayne Wang's DIM SUM, EAT A BOWL OF TEA, and THE JOY LUCK CLUB. Most recently, she edited and was associate producer for Joan Chen's 1999 XIU XIU: THE SENT DOWN GIRL, which won seven Taiwan Golden Horse Awards, including Best Picture.

Plays with ONE OF US.



MY FRIEND PAUL

Jonathan Berman

USA, 1999, 57 min.

New York Premiere

Producer Jonathan Berman, Narration written by Jonathan Berman, David Tedeschi, Directors of Photography David Leitner, Arlene Sandler, Ben Speth, Editor David Tedeschi, Music Robert Musso

Jonathan and Paul grew up together on Long Island making Super-8 films with action themes. Jonathan became a filmmaker, while Paul developed chronic manic-depression and was sent to prison for a series of bank robberies. The filmmaker's movie about his boyhood chum is an engrossing meditation, alternately funny and sad, on the price of friendship. — Eddie Cockrell

Jonathan Berman, born in Merrick, Long Island, studied arts and humanities at McGill in Montreal and received an MFA from Bard College. He began his film career as an assistant editor and has produced, edited and researched on a multitude of film and TV projects. His first film, THE SCHVITZ was broadcast on public TV internationally.

Playing with CORMAC'S TRASH and SURVIVORS
For a complete description of short films, see pages 89-99.



NIGHT WALTZ: THE MUSIC OF PAUL BOWLES

Owsley Brown

USA, 1999, 77 min.

USA Premiere

Producers Robin Burke, Owsley Brown, Editor Nathaniel Dorsky, Camera David John Golia, Gene Salvatore, Rudy Burkhardt, Nathaniel Dorsky

At the age of 17, Paul Bowles was introduced to the composer Aaron Copland, who took him on as a student. As part of the vibrant New York art and music world of the 1930s and 1940s, Bowles matured into a recognized voice in American musical composition. Long before he became a celebrated author, best known for his novel The Sheltering Sky, Bowles composed music for Lincoln Kirstein's ballet Yankee Clipper, Orson Welles's Mercury Theater and for three of Tennessee Williams's plays. Bowles, now 89 and living in Tangier, recounts his life in music, revealing a lesser-known side of this renowned artist. NIGHT WALTZ captures a vital component of the artistic spirit, exploring the inspiration behind the music and the inner world of the composer. — Eddie Cockrell

Owsley Brown makes his directing debut with NIGHT WALTZ. Brown's interest in Paul Bowles began with an engaging dinner conversation a decade ago.



ONE OF US

Susan Korda

USA, 1999, 48 min.

North American Premiere

Producers Susan Korda, Geoff Martz, Photography David Leitner, Susan Korda, Sound Axel Ericson

The title of this intensely personal and funny family romance comes from the cult film *FREAKS*, in which the circus freaks chant this phrase to a performer who disdains to join their group. "Is this how the Germans feel about their Nazi past, and have I been looking at the Germans to avoid looking at myself?" asks the American filmmaker Susan Korda, who plunges into an investigation of the stormy relationships between her Hitler-obsessed brother, dissociative mother, and father who abandoned the family when Korda's sister was born with Down's syndrome — an event that was for him "more unbearable than the Holocaust." Her visit to "a post-[Berlin] Wall, . . . healing, feeling Germany" confirms her suspicion that she would indeed prefer to dwell on a country, and a family, that is divided and dysfunctional. This film challenges the concept of the healed Holocaust survivor and asks if it is possible to forgive the unforgivable, whether the atrocities occur in the Third Reich or in the American family.

Susan Korda, a filmmaker and professor at New York University's Tisch School of the Arts, has won awards for her shorts and her documentary VIENNA IS DIFFERENT: 50 YEARS AFTER THE ANSCHLUG.

Playing with *CITIZEN HONG KONG*.

BEST ORIGINAL SCORE JURY

PAUL CREMO



Currently, Paul Cremo is the Vice President of Film & Television for Sony Classical, where he is responsible for developing soundtracks, cast albums and music-based projects for film and television. Soundtracks released by Sony Classical have ranged from *TITANIC* and *STAR WARS, EPISODE ONE: THE PHANTOM MENACE* to *SHAKESPEARE IN LOVE*, *THE RED VIOLIN* and *HILARY AND JACKIE*, *THE TALENTED MR. RIPLEY*, *RANDOM HEARTS*, *TOPSY TURVY* and *SWEET & LOWDOWN*. Paul has executive produced the recently released CD *LISTEN TO THE STORYTELLER*, featuring music by Wynton Marsalis, Patrick Doyle and Edgar Meyer. Prior to Sony Classical, Paul was the Director of Development at Warner Bros. Spring Creek Productions and worked in development in various film production houses, including Aaron Spelling Productions.

RICHARD HOROWITZ



Richard Horowitz is a composer and producer who plays keyboards, percussion and various wind instruments, including the ney, an obliquely blown reed flute. He has scored many feature films and received a Golden Globe and the Los Angeles Film Critics Association award for his work on the *THE SHELTERING SKY*, directed by Bernardo Bertolucci. His roots are in classical music, jazz and electronic/computer music, and he has studied trance, tribal, classical and sacred music from North Africa to Indonesia. Horowitz has collaborated with many artists including Jon Hassell, Branford Marsalis, Suzanne Vega, Daniel Lanois and David Byrne.

MARIO GRIGOROV



Acclaimed Bulgarian composer/pianist, Mario Grigorov arrived in the United States in 1992 under the mentorship of film composer Miles Goodman. He was signed to Warner Bros., and released the album *RHYMES WITH ORANGE*. In 1997, he released the album *ARIA* and composed his first two U.S. feature film soundtracks: *EDGE CITY*, directed by Eugene Martin and *THE LIFE JACKET IS UNDER YOUR SEAT*, written and directed by Uruguayan filmmaker Leonardo Ricagni. Grigorov studied music in Bulgaria, Iran, East Germany, Austria and Australia and now resides in New York City.

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SHORT FILMS JURORS

PHILLIP BARKER



Phillip Barker is a Toronto-based filmmaker, installation artist and production designer. Barker has won numerous awards and critical acclaim for his previous films *A TEMPORARY ARRANGEMENT* and *I AM ALWAYS CONNECTED*. He was recently named "one of Toronto's 10 best filmmakers"

by *Now Magazine*. Currently, Phillip is writing and developing a theatrical feature film.

JESPER JARGIL



Born in Copenhagen, Jesper Jargil has written, directed and produced scores of short films and commercials and received numerous international prizes, among others, the Lion D'Or in Cannes. His film *PER KIRKEBY - WINTER'S TALE* (96) won

the Danish Film Academy's award for best Danish documentary in 1996 and the Special Prize of the Jury at the Biennale Internationale du Film sur l'Art in Paris 1996. Jesper Jargil is presently working on two films about Lars von Trier's work.

JAY ROSENBLATT



Jay Rosenblatt has been making films since 1980. His award-winning films explore our emotional and psychological cores. His film *HUMAN REMAINS* won awards at the Sundance Film Festival and the Hamptons International Film Festival; his film *THE SMELL OF BURNING*

ANTS won Grand Prize at the 1995 Hamburg International Short Film Festival. Jay's other films include *SHORT OF BREATH*, *RESTRICTED*, *DROP* and *KING OF THE JEWS*. He has been a film and video production instructor since 1989 at various film schools in the Bay Area including S.F. State University, Stanford University and the College of San Mateo. He has a Master's Degree in Counseling Psychology and in a former life, worked as a therapist. Jay is originally from New York and lives in San Francisco.

SHORT FILMS IN COMPETITION

4AM

J. Miller Tobin, USA, 1999, 15 min.

BABY STEPS

Geoffrey Nauffts, USA, 1999, 25 min.

BIG CANYON

David Agosto, USA, 1999, 15 min.

BLIND CHILD AT RIVER

Deborah Dickson, USA, 1998, 17 min.

FIN

Gabriela Marti, USA, 1999, 9 min.

HERD

Mike Mitchell, USA, 1998, 15 min.

LITTLE MAN

Howard Libov, USA, 1999, 23 min.

MOMENTS OF DOUBT

Louis Pepe, USA, 1999, 44 min.

PEEP SHOW

Charle Call, USA, 1999, 9 min.

SCOUT'S HONOR

Neil Leifer, USA, 1999, 13 min.

SURVIVORS

Sheila M. Sofian, USA, 1999, 16 min.

WATER AND POWER

Mary Sicheloff, USA, 1999, 19 min.

WHEN STARS FALL

Josh Mensch, USA, 1999, 22 min.

THE WINDOW

Jane Oliver, USA, 1999, 16 min.

For a complete description of short films see pages 89-99



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Four Decades of American Independent Cinema

One of the most startling things about the incredibly rich history of American independent cinema is that there is in fact no existent history text, no single book that attempts to chronicle the wildly disparate and exciting aesthetic, political, and ideological permutations of this significant arena of cultural production. Indie film veterans Lynda A. Hansen (HIFF's Co-director of Programming) and Robert Hawk, both of whom have been intimately involved in the independent film scene for nearly two decades in various and absolutely crucial ways, have begun the effort to chart this history through a series of panels - with graphic design by Warner Brothers- each of which quickly sketches a segment in the rich tapestry of this complicated narrative. While the panels are necessarily limited - and Hansen and Hawk insist that this endeavor be seen as the beginning of a much larger project - the panels nevertheless do begin to highlight some of the contours and edges of a history, from the work of seminal indie filmmaker John Cassavetes to the pivotal turning point marked by Steven Soderbergh's *SEX, LIES, AND VIDEOTAPE* and the explosion of new independent work from that point on; the documentaries of the 1960s that made us re-envision modes of address and the radical political potential of a nonfiction filmmaking practice; and into the exciting recent developments, including new queer cinema and the profusion of films by women in the 1990s. Join HIFF for a review of this history, both in text on the walls of the UA Cinema and in the retrospective screenings of these four significant independent films, one from each decade. — *Holly Willis*

Four Decades of American Independent Cinema



FEMALE TROUBLE

John Waters

USA, 1974, 95 min.

Fine Line Features

Introduced By Gill Holland

Producer John Waters, Screenwriter John Waters, Director of Photography John Waters, Editor Charles Roggero, Production Designer Vincent Peranio, Principal Cast Divine, David Lochary, Mary Vivian Pierce, Mink Stole, Edith Massey

"If you ever see John Waters's name on a marquee, cross to the other side of the street and hold your nose," wrote The New York Post, in response to Waters's ribald comedy shockers of the 1970s. His simple defense: "Bad taste is what entertainment is all about." Basking in the notoriety that followed the release of his cult hit PINK FLAMINGOS, Waters produced the best of his poverty-row classics, FEMALE TROUBLE, a sordid account of the fictitious criminal career of Dawn Davenport, a suburban brat turned death-row convict (Divine, in a spectacular performance). On the 25th anniversary of its release, FEMALE TROUBLE can be enjoyed today as a prescient exposé of America's fascination with celebrity murder trials.

As a director (MULTIPLE MANIACS, HAIRSPRAY, POLYESTER), author (SHOCK VALUE, CRACKPOT, TRASH TRIO), photographer (DIRECTOR'S CUT), and celebrity, John Waters has established himself as a major cultural figure who is aptly nicknamed the "Pope of Trash" and once proudly said, "I make exploitation films for art theaters."



THE HOURS AND TIMES

Christopher Munch

USA, 1992, 60 min.

Strand Releasing

Introduced By Christine Vachon

Producer, Screenwriter, Editor, Cinematographer Christopher Munch, Principal Cast David Angus, Ian Hart, Unity Grimwood, David Loeb, Robin McDonald, Sergio Moreno, Stephanie Pack

Christopher Munch's THE HOURS AND TIMES may be the quintessential independent film. Written, directed, photographed, and edited by a filmmaker with a 19th-century novelist's feeling for atmosphere and psychological detail, THE HOURS AND TIMES is an evocative dramatization of a weekend encounter between John Lennon and Beatles manager Brian Epstein. Set in 1963, just before Beatlemania sweeps the world, the film vividly imagines an extended weekend trip to Barcelona shared by Lennon and Epstein, a homosexual with a hopeless crush on the young singer. With exquisitely written and performed dialogue and crisp black-and-white photography, Munch has created a completely absorbing, humorous, and deeply human study of friendship, sexuality, love, and the promise of youth. With its unusual 60-minute length, THE HOURS AND TIMES had trouble finding wide theatrical distribution. But its refusal to easily fit into existing categories is part of the charm and power of this wonderful movie.

THE HOURS AND TIMES is Christopher Munch's debut film. He also made the acclaimed feature THE COLOR OF A BRISK AND LEAPING DAY.



SYMBIOPSYCHOTAXIPLASM: TAKE ONE

William Greaves

USA, 1968-91, 69 min.

Introduced By Steve Buscemi

Producer William Greaves, Camera William Greaves, Terry Filgate, Steven Lerner, Editor William Greaves, Music Miles Davis, Principal Cast Patricia Ree Gilbert, Don Fellows, Jonathan Gordon, Robert Rosen, William Greaves

One of the most intriguing movies of 1968 was not discovered until 1991, when a Brooklyn Museum retrospective of documentary pioneer William Greaves unearthed this boldly experimental film lying in a vault. A "movie outside a movie," *SYMBIOPSYCHOTAXIPLASM: TAKE ONE* is a unique blend of cinema verité and fiction that centers on the filming of a confrontation scene between a husband and wife for a dramatic feature. A second crew records the real-life action as the director, Greaves, loses control and the cast and crew stage a revolt. Deftly shifting between different layers of reality, and playfully exposing the process of the film's own production, Greaves has created a lively essay on the impossibility of filming without changing the very reality one is trying to record.

*William Greaves was an accomplished stage and screen actor in the 1940s before becoming one of the most acclaimed documentary filmmakers of his time. Greaves has made more than 200 films, including *ALI*, *THE FIGHTER*, *IDA B. WELLS: A PASSION FOR JUSTICE*, and *IN THE COMPANY OF MEN*.*



RAISING ARIZONA

Joel Coen

USA, 1987, 94 min.

Introduced By Barry Sonnenfeld

Producer Ethan Coen, Director of Photography Barry Sonnenfeld, Production Designer Jane Musky, Music Carter Burwell, Written by Joel and Ethan Coen Principal Cast Nicolas Cage, Holly Hunter

She looked fertile but she wasn't. He seemed nice but he was an ex-con. They couldn't have a baby, nor could they adopt one. So the simple solution, of course, was to steal one from someone who had more than enough! With this zany logic, *RAISING ARIZONA* sets off on the fast track to hilarity. Add two grizzled criminal types to complicate matters and you have the birth of a wild and wonderful comedy. Starring Nicolas Cage and Holly Hunter as the dotting baby-nappers, *RAISING ARIZONA* is howlingly irreverent and smashing unpredictable.

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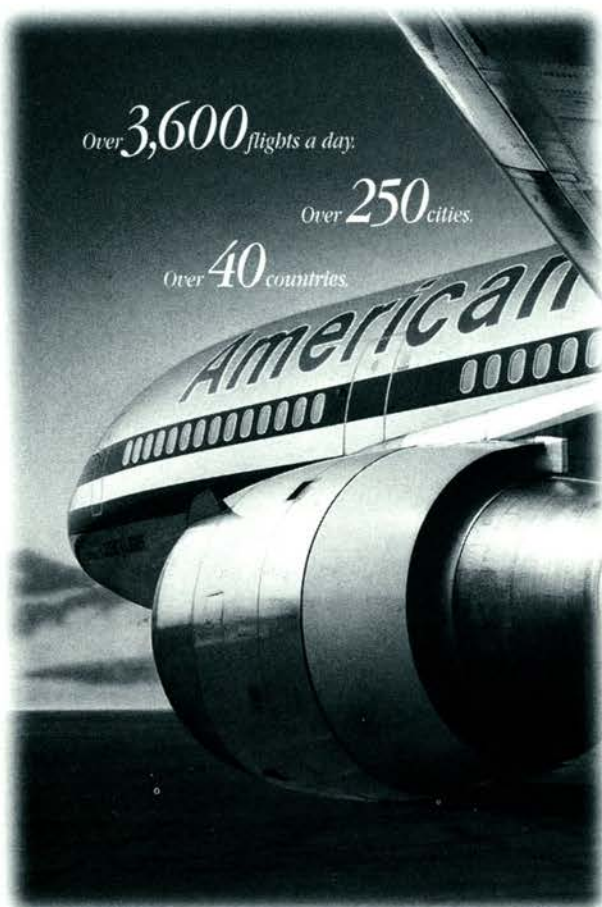


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THE CREATOR (LE CRÉATEUR)

Albert Dupontel

France, 1999, 86 min.

USA Premiere

Producers Jean-Michel Rey, Philippe Liégeois, Screenwriters Albert Dupontel, Gilles Laurent, Director of Photography Jean-Claude Thibaut, Editor Scott Stevenson, Music Jean-Philippe Goude, Alain Ranval, Principal Cast Albert Dupontel, Claude Perron, Philippe Uchan, Michel Vuillermoz, Nicolas Marié, Patrick Ligardes, Michel Fau, Xavier Tchili and Terry Jones

If Monty Python had made BARTON FINK as a vintage Corman quickie in France, the result might've been something like this vigorous, vertiginous black comedy about playwright Darius (director Albert Dupontel), whose debut effort, "Intimate Distress," is such a hit that he has a breakdown, and forgets to tell the company frantically preparing the production of his sophomore effort that he hasn't written it yet. Found out by his ambitious lead actress, Chloé Duval (Claude Perron), the desperate scribe stumbles across his one dependable source of inspiration — murder. As if to seal the pedigree, that's Python Terry Jones as God (he's got writer's block too).
— Eddie Cockrell

Albert Dupontel was nominated for the "Best First Movie" award at the 1996 French Cesar with BERNIE. In addition to directing THE CREATOR, his second feature film, Dupontel has acted in numerous films, including LA MALAIDE de SACHS, BLUE ALL THE WAY TO AMERICA, SERIAL LOVER, A SELF-MADE HERO, BERNIE and EVERY MAN FOR YOURSELF.

From an EQUINOXE Screenwriting Workshop.

Playing with DROP.

For a complete description of short films, see pages 89-99.

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DIRK AND BETTY

Robert Bauer and Paul Gordon

USA, 1999, 86 min.

World Premiere

Producers Robert Bauer, Ami Artzi, Keri Ann Kimball, Eric Brenner, Patricia Foulkrod, Screenwriter Paul Gordon, Director of Photography Michael Ozier, Editors Nicolas De Toth, Judd Maslansky, Chip Masamitsu, Music Jay Gruska, Principal Cast Robert Bauer, Maria Pitillo, with an ensemble cast including Thomas Haden Church, Jonathan Silverman, Eric Roberts and Marisa Tomei

What's a road movie without a car that works? A romance with a couple that's not really a couple? Barely straying from the parking lot where drug-tripping companions Dirk and Betty are stranded, this delightfully unpredictable comedy feels like a blend of *Easy Rider* and *When Harry Met Sally*. In a world where everyone is between acting jobs, Dirk and Betty have little in common beside self-centeredness. Waiting for the repair truck, they have a series of strange encounters with a gallery of equally self-absorbed drifters. Although many questions are raised few answers are forthcoming, for instead of three wise men, this quintessentially California comedy offers the three Shellies, along with such other oddball characters as a beautiful but hopelessly insecure blonde and a mysterious wanderer who may be Jim Morrison.

Robert Bauer's numerous credits as a screen actor include 54 and THIS IS SPINAL TAP. He produced the independent features SCOTCH AND MILK and WAITING FOR WOODY. DIRK AND BETTY is his directorial debut.

Paul Gordon is a composer and lyricist who has written the score for the Broadway musical "Jane Eyre." Paul has written two number one songs, in addition to original screen scores for films including GHOST BUSTERS, STELLA and SOUL MAN. DIRK AND BETTY marks his debut as screenwriter and director.

Playing with Swap Meet.

For a complete description of short films, see pages 89-99.



EXISTO

Coke Sams

USA, 1998, 93 min.

East Coast Premiere

Producers Clarke Gullivan, Peter Kurland, Screenwriters Coke Sams, Bruce Arnston, Director of Photography Jim May, Editor Scott Mele, Music and Songs Bruce Arnston, Production Designer Ruby Guidara, Principal Cast Bruce Arnston, Jackie Welch, Jim Varney, Gailard Sartain, Mike Montgomery, Mark Cabus, Jenny Littleton

The underground is alive and well . . . and living in Nashville. Unlike anything one might expect from the city that gave us the Grand Ole Opry, *EXISTO* is a cheerfully libidinous political satire that feels like a twisted version of *CABARET* as imagined by John Waters and Kurt Weill. Pitting an outlandish group of bohemians against a televangelist sect led by right-wing zealot Dr. Armand Glasscock, this anarchic musical is named for a suave, demented performance artist who delivers his revolutionary messages with the swinging jive of a lounge lizard. As bouncy as the penis-shaped pogo stick that adorns one of its memorable production numbers, this movie is a free-spirited romp that deserves to make Bruce Arnston (who plays *Existo*) a household name.

Coke Sams was one of the creators of the successful series of "Ernest" comedies. A prolific Nashville-based filmmaker since the 1970's, he has directed and produced numerous commercials, music videos, documentary films and independent features.

Playing with MORE.

For a complete description of short films, see pages 89-99.



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GENDernauts

Monika Treut

Germany, 1999, 85 min.

First Run Features

Producer **Monika Treut**, Screenwriter **Monika Treut**, Director of Photography **Elfi Mikesch**, Editor **Eric Scheffer**, Music **Georg Kajanus**

Monika Treut has been goading the international lesbian community with her cheerful, anti-PC movies about the sexually enlightened for nearly 15 years. Her most adventurous film yet is a labyrinthine yet sunny primer on "gender elimination phenomena" that uses San Francisco as a staging area for intimate profiles of "cyborgs" making the journey from female to male. Guided by self-proclaimed "Goddess of Cyberspace" Sandy Stone, Treut drops in on a relentlessly positive procession of transgender voyagers including, perhaps for a dose of explicit reality and good old American hucksterism, the ever-formidable Annie Sprinkle (whose brief video adventure with a malfunctioning penile implant is just about the only, ah, uncomfortable sequence in the film). Treut's cinema is remarkable for its consistent ability to both educate and entertain.

— Eddie Cockrell

Monika Treut, born in Münchenglöblich, Germany, studied literature and philosophy at university. Her films include SEDUCTION: THE CRUEL WOMAN (1985), VIRGIN MACHINE (1988), MY FATHER IS COMING (1991), FEMALE MISBEHAVIOR (1992), and DIDN'T DO IT FOR LOVE (1997). She has also authored numerous books and essays and created performance art.



A GOOD BABY

Katherine Dieckmann

USA, 1999, 93 min.

East Coast Premiere

Screenwriter **Katherine Dieckmann**, based on the novel by **Leon Rooke**, Producers **Tom Carouso**, **Lianne Halfon**, Music **David Mansfield**, Editors **Kristina Boden**, **Malcom Jamieson**, Director of Photography **Jim Denault**, Principal Cast **Henry Thomas**, **David Strathairn**, **Cara Seymour**

"This ain't no ordinary baby," says Raymond Toker (Henry Thomas), examining the abandoned infant he has just discovered deep in the Western North Carolina mountains. Indeed, the nameless, wide-eyed title character of A GOOD BABY will alter many lives in this small Southern town. Toker, the gentle yet scarred recluse who searches for the baby's birth mother, is forced to come to terms with his guilt over his own family tragedy. Josephine (Cara Seymour), a hardened yet vulnerable beauty desperate to start over, is able to finally take action. Also touched by the "good baby" is the decidedly evil Truman Lester (David Strathairn), who is clearly too enamored of the child (and all little girls). Based on the book of the same title, A GOOD BABY is both chilling and quietly moving with a genuine feel for the local Southern flavor.

— Lynn M. Ermann

Katherine Dieckmann worked as a journalist for The Village Voice, Rolling Stone, and Vogue, among other publications before directing music videos, which paved the way for her directorial work on Nickelodeon's live-action serial "The Adventures of Pete and Pete." A GOOD BABY, which was developed during the 1996 Sundance Writers and Directors Labs, is her first feature film.



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HAND OF FATE

Scott Morgan

USA, 1999, 98 min.

East Coast Premiere

Producer Scott Morgan, Directors of Photography Chris Duskin, Scott Morgan, Editor Nick Hector, Music Eric Rosse, Principal Cast Neela Baba, Colette Baron Reid, Ven, Thubten Ngodup, Rita Rogers, Frank Andrews, Credo Vusamazulu Mutwa

From the company that produced KOYAANISQUATSI comes a meticulously crafted meditation on the uncommonly gifted among us. From India to Manhattan to rural England to the Himalayas, the film profiles a diverse series of individuals capable, in their own unique ways, of seeing into the future. Hypnotic and fascinating, *HAND OF FATE* leaves a cumulative residue of peace, wisdom, and goodness. — *Eddie Cockrell*

Scott Morgan was educated as a painter and sculptor, yet is famed as one of the foremost photographers in the United States. His work has been exhibited in galleries and magazines throughout the world. He has directed film and commercial projects in addition to his feature film debut, *HAND OF FATE*.



THE HUMILIATED (DE YDMYGEDE)

Jesper Jargil

Denmark, 1998, 83 min.

Producer Vinca Wiedermann, Director of Photography Jesper Jargil, Editors Mette Zeruneith, Daniel Dencik, Music Camille Saint-Saëns, Principal Cast Bodil Jørgensen, Jens Albinus, Louise Hassing, Troels Lyby, Nicolaj Lie Kaas, Henrik Prip, Lars von Trier

One of the cinematographers used by Lars von Trier to create *THE IDIOTS*, which was shot on Sony's consumer-oriented VX-1000 Digital Handycam, Jesper Jargil took advantage of his unique access to von Trier's working methods by taping behind-the-scenes footage (on his own VX-1000) during the making of the film. Supplemented with von Trier's own audio diary, *THE HUMILIATED* paints a complex and explicit picture of the controversial artist as emotional, manipulative, vulnerable, yet always utterly focused on the intense gestation process necessary to bring his visions to life.

— *Eddie Cockrell*

Born in Copenhagen, the veteran director, writer, and cameraman Jesper Jargil won the Danish Film Institute Academy Award for Best Documentary with his film *PER KIRKEBY-WINTER'S TALE* in 1996. His scores of short films and commercials have received numerous international prizes, including the Lion d'Or in Cannes. He is currently working on two other films about Lars von Trier's work.



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INTO MY HEART

Anthony Stark and Sean Smith

USA, 1998, 93 min.

North American Premiere

Producer **Jean Doumanian**, Screenwriters **Anthony Stark, Sean Smith**, Director of Photography **Michael Barrow**, Editors **Robert Reitano, Merril Stern**, Music **Michael Small**, Principal Cast **Rob Morrow, Claire Forlani, Jake Weber, Jayne Brook**

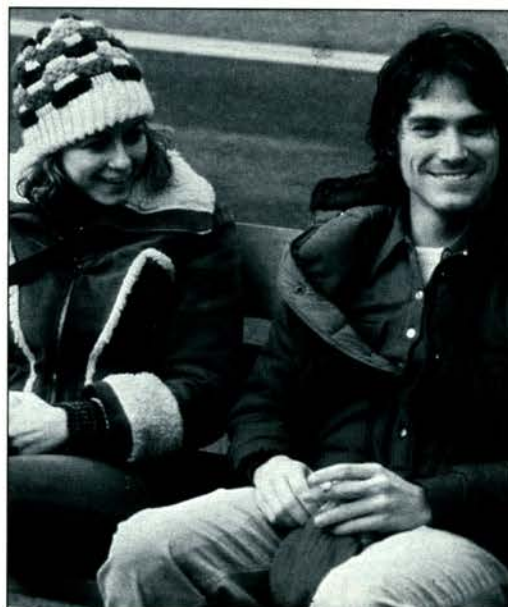
Adam is "the golden boy destined for everything," — or so his best friend Ben believes. INTO MY HEART reveals how assumptions we make about those closest to us can lead to disaster. From childhood, Ben (Rob Morrow, both obnoxious and sympathetic) has resented Adam's pious purity and seemingly effortless successes, especially his marriage to the lovely Nina (Claire Forlani). Ben is so covetous of his friend that he takes away the one thing Adam values most. As Adam, Jake Weber communicates both the placid surface of his character and the sadness beneath. Opening with Adam's tragic end, the film relates preceding events in flashbacks strung together with the heartbreaking clarity of hindsight.

— Lynn M. Ermann

Anthony Stark, a graduate of Columbia University and the London Film School, is a screenwriter who has also produced and directed a public-access cable television program in his native New York.

Sean Smith holds a doctorate from Stanford University and a masters of fine arts from University of Southern California's School of Cinema-Television. As a film journalist, his articles have appeared in Los Angeles View, The Village Voice, and The New York Observer.

Stark and Smith have co-written a number of screenplays. INTO MY HEART marks their feature co-directing debut.



JESUS' SON

Alison Maclean

USA, 1999, 105 min.

Lion's Gate Films, East Coast Premiere

Producers **Lydia Dean Pilcher, Elizabeth Cuthrell, David Urrutia**, Screenwriters **Elizabeth Cuthrell, David Urrutia, Oren Moverman**, based on the book by **Denis Johnson**, Cinematographer **Adam Kimmel**, Editor **Geraldine Peroni, Stuart Levy**, Music **Randy Poster**, Principal Cast **Billy Crudup, Samantha Morton, Dennis Hopper, Holly Hunter, Denis Leary**

Seven years after her debut feature, CRUSH, garnered international praise for its cool look at malevolent sexuality, New Zealand's Alison Maclean returns with a time-shifting, character-laden meditation on faith—and one of its most unlikely adherents. "Fuckhead," (Crudup) or FH to his friends, insistently intervenes, with disastrous consequences, in other people's lives. But that's OK; FH knows that he has benign and prescient powers, and wants to use them to catch up with his one true love, the mesmerizing, drug-addled Michelle. As we flip back and forth between their two-day motel encounter and his efforts to find her again, Maclean tests FH's faith with a rogue's gallery of 1970's drug-culture and odd-ball characters played to surreal effect by a stellar ensemble cast. A Holy Fool (HF?) on a mission, FH trusts his faith and we are all rewarded with a wiser state of grace. —Scott Meserve

Alison Maclean wrote and directed several short films before her debut feature CRUSH in 1992.



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JULES AND JIM

Francois Truffaut

WinStar Cinema, France, 1961, 104 min.

Producer Marcel Berbert, Screenwriter Francois Truffaut, based on the novel by Henri Roche, Director of Photography Raoul Coutard, Editor Claudine Bouche, Production Designer Fred Capel, Music Georges Delerue, Principal Cast Jeanne Moreau, Oskar Werner, Henri Serre, Marie Dubois, Vanna Urbino

When Jim exclaims, "I understand you, Catherine," during the course of a love triangle that spans three decades, the enigmatic Catherine replies, "I don't want to be understood." Tragically aware of the impossibility of her quest for happiness, Catherine is one of the most fascinating screen heroines, supremely worthy of the intelligence and esprit that Moreau brings to the role. Catherine is loved by Jules, a quiet German Jew, and by Jim, a French playboy. Jules and Jim try to maintain their friendship despite their romantic rivalry and the fact that World War I has them on opposing sides. Its modern morality and cinematic inventiveness made JULES AND JIM one of the most innovative films of the 1960s.

A central figure in the French New Wave, Francois Truffaut was a critic-turned-director whose films *THE 400 BLOWS* (1959), *SHOOT THE PIANO PLAYER* (1960), and *JULES AND JIM* (1961) helped change the face of cinema. Other major films include *THE BRIDE WORE BLACK* with Jeanne Moreau (1967), *DAY FOR NIGHT* (1973), and *THE LAST METRO* (1981).



JUST LOOKING

Jason Alexander

USA, 1999, 97 min.

World Premiere

Music Michael Skloff, Director of Photography Fred Schlyer, Editor Norman Hollyn, Screenwriter Marshall Karp, Principal Cast Ryan Merriman, Gretchen Mol, Patti LuPone, Peter Onorati

A box-office sure thing for Hollywood, the teen sex comedy is also surfacing this year on the independent film scene. Indie's answer to American Pie, JUST LOOKING [i.e. peeping through windows, down dresses, etc.] is an entertaining coming-of-age story, set in 1955, about sex, love, and more (just looking at) sex. When Lenny (Ryan Merriman) is sent to Queens to live with relatives for the summer, the 14-year-old boy sets one goal for his holiday: to witness any two people "doin' it." Luckily (wow, if every adolescent were this lucky), his neighbor is Hedy, a gorgeous former brassiere model (Gretchen Mol, playing the sexy/sweet heartbreaker just right) with a penchant for mirrors that expose her every undergarment to anyone below the window (bird watching, of course). If this is familiar material, Alexander mines it deftly and also deals with the deeper issues: Lenny grows to love and respect Hedy as his initial sexual attraction develops into something much more.

— Lynn Ermann

Jason Alexander's portrayal of George Costanza on NBC's *SEINFELD* is the crowning glory to a 25-year career on stage, screen, and television. The multi-award winning actor marked his directorial debut with *FOR BETTER OR WORSE*, in which he also starred. Alexander has appeared on the big screen in *BRIGHTON BEACH MEMOIRS*, *THE MOSQUITO COAST*, *JACOB'S LADDER*, *WHITE PALACE*, *CONEHEADS*, *BLANKMAN*, and *THE LAST SUPPER*.

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KARUSSELL

Ilona Ziok

Germany/Netherlands/Czech Republic, 1990, 70 min.

Seventh Art Releasing, East Coast Premiere

Producers Ilona Ziok, Thomas Mertens, Screenwriter Ilona Ziok, Directors of Photography Jacek Blawut, Heiko Merten, Aicke Fricke, Antonin Danhil, Editors Christina Graff, Silke Regele, Erik Mischijew

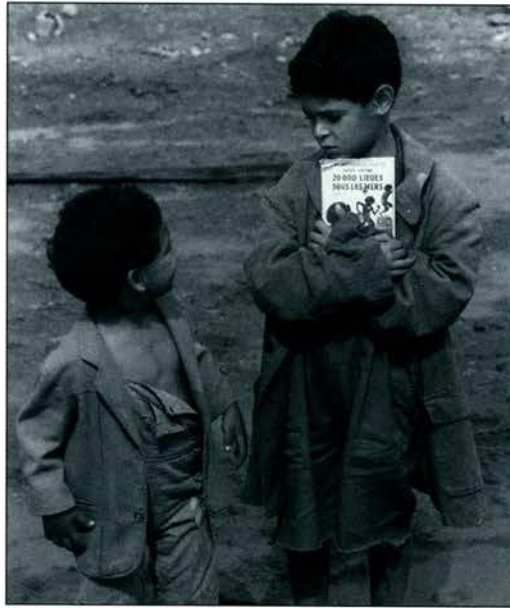
Kurt Gerron was an immensely popular cabaret performer and film actor in 1920s Berlin, singing the debut performance of "Mack the Knife" on the stage and appearing in films by Josef von Sternberg (as the magician in *THE BLUE ANGEL*), G.W. Pabst, and others. Persecuted in Germany and ultimately killed at Auschwitz after entertaining for the Nazis in a deal he mistakenly believed would free him, this tragic figure is remembered warmly by friends and colleagues in interview footage sprinkled with contemporary performances of period songs that in this light are as rueful as they are entertaining.

— Eddie Cockrell

Ilona Ziok, born in Gliwice, Poland, emigrated to England and received her secondary education in Germany, studied film and theater in New York, and received a master's degree in international relations from Goethe University in Frankfurt. She has been a director, writer, and producer since 1989.

Playing with SILENCE.

For a complete description of short films, see pages 89-99.



THE KID FROM THE CHAÂBA (LE GONE DU CHAÂBA)

Christophe Ruggia

France, 1997, 96 min.

Producers Farid Lahouassa, Aïssa Djabri, Manuel Munz, Screenwriter Christophe Ruggia, from the novel by Azouz Begag, Director of Photography Dominique Chapuis, Editor Nicole Dedieu, Music Safi Boutella, Principal Cast Bouzid Negnoug, Mohamed Fellag, François Morel, Amina Medjoubi, Nabil Ghalem

"Chaâba" is the Lyon slum where 21 Algerian families have come to escape the poverty and war of their homeland, circa 1965, and "the kid" is Omar, a smart and precocious first generation child of the camp whose adventures are the heart and soul of this earthy yet charming first feature. While not exactly the children of heaven, Omar (the remarkable young Bouzid Negnoug) and his mates manage their share of triumphs (the Muslim circumcision ritual) and tragedies (French officials want to tear down the enclave) as they navigate a childhood with far more than the ritual 400 blows.

— Eddie Cockrell

Christophe Ruggia was born in France in 1965 and studied directing at the Conservatoire Libre du Cinema Français. He formed his own production company, Cristal Inn Productions, in 1988 and produces short films for television. THE KID FROM THE CHAÂBA is his feature film directorial debut.

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THE LAST MAN

Harry Ralston

USA, 1999, 94 min.

World Premiere

Producers Tamara Hernandez, Harry Ralston, Jessica Rains, Screenwriter Harry Ralston, Director of Photography Michael Grady, Editor Tony Miller, Music Woodrow Jackson, Ivan Knight, Principal Cast David Arnott, Jeri Ryan, Dan Montgomery

Woody Allen meets Roger Corman in this audacious directorial debut about a nebbishy anthropologist and the love triangle he finds himself in when the world's population is mysteriously decimated. At first Alan (David Arnott) thinks his al fresco life has become "some giant Twilight Zone episode," but his ardent love for gorgeous fellow survivor Sarah (Jeri Ryan, 7 of 9 in "Star Trek Voyager") is jeopardized by the arrival of hunky hitchhiker Raphael (Dan Montgomery), who thinks their plight is "like camping. . . forever." The writer-director Harry Ralston is a distinctive new American independent voice and *THE LAST MAN* is a one-of-a-kind movie.

— Eddie Cockrell

Harry Ralston studied filmmaking and American literature at Syracuse University and worked as a journalist in Mexico. His short films include *CHICKEN DELIGHT*, *THE SLAP*, and *BABY FAT*. In 1997 Ralston produced and acted in *MEN CRY BULLETS*, the grand prize winner at the 1998 South By Southwest Film Festival. *THE LAST MAN* is his directorial debut.

Playing with *THE WINDOW*.

For a complete description of short films, see pages 89-99.



LOUIS PRIMA: THE WILDEST

Don McGlynn and Joe Lauro

USA, 1999, 90 min.

World Premiere

Producer Joe Lauro, Screenwriters Don McGlynn and Joe Lauro, Editor Christian Moltke-Leth

Louis Prima was one of the most popular jazz musicians of his day, the epitome of Las Vegas and swing culture, and a ladies' man who counted among his lovers Jean Harlow and Betty Grable. This documentary spans the multi-layered career of the exuberant showman, from Prima's early New Orleans days through his Las Vegas lounge years, peaking with his role in Disney's *A JUNGLE BOOK*. Intercut with live footage of Prima are interviews with his former wife and partner, Keeley Smith, and others close to the late performer which paint a more interior portrait of this extroverted man, whose musical inventiveness has been reaffirmed by the recent resurgence of swing culture.

Since 1982, Don McGlynn has crafted portraits of Art Pepper, The Mills Brothers, Spike Jones, Charles Miller, Charles Mingus, and more. His first collaboration with Joe Lauro, *SOMEWHERE OVER THE RAINBOW: THE HAROLD ARLEN STORY*, was recently seen on PBS.

Joe Lauro, the owner of East Hampton's Historic Films, one of the nation's largest film archives, has worked as a musical consultant and producer on projects including *ROCK AND ROLL — THE EARLY YEARS* and *EMPIRES OF THE AIR*.

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MADMOISELLE

Tony Richardson

United Kingdom, 1966, 100 min.

MGM

Producer Oscar Lewenstein, Screenwriter Marguerite Duras, based on a story by Jean Genet, Director of Photography David Watkin, Production Design Jacques Saulnier, Principal Cast Jeanne Moreau and Ettore Manni

MADMOISELLE is one of Jeanne Moreau's personal favorites, which exemplifies her collaboration with director Tony Richardson. The dark, disturbing tale is all Jean Genet, focusing on the cruel world of a woman bewitched by desire. Jeanne Moreau is "Mademoiselle," the sexually repressed spinster in a small French village who obsesses over Manou, an Italian logger.

The late Tony Richardson's impressive filmography as a director, writer and producer spans five decades.



NOW & THEN: FROM FROSH TO SENIORS

Dan Geller & Dayna Goldfine

USA, 1999, 87 min.

East Coast Premiere

Producers Dan Geller, Dayna Goldfine, Directors of Photography Dan Geller, Dayna Goldfine, Editors Elizabeth Finlayson, Dayna Goldfine, Dan Geller, Music Tim Westergren

Dormitory antics and a Pringles 'n' Plato approach to higher education give way to apprehension and soul-searching in this remarkably intimate sequel to FROSH: NINE MONTHS IN A FRESHMAN DORM. Checking in on the group of undergrads first profiled in that film, we find that some have aged, many have focused, and all are involved in the simultaneously exhilarating and terrifying process of making the most important decisions of their lives. — Eddie Cockrell

Daniel Geller graduated from Cornell University with a bachelor's degree in history and received his master's degree in documentary production from Stanford University.

Dayna Goldfine holds a bachelor's degree in feminist studies from Stanford University and received her film training at De Anza College in Cupertino, Calif. Their award-winning films as a team include SUNDANCE: A MATTER OF PROCESS (1986), ISADORA DUNCAN: MOVEMENT FROM THE SOUL (1989), KIDS OF SURVIVAL: THE ART AND LIFE OF TIM ROLLINS & K.O.S. (1996), and FROSH: NINE MONTHS IN A FRESHMAN DORM (1993).

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PEACE OF MIND

Mark Landsman

USA, 1999, 57 min.

Producer **Mark Landsman**, Editor **George O'Donnell**, Youth Videographers/Producers **Yaron Avni**, **Reut Elkouby**, **Bushra Jawabri**, **Amer Kamal**, **Sivan Ranon**, **Hazem el Zanoun**, **Yossi Zilberman**

"It's not every day that you have Palestinians over for dinner." Especially when the Israeli host, heading for military service, is asked by his guest if he would ever shoot her. So it goes in this riveting home-movie-as-documentary made by seven Israeli and Palestinian teenagers who meet at camp in Maine through the program, Seeds for Peace, and then are sent home with video cameras to track their new friendships. "Coexisting isn't just coexisting where you feel safe—you have to go to the other side." By attempting to cross borders drawn by their elders, these teenagers grow old before our eyes while creating their first-person testament to the pain, hope and faith of shouldering the mantle of peacemakers.

— *Scott Meserve*

PEACE OF MIND launches an effort by HIFF to promote voices for Middle Eastern peace during the Millennium. Three additional films, each representing a different viewpoint from the region, will screen at HIFF 2000.

Mark Landsman is a producer/director working on youth-centered projects. Peace of Mind is his first feature-length film.

George O'Donnell won the 1998 Sundance Audience Award for the PBS documentary OUT OF THE PAST.



PLACE VENDÔME

Nicole Garcia

France, 1998, 117 min.

Producer **Alain Sarde**, Screenwriters **Jacques Fieschi**, **Nicole Garcia**, Director of Photography **Laurent Dailland**, Editors **Luc Bannier**, **Françoise Bonnot**, Music **Richard Robbins**, Principal Cast **Catherine Deneuve**, **Jean-Pierre Bacri**, **Emmanuelle Seigner**, **Jacques Dutronc**, **Bernard Fresson**, **François Berléand**, **Philippe Clévenot**, **Lászlo Szabó**

In this elegant, leisurely, opulent new thriller from the actress/director/writer Nicole Garcia, Catherine Deneuve shines as the alcoholic widow of a diamond merchant in the titular Parisian square whose professional passion is reawakened when she discovers seven perfect gems stashed among his things. Learning about these priceless stones leads her on a trail that snakes through the great jewel centers of the world and rekindles a long-dormant relationship with the mysterious Battistelli (Jacques Dutronc). Like the diamonds everybody's pursuing, PLACE VENDÔME is cold, hard, and seductive.

— *Eddie Cockrell*

Nicole Garcia was born in Algeria and studied philosophy and acting. French theater and television work led to the cinema, where, since 1976, she has appeared in more than two dozen films, including works by Jacques Rivette, Alain Resnais, Claude Lelouch, Brigitte Rouan, and Nadine Trintignant. In 1985 she directed the short film QUINZE AOÛT, followed by the features UN WEEK-END SÛR DEUX (1990) and LE FILS PRÉFÈRE (1993).



THE QUARRY

Marion Hänsel

Belgium/France/Netherlands/Spain, 1998, 112 min.

First Run Features, USA Premiere

Producer **Marion Hänsel**, Screenwriter **Marion Hänsel**, from the novel by **Damon Galgut**, Director of Photography **Bernard Lutic**, Editor **Michele Hubinon**, Music **Takashi Kako**, Principal Cast **John Lynch**, **Jonny Phillips**, **Serge-Henri Valcke**, **Oscar Petersen**, **Jody Abrahams**, **Sylvia Esau**

On the road along a remote South African coast, an agitated escapee known only as "The Man" is picked up by a Baptist minister on his way to a new posting. When their brief liaison ends tragically, the former impulsively decides to impersonate the latter, but the artifice crumbles under the gaze of Captain Mong, accelerated by a horrible discovery. Winner of the Grand Prize of the Americas at the 1998 Montreal World Film Festival, this gorgeous and profoundly spiritual drama is a tragedy of desperation played out in a land as barren as the souls of its principals.

— *Eddie Cockrell*

Marion Hänsel was born in Marseilles, grew up in Antwerp, and studied drama in Brussels, Paris, and New York. After a career appearing in films by Agnes Varda, Patrick Ledoux, and others, she formed her production company, Man's Films, in 1977. Her films include THE BED (1982), IL MAESTRO (1989), and BETWEEN THE DEVIL AND THE DEEP BLUE SEA (1995).

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ROSE'S

Frank Patterson

USA, 1999, 110 min.

New York Premiere

Producer **Karchi Perlmann**, Screenwriter **Frank Patterson**, Director of Photography **Tom Callaway**, Editors **Frank Patterson**, **Dan Leonard**, Music **Bill Peterson**, Principal Cast **Leslie France**, **Wayne De Hart**, **Glenn Shadix**, **Sylvia Miles**

When the title character appears in the opening of *ROSE'S*, she is dancing wildly in her flower shop, as beautiful as the flowers that surround her. Then, suddenly, Rose (Leslie France) collapses into tears and we know that she is about to become unhinged, if she isn't already. To the people of this small Southern town, Rose appears sweet and timid, the kind of woman who lets her philandering, debt-ridden husband run her life, but her desperation leads her to turn to a newly arrived ex-con, Willyam (Wayne DeHart), a philanderer himself. Willyam in turn asks Rose to help him win back his estranged wife, and as the friendship develops, Willyam sees through Rose how his womanizing might affect his own wife, while Rose finds her own strength. *ROSE'S* may seem almost benign at first, but don't be fooled: like Rose herself, it is both more lovely and thornier than it first appears.

— Lynn Ermann

Frank Patterson teaches directing at the Florida State University Film Conservatory. *ROSE'S* is his first feature film. Previous credits include *GHOSTRIDERS*, *DEMON WARRIOR*, *BLACK SNOW*, and *LOOK WHO'S TOXIC*.



SHADOW BOXERS

Katya Bankowsky

USA, 1999, 73 min.

Producer **Katya Bankowsky**, Screenwriter **Katya Bankowsky**, Editor **Katya Bankowsky**, Photography **Anthony Hardwick**, **Tony Wolberg**, Music **Zoel**, Sound **John Bucher**, **Alexander Markowski**

This enthralling documentary opens with an admittedly brief history of serious women's boxing, then soars into the story of Lucia Rijker, "Pound for Pound the Best Female Boxer in the World," according to the Women's International Boxing Federation, a magnificent boxer, period, according to many. The entrancing soundtrack by Zoel, along with Rijker's contagious chanting, energize the already powerful images of a tough, beautiful woman — a true knockout! — going from victory to victory in the ring. In the best boxing-film tradition, *SHADOW BOXERS* mesmerizes while focusing on both the pleasure and pain of the sport.

— Frako Loden

Katya Bankowsky received a degree in film studies from Yale University, then worked as a television commercial producer in New York City as she planned her first film. She began shooting *SHADOW BOXERS* at the 1995 New York Golden Gloves amateur competition, the first year women were allowed to compete. *Bankowsky* not only filmed the event but made history by boxing the first night. *SHADOW BOXERS* is *Bankowsky's* debut as an independent filmmaker.

"I coulda had class. I coulda been a contender."

"Frankly my dear I don't give a damn."

"Life is like a box of chocolates."

"Rosebud."

"Badges? Badges? We don't need no stinkin' badges."

"Fasten your seatbelts, it's going to be a bumpy night."

"May the force be with you."

"We'll always have Paris."

LINES LIKE THESE DON'T WRITE THEMSELVES.

WRITERS GUILD
WGAE
OF AMERICA, EAST



THE TAVERN

Walter Foote

USA, 1999, 98 min.

New York Premiere

Producer **Walter Foote**, Screenwriter **Walter Foote**, Director of Photography **Kurt Lennig**, Editor **Josh Apter**, Music **Bill Lacey**, **Loren Toolajian**, Principal Cast **Cameron Dye**, **Kevin Geer**, **Margaret Cho**, **Carlo Alban**, **Kym Austin**, **Nancy Ticotin**, **Gret Zittel**

There's enough life packed in this film to fill 14 movies, as buddies Ronnie (Cameron Dye) and Dave (Kevin Geer) decide to buy out a successful Manhattan eatery and open their own restaurant. Things go well for a time, but personal strife and professional misjudgments threaten both their business and friendship: Dave loses the day job he never really liked anyway, while the less traditional Ronnie finds that the life of an entrepreneur leaves little time for love. Triple-threat filmmaker Walter Foote has made a genial movie about the serious business of balancing life and work in the late 1990s.

— *Eddie Cockrell*

Walter Foote completed the Intensive Film Workshop at New York University after a 15-year career as a commercial lawyer. He has been writing screenplays for more than ten years, including ATONEMENT, which is currently under option.



TRAIN OF LIFE

Radu Mihaileanu

Belgium/France, 1998, 103 min.

Paramount Classics, East Coast Premiere

Producers **Marc Barchet**, **Ludi Bocken**, **Frederique Dumis**, **Eric Dussant**, **Cedomir Kolar**, Screenwriter **Radu Mihaileanu**, Cinematographers **Yorgos Arvanitis**, **Laurent Dailand**, Editor **Monique Rysselinck**, Production Designer **Music Goran Bregovic**, **Christian Niculescu**, Principal Cast **Lionel Abelanski**, **Rufus**, **Clement Harari**, **Michael Muller**, **Agathe de la Fontaine**, **Bruno Abraham-Kremer**

In an Eastern European shtetl in 1941, the village dreamer announces that the Nazis have scheduled their town for destruction. Along with the forecast comes inspiration: the shtetl will fake their own deportation by building a train and escaping to Palestine. The villagers reluctantly agree to this improbable scheme, which requires that some of them play Nazis. As it moves perilously towards freedom, the train becomes a vehicle for all sorts of revelations — emotional, political, psychological, and romantic. With its energetic storytelling style and breathtaking images, this film is filled with the precious commodity of which so much was lost during the Shoah — life.

Romanian-born Radu Mihaileanu was a playwright and poet who led a theater group before fleeing the Ceausescu regime and settling in France. His feature debut, BETRAYAL (1993), was a worldwide festival hit. TRAIN OF LIFE won the critics' award at the Venice Film Festival.



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UNDER CALIFORNIA, THE LIMIT OF TIME

(Bajo California, El Limite del Tiempo)

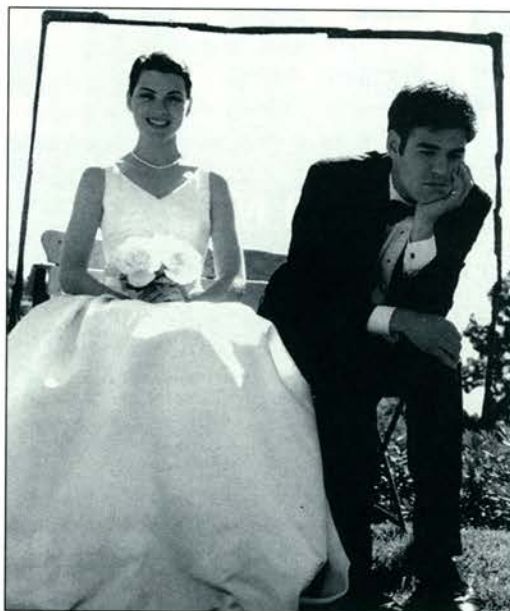
Carlos Bolado

Mexico, 1998, 96 min.

Producer Salvador Aguirre, Screenwriters Carlos Bolado, Ariel Garcia, Cinematographers Rafael Ortega, Claudio Rocha, Editor Carlos Bolado, Music Antonio Fernandez Ros, Production Designers Abraham Cruz-Villegas, Sebastian Rodriguez, Principal Cast Damian Alcazar, Jesus Ochoa, Fernando Torre Laphan, Claudette Maille, Gabriel Retes

Simple in story line and stark in its rugged beauty, UNDER CALIFORNIA is a spiritual road movie which follows the pilgrimage of Damian, a Mexican-American artist who has fled from his pregnant wife because of guilt he feels for a horrific accident. Shedding possessions and preconceptions, he heads to his grandmother's birthplace in Baja, California, a remote mountain village known for its stunning and mysterious cave paintings. Unfolding visually with only sparse dialogue, the film's power lies in its ability to merge the human and natural landscapes to show us Damian's profoundly internal quest for redemption in the most external of terms.

Carlos Bolado received international recognition as editor of LIKE WATER FOR CHOCOLATE. He has edited numerous films and directed the short film RITOS (1994). BAJO CALIFORNIA, EL LIMITE DEL TIEMPO is his feature-length directorial debut.



WE MET ON THE VINEYARD

Ian McCrudden

USA, 1999, 88 min.

World Premiere

Producers Forrest Murray, Andy Buckley, Nancy Banks, Screenwriters Andy Buckley, Nancy Banks, Director of Photography Tony Cucchiari, Editor Ian McCrudden, Music Charlie Robison, Original Score Dr. John, Principal Cast Julianna Margulies, Ivan Sergei, Kevin Tighe, Clayton Rohner, Kathleen York, Tom Virtue, Nancy Banks, Andy Buckley, Alanna Ubach, Barry Tubb, C.C.H. Pounder, Adrian Pasdar, Daniel Hansen, Charlie Robison, Dixie Carter

"Maybe you'll feel better by the ceremony," says recovering alcoholic Zack Mahegan to his brother John only hours before the latter is scheduled to marry Sara Kendrick. In a vain attempt to vault from step four to step nine ("the one you make amends on"), Zack tells John that shortly before he introduced the two, Zack and Sara "met on the Vineyard." The euphemism has a ripple effect that sends the groom fleeing and begins a panic-induced spiral of lies that soon skyrockets out of control, in the funniest and most complicated film nuptials since Robert Altman's A WEDDING.

— Eddie Cockrell

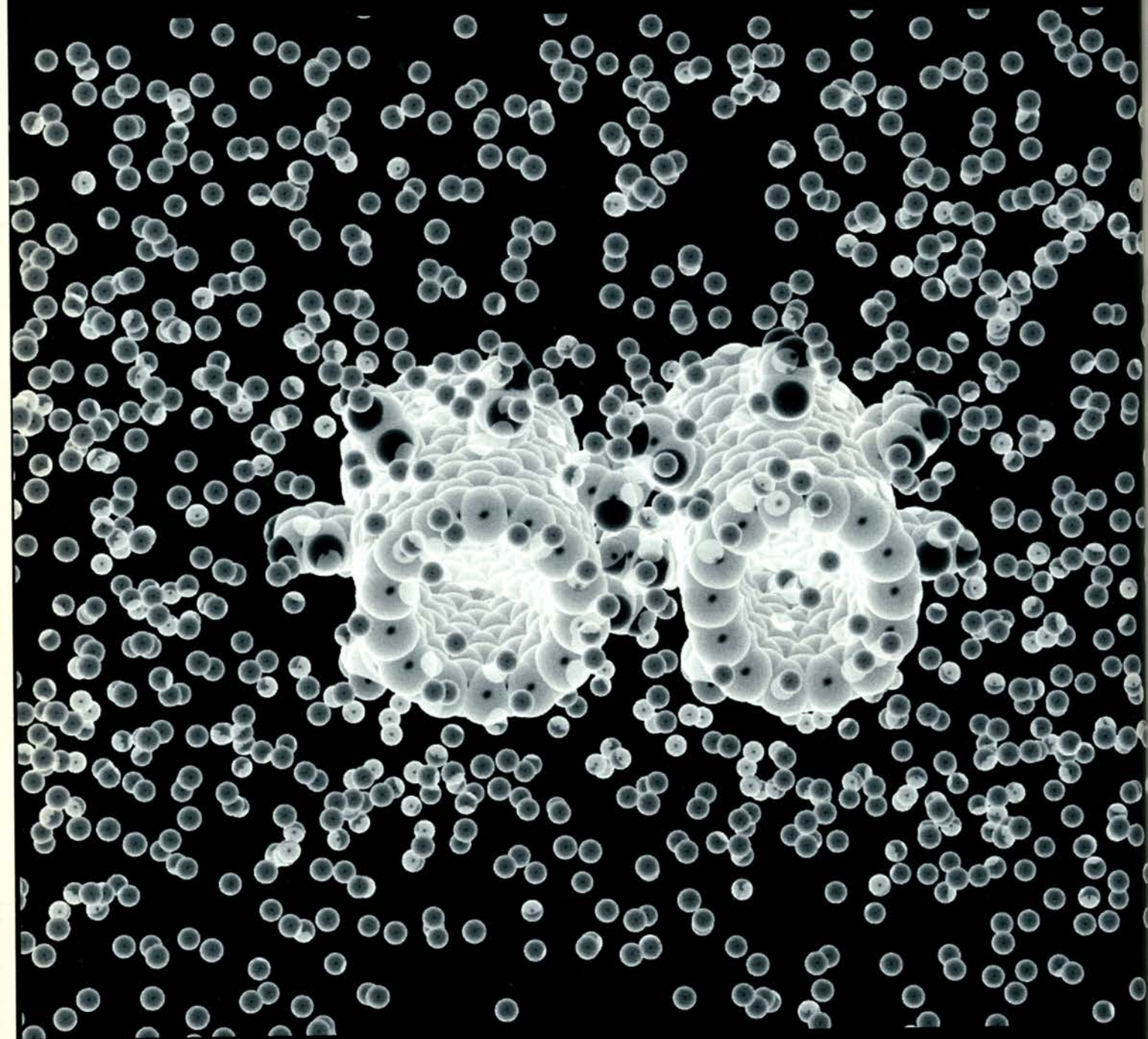
Ian McCrudden's play NIGHT BASEBALL was a finalist at the National Theatre Festival. He began making short films in 1995 as a graduate student at Stanford University. WE MET ON THE VINEYARD is his feature film debut.

Playing with MUTUAL LOVE LIFE.

For a complete description of short films, see pages 89-99.

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WIRED ANGEL

Sam Wells

USA, 1999, 96 min.

World Premiere

Producer, Writer, Director, Director of Photography, Editor
 Sam Wells Music Joe Renzetti Sound Design Fred
 Szymanski Principal Cast Caroline Ruttie, Ed Stout, Casey
 Reslier-Wells, Claudia Reeves, Yuri Delaney, Marc Masino,
 Julia Wells

Described by its maker as an "extended neurological portrait of Joan of Arc", Sam Wells's *WIRED ANGEL* casts Joan in a strange and hypnotic new light. Mixing expressionistic black and white photography with an electric vision of medieval religious landscapes, Wells's undeniably unique view paints a picture of the French saint in a surreally symbolic rendering of the key events of her short, illuminating career. Caroline Ruttie finds a restrained intensity in her portrayal of Joan while *WIRED ANGEL*'s images weave through dark and fiery environments at once industrial and fairy-tale gothic. The composer Joe Renzetti's visceral music locks onto the film's themes with precision while the sound designer Fred Szymanski layers a haunting patina of hallucinatory and inexorable voices.

— Carol Magnusson

Sam Wells's film career began with painterly abstract films and continued with camera and crew work on low-budget features. He earned critical acclaim with the neo-noir *THE TALKING RAIN* (1990). *WIRED ANGEL* is his first feature.

Playing with *BLIND CHILD AT RIVER*.

For a complete description of short films, see pages 89-99.



Pierre Schwartz/Canal +

ZAIDE

Josée Dayan

France, 1999, 90 min.

GMT Productions, World Premiere

Producers Jean-Pierre Guerin, Veronique Marchat
 Screenwriter Odile Barski, based on the original idea by
 Josée Dayan Director of Photography Willy Stassen Music
 Bruno Coulais Principal Cast Jeanne Moreau, Guillaume
 Depardieu, Julie Depardieu, Laurent Lucas, Christopher
 Thompson, Mathieu Amalric, Phillippe Ambrosini, Denis
 Podalydes and Stanislas Merhar

After her son drowns mysteriously in a boat accident, the shocked Anna Sherman (JEANNE MOREAU) quits her career at the top and spends seven years secluded with her pain. Awakened from hibernation, Anna decides that the only way to live again is to avenge the death of her son. With a new identity, Anna returns to society and locates David's five privileged rowing teammates, who have become established notables. She decides that they are the killers, and have been protected from prosecution. As if driven by the deity Revenge herself, Anna sets out to kill them one by one. But, as in Greek Tragedy, mortals are never the sole agents of revenge. In one shape or another - accident or suicide - Anna is simply the catalyst of Divine Justice. In the course of these ordeals, Anna will discover the true nature of her too-soon departed son as well as the assassins' unspeakable motive.

— Eddie Cockrell

Josée Dayan's film credits include *SIMONE DE BEAUVOIR* and *PLEIN FER*, which have received many festival screenings. She has extensive television credits, including *NAVARRO LE GANG DES TRACIONS AVANT*, *LE COMTE DE MONTE CRISTO* and *LE BOEUF-CAROTTES*.



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SHORTS PROGRAM A — COMMITTED?

4AM**J. Miller Tobin***USA, 1999, 15 min.*

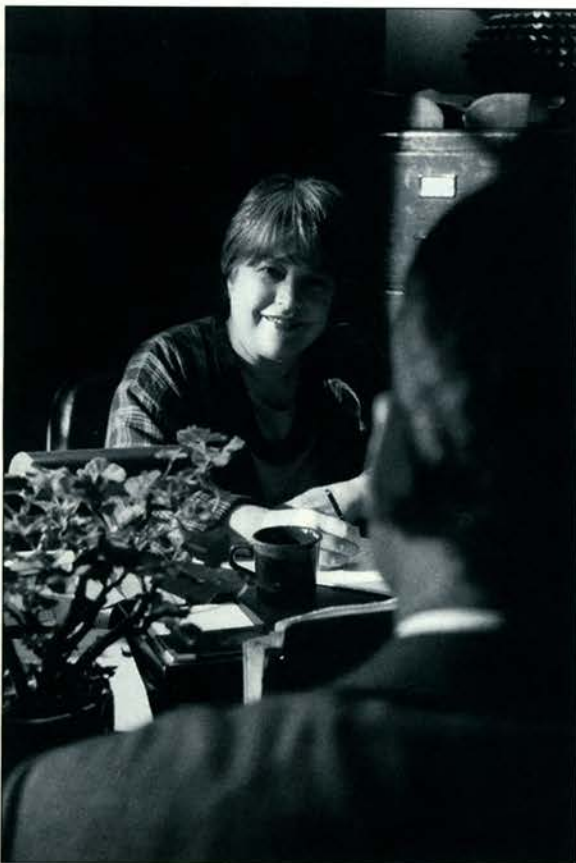
At a-quarter-to-four in the a.m. in a New York diner, he just wants "to be left alone." So does she. Both the guy behind the counter and the one four stools down know better. An Edward Hopper painting comes to life, with perfect timing and a rye sense of humor.

J. Miller Tobin marks his directorial debut with 4AM. As an assistant director, he has worked on such feature films as HOUSEHOLD SAINTS, WASHINGTON SQUARE, Al Pacino's CHINESE COFFEE, Alain Berliner's PASSION OF MIND, and Boaz Yakin's FRESH.

BABY STEPS**Geoffrey Nauffts***USA, 1999, 25 min.**New York Premiere*

Robert Kahn, a gay schoolteacher, wants to adopt a baby. In the Midwestern offices of adoption agent Rose Melon, portrayed by Kathy Bates, he argues his case.

Geoffrey Nauffts's acting credits on Broadway and on screen include MISSISSIPPI BURNING, A FEW GOOD MEN, FIELD OF DREAMS, and BILOXI BLUES. This is his first film.

**PUMP****Abigail Severance***USA, 1999, 17 min.**East Coast Premiere*

Louise isn't the "very real girl" she claims to be. Her red hair comes out of a bottle, she wasn't really on the high-school track team, and she is two-timing Ruby to boot. Crushed, Ruby goes after her own kind of closure.

Abigail Severance is a California based artist. Her first film, PUMP was awarded best experimental work at the Chicago Lesbian and Gay Film Festival.

**DAS CLOWN****Tom E. Brown***USA, 1999, 9 min.*

One night, Mr. Higgins' prized possession, clown doll Little Sparkles, comes to life, but he is not the sweet son for whom the elderly shopkeeper had hoped.

Tom E. Brown received a 1999 Rockefeller Fellowship and was recently named one of the "25 New Faces of Indie Film" by Filmmaker Magazine. He lives in San Francisco.

**WHEN STARS FALL****Josh Mensch***USA, 1999, 22 min.*

The quarterback plans to take sweet Mary Jane to the high school dance, but she has her sights set on bad boy Eddie Siwinski. This star-crossed-lovers tale unfolds around a 1950's diner, with equal parts Shakespeare and doo-wop.

Josh Mensch studied filmmaking at New York University and has worked as an assistant editor on feature films, including Great Expectations. This is his first film.

— Mark Taylor,
Film Arts Foundation





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**(With appologies
to Louis B. Mayer.)**



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SHORTS PROGRAM B — MOMENTS OF DOUBT

MOMENTS OF DOUBT

Louis Pepe

USA, 1999, 44 min.

New York Premiere



Three films in one, MOMENTS OF DOUBT catches its unlikely heroines at turning points in their lives. Pauline's new waitress job is threatened by an odd customer, successful author Margaret suffers from romantic ideals, and Karen struggles with the gloomy surrealism of her day job as a dictionary illustrator.

Louis Pepe's last film, THE HAMSTER FACTOR AND OTHER TALES OF TWELVE MONKEYS, is a feature documentary about director Terry Gilliam. This is his first fiction film.

HERD

Mike Mitchell

USA, 1998, 15 min.

A lowly fry cook becomes the unwitting accomplice to an alien who programs him to build a nefarious black box. Is it good or eeeeeevil?

Mike Mitchell is currently directing the Adam Sandler-produced comedy DEUCE BIGALOW: MALE GIGOLO, slated for a December '99 release.



WATER AND POWER

Mary Sicheloff

USA, 1999, 19 min.

Jim works on the Los Angeles aqueduct moving water across the desert, but cannot negotiate the currents that separate him from his wife, Cass, in this parched portrait of a working class couple making ends meet in a sleepy desert town.

Mary Sicheloff has produced more than 50 very short films.



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— Mark Taylor,
Film Arts Foundation



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SHORTS PROGRAM C — SEEN OF THE CRIME

LITTLE MAN**Howard Libov**

USA, 1999, 23 min.

World Premiere

When his AA team plays a game in his hometown, a minor league baseball player is forced to confront the woman he left behind and the Little League coach who abused his trust.



Howard Libov attended New York University and the American Film Institute. He produced a feature film, *MIDNIGHT EDITION*, which played festivals worldwide.

RETURN TO SENDER**Toni Kotite**

USA, 1999, 10 min.

New York Premiere

A quick-tempered chiropractor meets her match when she takes on her building's mailman. A philosophical security guard acts as referee while the two scuffle over U.S. Postal Service protocol.



Toni Kotite has been writing and directing plays Off-Broadway since 1985. This is her first film.

BIG CANYON**David Agosto**

USA, 1999, 15 min.

New York Premiere

Two young lovers cruise the Midwest selling counterfeit phone cards and playing "worst case scenario", a dangerous game of devising ways out of increasingly difficult imagined situations.



David Agosto produces music videos and training films in Chicago. *BIG CANYON* is his fourth short film.

CLAIRE MAKES IT BIG**Jeremy Workman**

USA, 1999, 29 min.

Claire Beaumont is a talented actress who keeps losing parts because she is overweight. When she is passed over for a role written specifically for her, she decides to get even.

Jeremy Workman lives in New York City. His documentary *WHO IS HENRY JAGLOM?* was broadcast on the PBS series *Point of View (P.O.V.)*. This is his second film.

**PEEP SHOW****Charlie Call**

USA, 1999, 9 min.

New York Premiere

What every woman wants: two men behind glass, playing out her every fantasy. Unfortunately, in this role-reversal frolic, the woman will go broke feeding the coin-operated peep show where two wise guys compete to impersonate the ideal man.

Charlie Call has made numerous 8 and 16mm films. *PEEP SHOW* is his 35mm directorial debut. Call is currently working on a feature film script.

**RESTRICTED****Jay Rosenblatt**

USA, 1999, 1 min.

Take a chance. Don't do it.

Jay Rosenblatt is a San Francisco filmmaker. His work has won awards and screened at Sundance, Berlin and beyond.

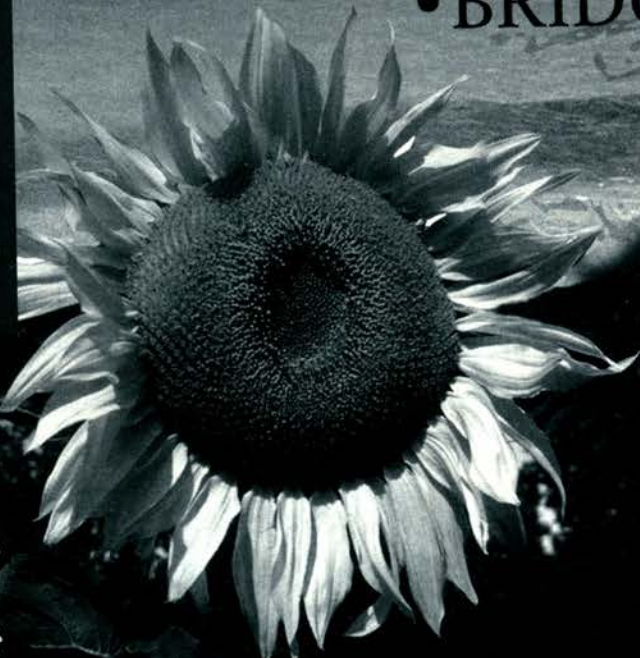


— Mark Taylor,
Film Arts Foundation



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SHORTS PROGRAM — SOUL SURVIVORS

FIN

Gabriela Marti*USA, 1999, 9 min.*

From start to finish, this short surprise captivates as it paints a heart-wrenching portrait of the last days of a mother-daughter relationship.

Gabriela Marti has worked in commercial film production for three years and directed several short films.

SURVIVORS

Sheila M. Sofian*USA, 1999, 16 min.*

This documentary pencils in the haunting details of true stories of a handful of women who managed to free themselves from abuse, and etches indelible images of the powerlessness and struggle which too many women must face.



Sheila M. Sofian's animated films have won numerous international awards. For five years she was head of the Animation Program at the University of the Arts in Philadelphia.

THE SOUL CAGES

Phillip Barker*Canada, 1999, 23 min.**United States Premiere*

This film follows the relationship between a beautiful photographer and the man who processes her prints and believes that she is capturing the souls of her subjects.



Phillip Barker is a Toronto-based filmmaker, installation artist, and production designer. Now Magazine recently named him "one of Toronto's 10 best filmmakers."

THE DECADENT VISITOR

John Kovac*USA, 1999, 30 min.**East Coast Premiere*

In a Czech village, 9-year-old Martin awaits his famous uncle Roman's yearly visit. Martin's mother also waits, to resume her liaison with Roman, brother to her husband in prison for the murder of her former lover.

John Kovac grew up in Czechoslovakia. His first short film, A MAN WITH HEART, won the Best of Festival award at the 1993 PXL This Festival.

DEEP FREEZE

Virginia Heath*Great Britain, 1999, 15 min.**North American Premiere*

Michelle's father has left her his super deluxe refrigerator. Its unexpected arrival at the apartment she shares with Ron puts the deep freeze on their love.

Virginia Heath is a native New Zealander who has directed the documentary SONGS FROM THE GOLDEN CITY on South African jazz heroes, in addition to several international arts documentaries. DEEP FREEZE is her first fiction film.



— Mark Taylor,
Film Arts Foundation



BLIND CHILD AT RIVER

Deborah Dickson

USA, 1998, 17 min.

World Premiere



A surreal, movement-to-spoken-word visual poem that imagines a primordial sprite discovering that understanding comes not from sight, but from the timelessness of belief.

Deborah Dickson has received two Academy Award nominations for her independent documentaries. She has also been a long-time collaborator with Susan Fraemke and Maysles Films on their award-winning films.

Playing with *WIRED ANGEL*.

THE CITY BELOW THE LINE

Milton Moses Ginsberg

USA, 1999, 36 min.

USA Premiere

Producer Nina Posnansky, Screenwriter Milton Moses Ginsberg, Director of Photography Milton Moses Ginsberg, Editor Milton Moses Ginsberg, Music Ludwig van Beethoven, Johan Sebastian Bach, performed by Jenó Jando, Principal cast Milton Moses Ginsberg, Nina Posnansky, Peter O'Hara, Georgia Strauss, Jeffrey Stolow, Brandon Yates



"If Fyodor were alive today, he'd be using a camcorder, schmuck." In this bracing, self-lacerating video, underground icon Milton Moses Ginsberg re-imagines Dostoevsky's "Notes From the Underground" as the densely-textured travails of a New York film editor grappling with a sexual illness. The universality is frightening: "Listen to me," he warns, "because I'm you." — Eddie Cockrell

Milton Moses Ginsberg directed the recently-revived COMING APART (1969) and THE WEREWOLF OF WASHINGTON (1973), co-directed CATWALK with Robert Leacock, edited Jim McBride's PRONTO and edited the Oscar-winning documentary PERSONALS, LISTEN UP: THE LIVES OF QUINCY JONES (1990). He has produced, directed and edited numerous non-fiction films.

Playing with *THE PERSONALS*.

CORMAC'S TRASH

Rafe Greenlee

USA, 1999, 18 min.

East Coast Premiere

A deadpan meditation on privacy and the depths of literary celebrity worship, *CORMAC'S TRASH* pursues best-selling author Cormac McCarthy through the possessive adoration of his fans, the filmmaker (and his wife and infant), and the aw-shucks residents of McCarthy's adoptive Tucson, Arizona.

Playing with *MY FRIEND PAUL*.

CREAMPUFF

Jared Seide

USA, 1999, 26 min.

New York Premiere



Jack hates Creampuff: he's fat, gay... and he's Jack's only link to the outside world. Will Jack accept the help of someone who disgusts him?

JARED SEIDE has been acting in theater since age 10, starring in recent Los Angeles productions AMERICAN BUFFALO and SOME MEN NEED HELP. CREAMPUFF marks his writing and directorial debut.

Playing with *HIT AND RUNWAY*.

DAMNED IF YOU DO

James Zeilinger

USA, 1999, 17:45 min.

East Coast Premiere



All Alfie wants is a little respect. When he dies after spotting his brother in a compromising position at his own wedding, this loser gets his chance.

JAMES ZEILINGER penned the Hallmark production STARSTRUCK, and the comedy LITTLE SISTER, among other projects.

Playing with *BOBBY G. CAN'T SWIM*.



DROP**Jay Rosenblatt and Dina Ciraulo**

USA, 1999, 1 min.

East Coast Premiere



The lonely auteur's cry of "...and print it...Again!"

Jay Rosenblatt is a San Francisco filmmaker. His work has won awards and screened at Sundance, Berlin and beyond.

Playing with *THE CREATOR*.**MORE****Marc Osborne**

USA, 1998, 6 min.

East Coast Premiere

A frustrated line worker in an Orwellian world secretly toils on an invention, in a fable told through an experimental blend of claymation and cel animation techniques.

Marc Osborne received a 1998 Academy Award nomination for *MORE*, and was nominated for a Grammy in 1995 for Best Music Video (Weird Al Yankovic's *JURASSIC PARK spoof*).Playing with *EXISTO*.**MUTUAL LOVE LIFE****Robert Peters**

USA, 1998, 11 min.

East Coast Premiere

So you've failed at love so often that you'd pay a premium to protect yourself from another solo Saturday night? There's a man with a plan to cover all your worries—if you'll just sign on the dotted line in time.

MUTUAL LOVE LIFE writer/director/actor Robert Peters has worked for eight years as a film and television actor in Los Angeles. This is his directorial debut.Playing with *WE MET ON THE VINEYARD*.**PAPER AND WATER (PAPEL E AGUA)****Michel Tikhomiroff**

BRAZIL/USA, 1999, 25 min.

North American Premiere

After signing his first book contract, a struggling writer returns to his homeland for inspiration. Instead of new material, he unearths buried childhood memories which trouble his marriage.

Michel Tikhomiroff was raised in Brazil but attended NYU Film School. *PAPER AND WATER* is his thesis film.Playing with *SOMETIME IN AUGUST*.**THE PERSONALS****Keiko Ibi**

USA, 1998, 37 mins.

Producer **Keiko Ibi**, Director of Photography **Greg Pak**, Editors **Milton Moses Ginsberg**, **Keiko Ibi**, Music **John Califra**

Working with director Keiko Ibi, Milton Moses Ginsberg edited this marvelous look at "improvisations on romance in the golden years," in which senior citizens at a community the-



ater on Manhattan's Lower East Side are profiled both on and off the stage, leading to a surprisingly humorous meditation on the challenges of growing old in America.

Keiko Ibi studied Japanese literature at Japan Women's University. At 19, she was crowned "Miss Japan" in a national beauty competition. After studying screenwriting she moved to the United States and began *THE PERSONALS* in 1996 while working on her Master of Fine Arts at New York University. She graduated the program in 1998 and in 1999 *THE PERSONALS* won the Academy Award for Best Documentary Short.Playing with *CITY BELOW THE LINE*.

PYRITE

Adrienne Weiss

USA, 1999, 19 min.

A young mother has an emotional reunion with a woman she believes to be her mother. But is she or isn't she? PYRITE, literally "fool's gold," is the compelling story of a young woman's search for what is truly valuable.



Adrienne Weiss has written and directed theater extensively in both the United States and Europe. She coaches actors for film, most notably working with Joan Cusack for her Oscar-nominated performance in IN AND OUT. In February, she will begin shooting a documentary on Campbell Scott's upcoming production of HAMLET and is currently developing the feature film BLUEBEARD. PYRITE is her first film.

Playing with THE LAST BIG ATTRACTION.

RELIABLE SOURCES

Laurent Tirard

France, 1998, 9 min.

North American Premiere

Producer Jean-Pierre Tulle, Screenwriter Laurent Tirard, Director of Photography Taniel Meliava, Editor Emmanuelle Lalande, Music Sylvain Firmin-Guion, Principal Cast Helene de Fougerolles, Isabelle Carre, Gad Elmaleh, Jean-Noel Broute, Blance de St. Phalle, Romain Jouffroy, Fred Amico, Virginie Bagot-Day

Winner of the Panavision Award for best short film at this year's Avignon French/American workshop, RELIABLE SOURCES charts a series of rumors that spring from casual conversation at a party.

Laurent Tirard studied filmmaking at NYU and currently writes for French film and television.

Playing with MONEY BUYS HAPPINESS.



SCOUT'S HONOR

Neil Leifer

USA, 1999, 13 min.

World Premiere

Two professional basketball scouts (Bill Murray and Alec Baldwin) have nothing in common aside from their careers. This 1990s "odd couple" bounces more than basketballs as we sit back and enjoy the game.

Neil Leifer, a photographer and director, has worked mainly for Sports Illustrated Magazine, but has also contributed regularly to Life, Newsweek, and The Saturday Evening Post, among others. He has published nine books, including the best-seller "Sports." He has directed the features YES-TERDAY'S HERO and TRADING HEARTS as well as the shorts ROSEBUD and THE GREAT WHITE HOPE.

Playing with SUCKERFISH.

SILENCE

Orly Yadin

United Kingdom, 1999, 10 min.

Seventh Art Releasing

Fifty years elapsed before Tana, a child survivor of Teresienstadt concentration camp was able to speak of or recall her tragic past. This haunting animated film captures the surreal world of a child survivor whose painful memories are being shared for the first time.

Orly Yadin was born in Israel and has lived in London since 1977. She started working in television in the documentary field, concentrating on historical documentaries. In addition, she has produced animation films as well as documentaries. She is the co-founder of the independent production company Halo Productions.

Playing with Kurt Geron's KARUSSELL.



SUNDAY AFTERNOON

Paul Charney

USA, 1999, 4 min.



Intro. Filler, filler. Reductive summary of plot. Bad pun, esoteric reference, bad pun. Filler, filler. Unwarranted stinging criticism. Meaningless but catchy closing comment.

Paul Charney is the founder and producer of the San Francisco production company and comedy group "Killing My Lobster". He has written, directed, and acted in several short films, including the award winning BONJOUR SANDWICH.

Playing with 24 NIGHTS.

SURVIVORS

Brett Caroline Levner

USA, 1999, 29 min.



A semi-autobiographical morality tale of life in Manhattan's exclusive private schools, SURVIVORS charts the troubles of a Tennessee cowboy thrust into the upper-echelons of Upper East Side teen society—and the surprising choices he makes to survive.

SURVIVORS is writer/director Brett Levner's 1998 NYU Tisch School of the Arts thesis film, where it won the 1999 Warner Bros. Pictures Film Production Award.

Playing with MY FRIEND PAUL.

SWAP MEET

David Schweizer

USA, 1999, 16:30 min.

At a flea-market, or swap meet, a Gen-Xer searches for a link to her past, and thanks to an old-fashioned cowboy and his time-travelling, x-rated tapedeck, discovers that she can indeed go home again.

David Schweizer makes his film debut with SWAP MEET after a distinctive directing career in the theater, including TROILUS AND CRESSIDA starring Christopher Walken, Sam Shepard's GEOGRAPHY OF A HORSE and Tony Kushner's THE ILLUSION.

Playing with DIRK AND BETTY.



TIGHTROPE

Daniel Robichaud

USA, 1999, 5:20 min.

Tightropes stretch across the sky like highways. An amiable jester encounters a baleful man intent on crossing his path in this fantastical gem of digital animation.

Daniel Robichaud is the Digital Effects Supervisor at Digital Domain and has contributed to projects including APOLLO 13 and THE FIFTH ELEMENT. He was the Animation Supervisor on the Academy Award winning TITANIC.

Playing with JUDY BERLIN.

THE WINDOW

Jono Oliver

USA, 1999, 16 min.

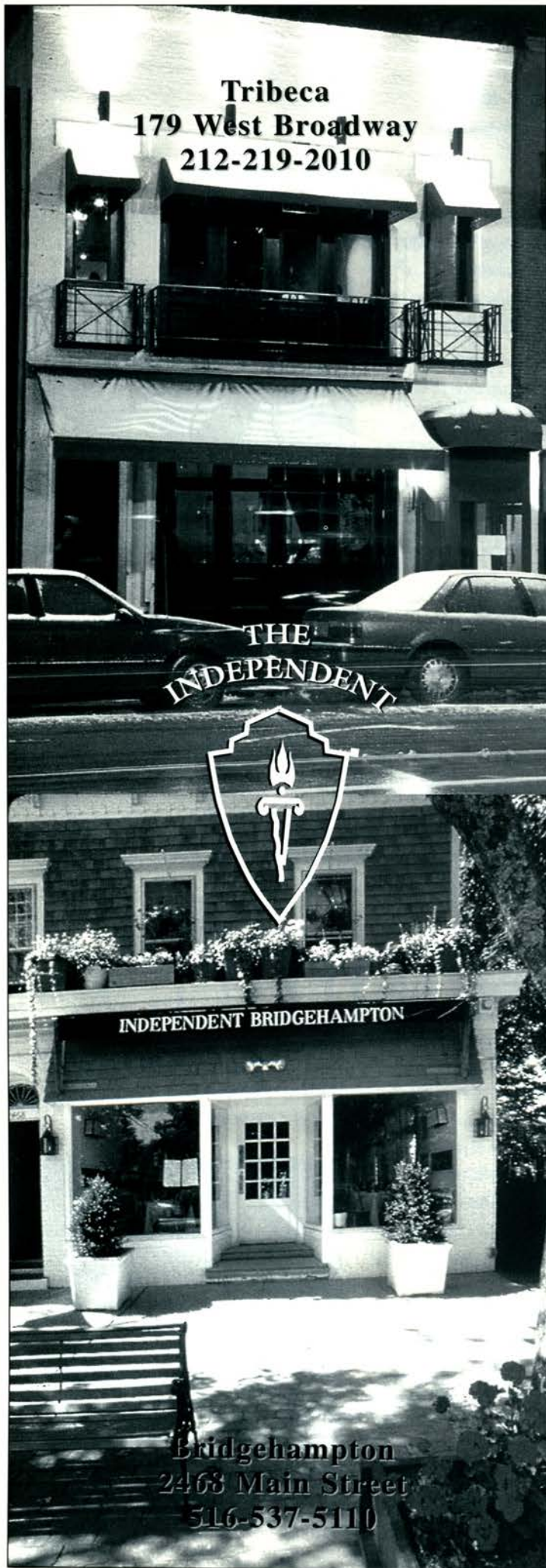
World Premiere

Residents of an inner city apartment building contemplate a very unusual occurrence: the appearance of a mysterious image in one of its bathroom windows. While some see the image as having religious significance, others see it as nothing more than poor housekeeping.

Jono Oliver has worked as an assistant director for the past seven years, working on films such as SNAKE EYES, ONE TRUE THING, and VIRTUOSITY among others. THE WINDOW marks his debut as director, writer and producer.

Playing with THE LAST MAN.





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DINNER

APPETIZERS

DUCK SOUP WITH WILD MUSHROOMS & RICE STICK NOODLES	7.00
MIXED BABY GREENS WITH CRISPY PARSNIP RIBBONS & SHERRY VINAIGRETTE WITH TOASTED GOAT CHEESE	8.50
BABY BIB & WATERCRESS SALAD WITH BLUE CHEESE, WALNUTS & BOSC PEARS	8.50
CAESAR SALAD WITH BUTTERY CROUTONS & SHAVED PARMESAN	8.50
BAKED BABY BRIE ON PUFF PASTRY WITH PEAR & DRIED BERRY COMPOTE	9.00
SMOKED BABYBACK PORK RIBS WITH CREAMY COLE SLAW	9.50
CORNMEAL COATED CALAMARI WITH GREEN CHILI TARTAR SAUCE	9.00
CHAMPAGNE STEAMED MUSSELS WITH ROASTED GARLIC GRILLED BREAD	10.00
TUNA TARTARE NAPOLEAN	
WITH GINGER CILANTRO VINAIGRETTE & TARO ROOT CHIPS	12.00
6 CHILLED OYSTERS ON THE HALF SHELL	
WITH COCKTAIL SAUCE, HORSERADISH & MIGNONETTE	11.00

PASTA & VEGETARIAN

ANGEL HAIR TOMATO PASTA WITH SHAVED GARLIC & BASIL	16.00
VEGETABLE TOWER	
WITH CASHWEE SCALLION RICE CAKE & RED PEPPER VINAIGRETTE	17.00
SAFFRON RISOTTO WITH SWEET POTATO & WILD MUSHROOMS	18.00

FISH

CHAMPAGNE STEAMED MUSSELS WITH FRENCH FRIED POTATOES	18.00
SHITAKE SEARED ATLANTIC SALMON	
WITH CASHWEE SCALLION RICE CAKE & SPICY MANGO GLAZE	22.00
BLACK & WHITE SESAME TUNA	
WITH WHIPPED PARSNIPS & CARROT GINGER BROTH	23.00

MEATS

ROAST ORGANIC CHICKEN WITH HERB WHIPPED POTATOES & CHICKEN JUS	19.00
SMOKED BABYBACK PORK RIBS WITH CREAMY COLE SLAW & GRILLED CORN	20.00
GRILLED PORK CHOP WITH CHUNKY APPLESAUCE & BABY CARROTS	21.00
SLOW ROASTED DUCK WITH BLOOD ORANGE SAUCE & ROASTED BABY SQUASH	22.00
GRILLED SIRLOIN WITH SAUTEED SPINACH, FRENCH FRIES & CHIMICHURRI SAUCE	25.00
JUNIPER SEARED SIRLOIN AU POIVRE WITH SAUTEED SPINACH & FRENCH FRIES	26.00
SEARED FILET MIGNON	
WITH INDEPENDENT STEAK SAUCE, FRENCH BEANS & ROASTED GARLIC MASHED	27.00

DINNER

APPETIZERS

BUTTERNUT SQUASH SOUP	7.00
FIELD GREENS SALAD WITH GOLDEN RAISINS, FENNEL TOPS & HONEY-BALSAMIC VINAIGRETTE WITH WARM PEPPERED GOAT CHEESE	8.50
HEARTS OF ROMAINE WITH CROUTONS, ANAGO CHEESE, CRACKED PEPPER GARLIC DRESSING	8.50
SHAVED ENDIVE & WATERCRESS SALAD	
WITH ENGLISH SULTON, ANJOU PEARS & SHERRY HAZELNUT VINAIGRETTE	9.00
CRISPY CRUSTED CALAMARI WITH CHIPOTLE AVOCADO AIOLI	8.00
CHAMPAGNE STEAMED PRINCE EDWARD ISLAND MUSSELS WITH GARLIC SOURDOUGH TOAST	9.00
TUNA TARTARE ON TARO ROOT CHIPS WITH FLYING FISH ROE WASABI	10.00
6 OYSTER SHOOTERS WITH LIME JUICE & APPLE GINGER MIGNONETTE	11.00
6 ORIENT POINT OYSTERS WITH APPLE GINGER MIGNONETTE & SHAVED HORSERADISH	11.00

PASTA & VEGETARIAN

LOBSTER RAVIOLI WITH WARM CHIPOTLE COCONUT GINGER BROTH	18.00
VEGETABLE NAPOLEAN	
WITH GRILLED EGGPLANT, CONCASSE TOMATOES, QUIONA & WHITE BEAN HUMMUS	19.00

FISH

SAUTEED DIVER SCALLOPS	
OVER POTATO & ENGLISH PEA RISSOTTO WITH RICH LOBSTER SAUCE	21.00
PAN SEARED MONTAUK STRIPED BASS	
STEW OF SWEET CORN, SITAKES, PANCETTA, SPINACH & CARROT-GHIVE BROTH	22.00
GRILLED RARE TUNA	
WILTED ASIAN GREENS, YELLOW LENTILS, POMEGRANATE, GINGER GLAZE	23.00

MEATS

ROASTED FIRE RANGE CHICKEN	
WITH HERB INFUSED WHIPPED POTATOES, SUGAR SNAP PEAS, NATURAL JUS	19.00
HOUSE SMOKED BABYBACK RIBS	
WITH GARLIC MASHED POTATOES & WILTED GREENS	20.00
LONG ISLAND DUCKLING SHEPARD'S PIE	
WITH SWEET POTATO CRUST & CARAMELIZED ENDIVES	22.00
GRILLED AGED SIRLOIN WITH CHIMICHURRI, STEAK FRIES & BALSAMIC GLAZED ONIONS	25.00
JUNIPER SEARED SIRLOIN AU POIVRE WITH STEAK FRIES & BRAISED BRUSSEL SPROUTS	26.00



Films for Families

This year the Hamptons International Film Festival welcomes cinematic discoveries from around the world for our younger audiences. There's a bit of every kind of animation and live-action for your child's entertainment, and a few films thrown in for the adult children in our audience who appreciate a good short story and solid international animation. - *Zanne Lexow, Programmer*

FILMS FOR KIDS

For Ages 3-8

Total Running Time: 63 min.

LOC LIGHT LOUIS

Ties Poeth

The Netherlands, 1998, 3 min.

East Coast Premiere



Technique: Live and Stop Action
Awards: Silver Plaque for Animated Shorts Under 30 Minutes, The 1998 Chicago International Film Festival; Finalist Award, Short Subject-Animated, Houston International Film Festival 1998.

Animation filmer, Ties Poeth, takes time out from his new work "Music For An Owl" and designs a toy for his son Thjeu.

LUDOVIC: THE SNOW GIFT

Co Hoederman

Canada, 1998, 14 min.

Technique: Stop Action/Stuffed Animals



A charming and tender story about the relationship between children and their favorite toys.

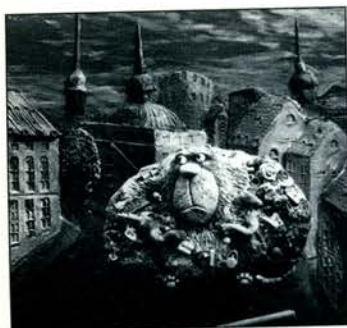
KEVIN SAVES THE WORLD

Kine Aune, and Bob Godfrey

Norway, 1997, 5 min.

Technique: Color Drawing on Cells

Kevin can't do anything right, except save the world.



MONS THE CAT

Pjotr Sapegin

Norway, 1997, 6 min.

Technique: Clay Animation

Adapted from a Norwegian fairy tale about a cat who loved to eat, the film is also about consumption and greed.

THE GREAT MIGRATION

Iouri Tcherenkov

France, 1997, 8 min.

Technique: Color Drawing on Cells
Awards: Glass Bear for the Best Short Film, Berlin International Film Festival's Kinderfest 1997.

A young bird loses his way.

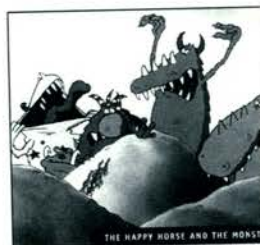
THE APARTMENT CAT

Sarah Roper

France, 1998, 7 min.

Technique: Drawings and Cut-Outs on Cells
Awards: Winner of the International Jury Prize, Short Film, Berlin International Film Festival's Kinderfest 1999.

The apartment cat gazes longingly over to the opposite roof garden. But how on earth can she get there?



THE HAPPY HORSE AND THE MONSTER

Gerhard Hahn and Claudia Zoller

Germany, 1997, 3 min.

Technique: Color Drawing on Cells

A short musical about finding one another.

IN THE MIRROR OF THE SKY

Carlos Salces

Mexico, 1998, 10 min.

Technique: Live-Action
Awards: Audience Award for Best Film, Clermont-Ferrand International Short Film Festival 1998; Special Jury Prize, Berlin International Film Festival's Kinderfest 1999.

It's got to work sometime. Luis is obsessed with catching hold of one of the airplanes reflected in the pond.

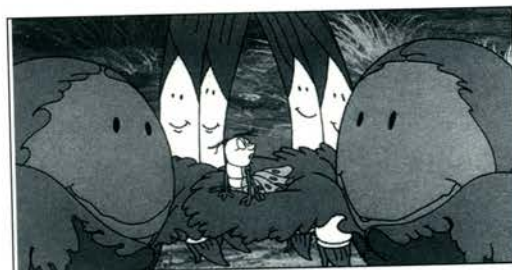
JUST TO BE A PART OF IT

Bert and Geert Van Goethem

Belgium, 1997, 7 min.

Technique: Color Drawings on Cells - Full Background
Awards: Adult Jury Award, Filmfest DC '98; Audience Prize, Kurtzfilmtage Oberhausen, Germany 1998; Best Animation, Best Director, Algarve Int'l Film Festival, Portugal 1998.

A caterpillar's musical musing on the state of things.



— Zanne Lexow

FILMS FOR YOUNG PEOPLE

For Ages 9 and Up
Total Running Time: 64 min.

THE WIND SUBSIDES

Vuk Jevremovic

Germany, 1996, 5 min.

New York Premiere

Technique: Drawings on Paper and Cells; Oil on Paper and Canvas; Watercolor

Awards: Grand Prix, Holland Animation Film Festival 1996; Golden Plaque (Animation), Chicago International Film Festival 1997

Eternal change, from one form to another, is the message of this work, wherein music and animation evoke an intuitive response from the spectator. The idea was to use classical "frame by frame" animation with several techniques mentioned above.

SANDLAND

Heiko Lueg

Germany, 1999, 13 min.

East Coast Premiere

Technique: 3-D Computer (w/2-D effects)

Awards: Prix Creagina, Imagina Festival 1999



A story of Sandland's lighthouse keeper, Nils, and his friend, the weathercock, whose lives are drastically changed by surprise guests - an *onk* and some sand.

AT THE ENDS OF THE WORLD

Konstantin Bronzit

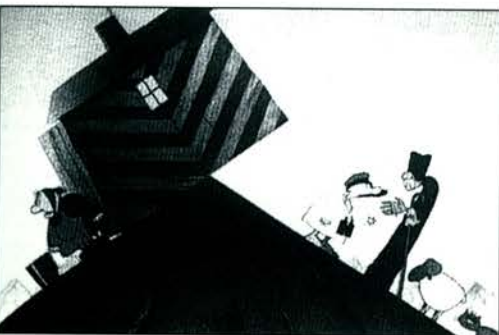
France, 1999, 8 min.

USA Premiere

Technique: Drawing on Cells

Awards: The Special Jury Prize, and Public's Prize, Annecy International Film Festival of Animation 1999.

A house, set on top of a hill, sways from left to right, but the inhabitants make do.



MASKS

Piotr Karwas

Germany/Poland, 1999, 5 min.

USA Premiere

Technique: 3-D Computer

Awards: Golden Bear for the Best Short Film, 1999 Berlin International Film Festival; Special Jury Mention, Annecy International Film Festival of Animation 1999.



"Maybe the symbolic masks we put on are not a solution. Maybe we are not searching in the right place."

— P. Karwas

3 MISSES

Paul Driessen

The Netherlands, 1998, 11 min.

USA Premiere

Drawing on Cells

High up in his top floor apartment a tenant sees a woman falling off the roof. Far away in the prairies a cowboy hears cries for help from a woman who is tied to the railroad track. And deep in their cave the seven dwarfs learn that Snow White is about to be poisoned by the witch. They all run to the rescue of these damsels. Unfortunately, they are not very good at it.



POLDERMOLE

Erik de Goederen

The Netherlands, 1997, 26 min.

Technique: Live-Action

Koen tries to impress his love Annemiek by bringing a treasure to school that he has dug up — a bomb.



— Zanne Lexow

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Student Film Competition

By Naomi Lazard and Jeremiah Newton

RECENTLY, WHILE PERUSING A COPY OF "THE COMPLETE Guide to American Film Schools," we speculated on who, among the thousands of graduating student filmmakers today, will find a place in the current motion picture, television, commercial and video industries. As our eyes traveled along 500 pages listing film schools from Alabama to Wyoming, we discussed the lives of these emerging filmmakers, collectively struggling to find their artistic voice. So many of them coasting while endlessly searching for the capital to get their films done, borrowing from family and friends, and jeopardizing their credit by maxing out their charge cards. All of this often leading to a cycle of debt and emotional bankruptcy.

Happily, in the years since this festival's inception, more opportunities have arisen for the short film, from the creation of festivals like The Shorts International Film Festival, geared exclusively to screening shorts, to the rapidly changing world of the Internet, where companies such as reelshort.com provide much-needed exposure for short films, as well as the possibility of a modest income from Internet screenings.

Once again, we offer a program of refreshingly diverse films focusing on "relationships." To illustrate a few, there is the lonely, date-starved funeral director and his "living" and "dead" clients in Rolf Gibbs's scathing THE LAST MAN TO LET

YOU DOWN, and Ari Gold's intense relationship with . . . the camera, in his one-minute CULTURE. Then there's Andrew Mudge's hilarious CHICKEN POX PALS and the "vanished" leading man in Brian Emerson's state-of-the-art animated SHADOW OF A DROUGHT. This year's student films are about as diverse as can be.

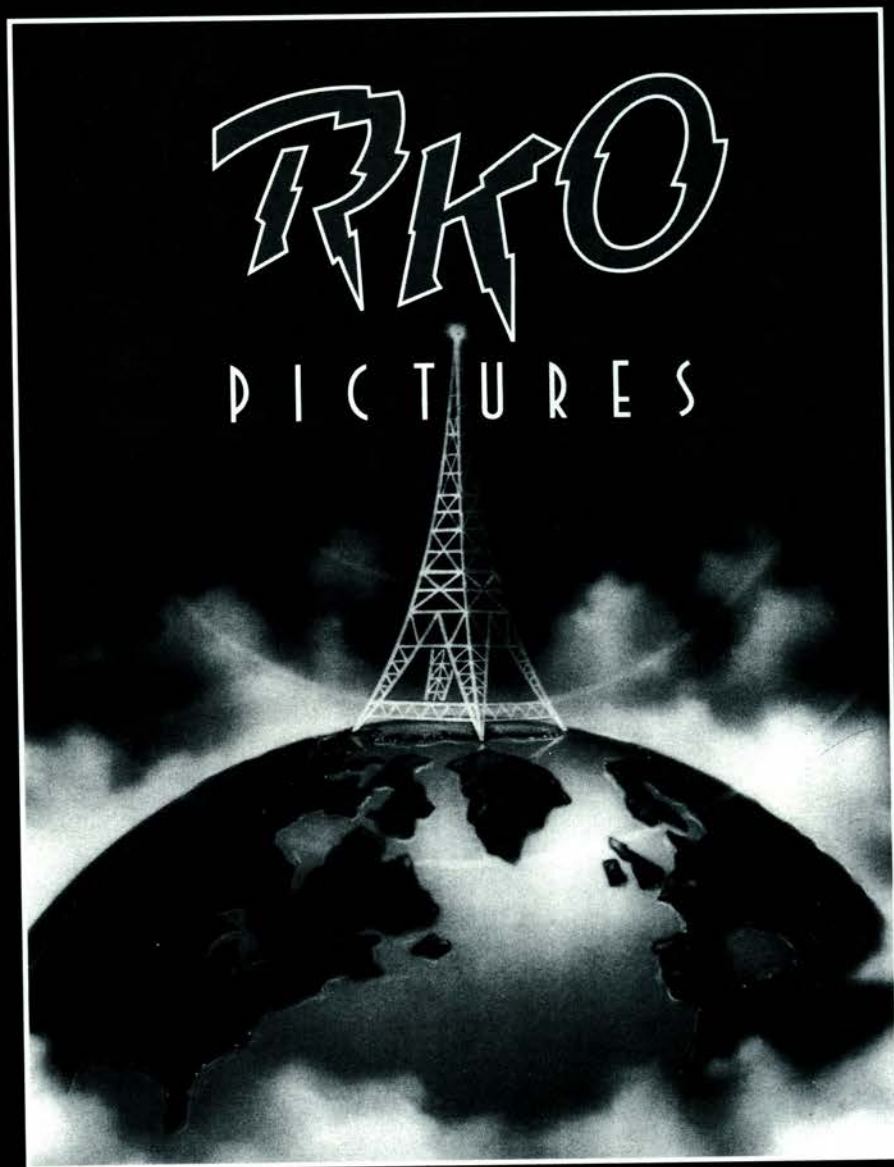
We at the festival are proud to continue a seven-year tradition of encouraging emerging undergraduate and graduate student filmmakers by awarding ten cash prize grants of \$2,500 and by establishing a platform to give these films a wider audience and exposure to the many industry professionals who attend. We feel strongly that you will enjoy this program as much as did our judges, who worked many hours screening this year's entries to select the best for you.

Naomi Lazard, a co-founder of the Student Awards, is an East Hampton resident and an award-winning poet/author. She has recently completed a play about the Mexican artist Frida Kahlo.

Jeremiah Newton, the director and co-founder of the Student Awards, presents a bi-weekly feature film seminar series at Manhattan's legendary Town Hall. Besides polishing a feature film script, he is currently working on the creation of a Film Society at Loews Jersey Theatre at Journal Square, a 3,000-seat movie palace located in Jersey City that is undergoing a complete restoration. He is a co-founder of The Shorts International Film Festival, which will take place in mid-November at Sony Lincoln Square in Manhattan.

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JUDGES FOR THE STUDENT AWARDS

JEREMY BERNARD



Jeremy Bernard is C.E.O. and co-founder of reelshort.com, a digital entertainment company that offers filmmakers the opportunity to earn revenue and exposure for their short films through Internet distribution. Prior to reelshort.com, Jeremy worked in film and television, most recently as the producer of the Emmy Award-winning television show, Remember WENN. Before entering the entertainment industry, Jeremy was a senior auditor at Arthur Andersen, LLP.

BEVERLY CAHME



Beverly Cahme is a major feature film producer with a love of short films and indies. Some of her films of note were THE BELIEVERS directed by John Schlesinger, THE BAGGAGE directed by Andrew Davis starring Gene Hackman and Tommy Lee Jones, and JUNIOR, starring Arnold Schwarzenegger, Danny DeVito, and Emma Thompson. She is currently producing the John Travolta film STANDING ROOM ONLY that begins production in the spring of 2000 and will be in production soon on THE CELESTINE PROPHECY.

FABIANO CANOSA



Fabiano Canosa has been the curator-at-large at Anthology Film Archives since 1996 and was the former film program director at Joseph Papp's Public Theater from 1978 until 1995. He is currently the film program director at Symphony Space in Manhattan and the international liaison to the International Film Fortnight in Rio de Janeiro, Brazil.

MICAH GREEN



Micah Green has secured financing and distribution for several independent films including Chris Smith's AMERICAN MOVIE (winner of the 1999 Sundance Grand Jury Prize), Scott Ziehl's BROKEN VESSELS, and Eric Mendelsohn's JUDY BERLIN (winner of the 1999 Sundance

Directing Prize), while serving as the director of Sloss Special Projects. Micah's background includes acquisitions and developing posts at the Samuel Goldwyn Company and Arnold Kopelson Productions. Micah earned his law degree from the University of Southern California.

GILL HOLLAND



Gill Holland was nominated for the Spirit Award for Producer of the Year 1998; his producing credits include Morgan J. Freeman's triple Sundance award-winning HURRICANE STREETS and his second feature, DESERT BLUE. Other features include Rob Tregenza's INSIDE/OUT, Tim Kirkman's Spirit Award nominee for Best Documentary DEAR JESSE, and six films in post-production, including John-Luke Montias's BOBBY G. CAN'T SWIM, Tom Gilroy's SPRING FORWARD, Mikey Jackson's SHOOTING VEGETARIANS, and Arthur Flam and Diane Doniol-Valcroze's KILL BY INCHES. He is also the executive producer of The Greg the Bunny Show airing weekly on the Independent Film Channel. He is half-Norwegian, half-North Carolinian, and a reformed lawyer.

LEE LEWIS



Lee Lewis has produced several short films, and Mikey Jackson's feature film SHOOTING VEGETARIANS. She is currently head of production at CineBlast.

JOY NEWHOUSE



Joy Newhouse is an independent filmmaker and a four-year veteran of Sloss Law Office. As the director of Sloss Special Projects, Joy has placed numerous independent films with distributors including A GOOD BABY, Conor McCourt's THE MCCOURTS OF LIMERICK, and Errol Morris' MR. DEATH. Joy's prior experience includes a residency with London's Royal Shakespeare Company.

SOFIA SONDERVAN



Sofia Sondervan is the director of acquisitions for Cary Wood's company, Independent Pictures.

LISA WALBORSKY



Lisa Walborsky is a co-founder and executive director of The Shorts Independent Film Festival.

StudentFilm Competition — Graduate Winners

BEAUTIFUL WORLD

Justin Dorazio, Columbia University

USA, 1998, 16mm, 17:24 min.

Winner of 1999 RKO Best Told Story Award



Producers Mary Prendergast, Jessica Sultan, Dobra Degnan, Director of Photography Toshiaki Ozawa, Production Designer Melissa Gorman, Editor Jacob Craycroft, Costumes Andrea Huelse, Violin Music Mayu Kuroda, Piano Music Allegra Dorazio, Music Duke Mushroom, Fresh Maka, Principal Cast Kim Chan, Andrew Pang, Joyce Korbin, Rona Figueroa, James Liao, Bertrand Wang, Johnny Tran, Timothy Hsu, James Huang, Evan Lam, Cecilia Chang

While trying to play his dying wife's last request, Harry, an old violinist, is interrupted by loud sounds from an upstairs apartment. When he goes to tell them to be quiet, he gets more than he bargained for.

BUG

Samina Sami, Columbia University

USA, 1998, 16mm, 20 min.

Producer Axuve Espinosa, Director of Photography Philip Martinez, Editor Maury Loeb, Music Dan Alpren, Maury Loeb Principal Cast Sally Winters, Elisa Parisi, Joel Plue, David Runco

Kat's just spinning her wheels ... then along comes bug.



CULTURE

Ari Gold, New York University

USA, 1998, 35mm, 1 min.

Director of Photography Andrij Parekh, Sound Recordist Trevor Ristow, Camera Assistant Chad Davidson, Boom Operator Sarah Bassine



This film complies with the rules set forth in Dogma 99 which are:

1. The film must be exactly one minute in length.
2. The film must have no cuts.
3. The number 3 must not be mentioned.
4. The film must have live sound only (no post).

5. The film must have no dialogue.
6. Only black, white, and primary colors may be used.
7. The film must be shot in one take, with no rehearsals.
8. The film must be projected in 35mm.
9. The camera must not move.
10. Ari Von Gold must perform in the film.



THE LAST GUY TO LET YOU DOWN

Rolf Gibbs, New York University

USA, 16mm, R.T., 12 min.

Director of Photography Nicole Kassell, Editor Damon Skinner, Sound Editing Lenge Hong, Sound Recordist Eva Aridjis, Camera Assistants Melany Kahn, John Krokidas, Erla Skuladottir, Sound Mixer Zack Resnikoff

Duane hasn't had much luck with the ladies lately. He's not bad looking, he has a sense of humor, a steady job ... maybe it has something to do with his job.

PACKING FOR TWO

Lisa Kaufman, Columbia University

USA, 1998, 16mm, 12:30 min.

Producers Luis Dantas, Giovanni Morricone, Writer Sherri Cooper, Director of Photography Milton Kam, Principal Cast Estelle Greene, Frances Levy, Salem Ludwig

When choosing a traveling companion, better it should be someone you like, who doesn't snore and who isn't dead.



Student Film Competition — Undergraduate Winners

CHICKEN POX PAL

Andrew Mudge,
Colorado College

USA, 16mm, 10 min.

Producer Dan Yawitz, Writer Andrew Mudge, Principal Cast Barbara Summerville, Tom Harris, Shane Lyons, P.J. Lee, Andrew Mudge

A stranger-than-fiction tale of a mother's search for a way to infect her child with Varicella Commonella, or Chicken Pox. She stumbles across an odd yet enterprising company providing a simple service: 48-hour Chicken Pox Pal rental. Cute, contagious, and a whole lot more ...



SHADOW OF A DROUGHT

Brian Emerson,
University of California, Santa Barbara

USA, 16mm, 15:12 min.

Writer Brian Emerson, Producer/Writer Daniel Kutner, Production Manager Daniele Piccini, Lead Clay Animator Tom Casucci, Lead 2nd CG Animator and Digital Composer Todd Staples, Lead Traditional Animator and Character Design David Yeh, Assistant Director Eric Hanson, Cinematographer and Editor Chrissie Canino, Art Director Eric Hanson, CG Modeling and CG Animation Grant Gongawer, Sound Design Jared Coller, Music Brian Fink, Yuval Avner, CG Effects Matt Ishimaru, Traditional Animator Stephen Van Geem, Digital Painting Rafael Dunn, "Shadow" Title Animation Cynnthia Leduc, CG Cinematographer and Editor Hubert Cheng, Sound Editor Joe Vargas, Digital Production Supervisor Richard J. Piccini, Inking and Painting Coordinator Beckie Burns, Principal Voices Mark Lubaszja, Tom Casucci, Todd Buford, Jeff Myers, Paula Edwards, Joseph Palladino, Charity Outhouse

After his mysterious disappearance from the set of the major motion picture DROUGHT (think WATERWORLD meets ISHTAR), the search for Charley McLaren, cinema's most beloved actor, captivates the world. Following the exploits of an intrepid tabloid reporter, we learn about Charley through a series of interviews with his friends and co-stars. Their thoughts and memories create a portrait of a man who personifies the history of animation and its unstable destiny. Mixing three types of animation (CGI, cel and bond, and clay) to enhance the theme of tele-visibility and the commodity fetish, the film hinges humor upon crisis. Do we find Charley? That's not the point.



SILENCE LIVING IN HOUSES

Francesca DiAmico,
Art Center of Design, Pasadena

USA, 16mm, 20 min.

Producers Francesca DiAmico, Christopher Longo, Masato Chikusa, Rolfe Kent, Cinematography Masato Chikusa, Original Score Rolfe Kent, Production Design Amie Nguyen, Alain Briere, Assistant Director J. Scott Edwards, Editor Francesca Di Amico, Principal Cast Douglas Spain, Joshua Cruze, Mike Robelo

Marco, a shy teenager, rebels against following in his father's footsteps and, in so doing, unravels the family's chain of silence. Shot primarily in the streets of Lincoln Heights in East Los Angeles, the film explores machismo, as three generations of Hispanic men wrestle with their evolving roles in modern America.



FIDELIS

Vladimir Minuty,
Massachusetts College of Art

USA, 16mm, 13 min.

Writer and Director Vladimir Minuty, Producer Angela Goodwin, Executive Producer Vladimir Minuty, Director of Photography Sean Kirby, Music Katharina Rosenberger, Assistant Directors Kevin Johnson, Ken Shaw, Principal Cast Kim Dimasi, Todd Poudrier, Sean Roundtree, Alexandra Boylan, Katherine Disilva, Antonetta Salvucci, Yolanda Leon, Christine Crowe, Gabriel Castillo, Rachel Mohl, Renford Reid, Antoneta Caraglia, Nora Goodwin, Maureen Picard

From the perspective of a suspicious partner, FIDELIS explores the paranoia surrounding trust within relationships. The main character's struggle with her doubts reveals the true meaning of faith: one never knows.



MUM

Nicholas Peterson,
California Institute of the Arts

USA, 35mm, 7 min.

Producer, Writer, Director of Photography, Production Design, Construction, Editing Nicholas Peterson, Lead Animator, Puppet Construction David J. Candelaria, Additional Animation Laura Kedro, Tony Candelaria, Original Score Jasper Randall

On her wedding day, a young girl searches for identity and freedom.



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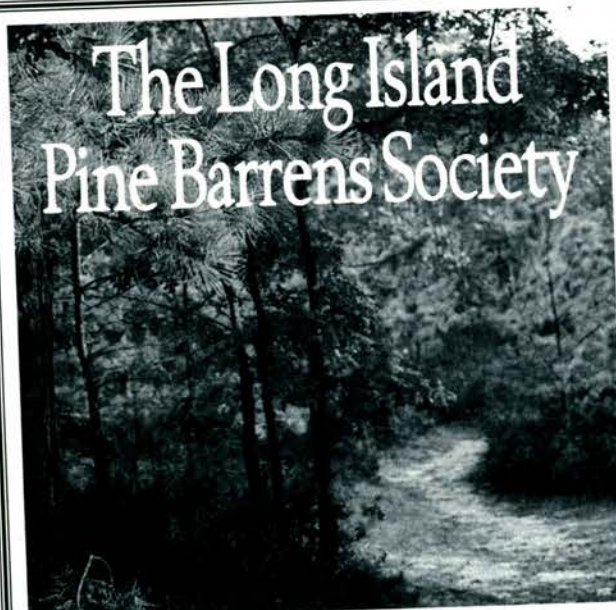
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THE GALLERY AT GUILD HALL



THE DIGITAL/VIDEO zGALLERY

The Digital/Video zGallery is a 3-hour program of the latest works by artists from around the world who have chosen to create in the video and digital formats.

At the close of this century, many of us own or have access to a video camera. Today's video camera is smaller than its ancestors, fairly inexpensive, and easy to operate. We rely upon it regularly to record events in our lives, and are as accustomed to it as we are to the humble answering machine, once a rarity in the American home. The video camera is here to stay. At least, for a while... anyone remember 8mm?

In the film community, there are some artists who choose for various reasons to work almost exclusively within the parameters of video. Not only is it inexpensive, it is fairly immediate and has a style of its own.

Next step, digital video, a camera with even more revolutionary possibilities. Say you've written a dynamite script and want to take it to the next step, namely directing your own short or feature. The only thing is, you don't have the capital necessary to film it in 16mm or 35mm. However, you've made the investment of purchasing a digital video camera, so you load it, your assistant and several actors into the car, and you're on your way to shooting your own project. The quality is excellent; the images are clear, sharp and concise, and the sound and lighting will be perfect.

Except for the hefty price of the camera, expenses are minimal; no high-cost anything and no need for heavy lighting equipment and other paraphernalia. No film developing cost. No unions. And if you choose to blow it up for the screen, the quality is exceptional. Welcome to the world of digital video, where you too can make your own feature film!

A complete listing of the program will be available at Guild Hall. We look forward to your comments and hope that you enjoy viewing the Digital/Video zGallery as much as we have enjoyed programming it.

Jeremiah Newton, Programmer

YOUNG PEOPLE'S SHORTS

Since its inception, the Hamptons International Film Festival has been showing the work of college-age students. For the first time, we are honoring the work of young people from ages 8 to 19.

From the adult perspective, it is an inspiration to see the creative results of those who have an easier, if not closer, connection to their creativity. How many of us remember the magical flow of childhood, and how many of us wish we had had today's creative outlets for the expression of that energy and perspective?

Times have changed and childhood is now a mix of the magical, the mundane and the media. Because of the sea of media images and sounds we are all surrounded by in daily life, children have access to an expanded set of experiences, some good and some not so good. It is especially now, when the influence of family is declining and the influence of media is rising, that we need to hear the voices of our young people.

As television, movies and computers have replaced the communal fire around which we once gathered to exchange our visions, storytelling has become a one-way street. Fortunately, advances in technology and access to the tools of creative expression now make it possible for young people to participate in this communal story telling.

In featuring the work of young people, we provide the opportunity for their voices to be heard and affirm that their perceptions count. We will be showing animated, documentary and narrative work which ranges from the personal and poetic to the chaotic. Take note of these young filmmakers' names; you will see them again.

Maria Marewski, Programmer

Executive Director, Children's Media Project

We will be offering a hands-on animation demonstration on Saturday, October 23 at the Digital/Video Gallery at Guild Hall. Please check the schedule for exact times.

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Last March 33 locals from East Hampton travelled to Cuba to play softball (before the Orioles). Their amazing experiences are chronicled in the docu-comedy "Cuba 33". It will be shown free of charge at The Stephen Talkhouse, 161 Main St., Amagansett on Thursday, October 21st at 10:00 pm. The entire community is invited to attend free of charge.

The Stephen Talkhouse 161 Main Street Amagansett, NY 11930 (516) 267-3117

BREAKFAST PANELS

(All Panels Subject To Change)

DETERRENCE

10:00am Thursday, October 21st at 1st Presbyterian Church, Front Lawn Tent, East Hampton

A discussion with makers of the gripping thriller DETERRENCE.

Moderator: TBA

Panelists Rod Lurie, director and Tim Hutton, actor.

I'LL TAKE YOU THERE

10:00am Friday, October 22nd at 1st Presbyterian Church, Front Lawn Tent, East Hampton

A discussion with actor/writer/director Adrienne Shelly about her new film I'LL TAKE YOU THERE.

Moderator: TBA

Panelists Adrienne Shelly, Jim Stark, producer (THE MISSING, I'LL TAKE YOU THERE), Molly Bradford, associate producer (I'LL TAKE YOU THERE)

PRODUCTION DESIGN

10:00am Saturday, October 23rd at 1st Presbyterian Church, Front Lawn Tent, East Hampton

A film's visual impression and image embody the story conveyed by a film. A group of expert production designers will discuss what their vision brings to the look and feel of a film.

Moderator: TBA

Panelists Patrizia von Brandenstein (AMADEUS, MERCURY RISING); Mark Friedberg (POLLOCK); Stuart Wurtzel (HANNAH AND HER SISTERS, MAMBO KINGS); Jan Roelfs (GATTACA, ORLANDO)

LUNCHEON PANELS

(All Panels Subject To Change)

WRITERS PANEL

1:00pm Thursday, October 21st at 1st Presbyterian Church, Front Lawn Tent, East Hampton

Fellow screenwriters discuss the process of mentoring and encouraging the artistic voices of emerging screenwriters through programs and workshops.

Moderator: TBA

Panelists Noelle Deschamps, Artistic Director of Equinoxe Association; Tom Rayfiel, screenwriter/novelist (HAREM, NIGHT MUSIC/COLONY GIRL); Zack Sklar, screenwriter (JFK); Whit Stillman, screenwriter/actor/director (LAST DAYS OF DISCO, BARCELONA)

CRITICS PANEL

1:00pm Friday, October 22nd at 1st Presbyterian Church, Front Lawn Tent, East Hampton

A diversified group of top film critics will examine their roles and impacts on the films they see and evaluate.

Moderator: Kathleen Carroll (independent film critic and producer)

Panelists Lise Carrigg (author and founder of entertainment web site 'Girls on'); Owen Gleiberman (Entertainment Weekly); Wesley Morris (San Francisco Examiner); Gerald Peary (freelance critic)

CASE STUDY: TUMBLEWEEDS

1:00pm Saturday, October 23rd at 1st Presbyterian Church, Front Lawn Tent, East Hampton

How does a film get marketed to reach an audience? The distributors and filmmakers of the new film TUMBLEWEEDS will discuss their advertising and marketing strategy for the release of the film.

Moderator: John Anderson, writer (New York Newsday)

Panelists Brian D. Caldwell (Co-Senior Vice President, Marketing, Fine Line Features), Marian Koltai-Levine (Senior Vice President, Marketing, Fine Line Features), Gavin O'Connor (Director), Greg O'Connor (Producer), Mark Ordesky (President, Fine Line Features)

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E-Mail: vinnetou@aol.com

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Fax: (626) 398-3590
E-Mail: sofafilms@earthlink.net

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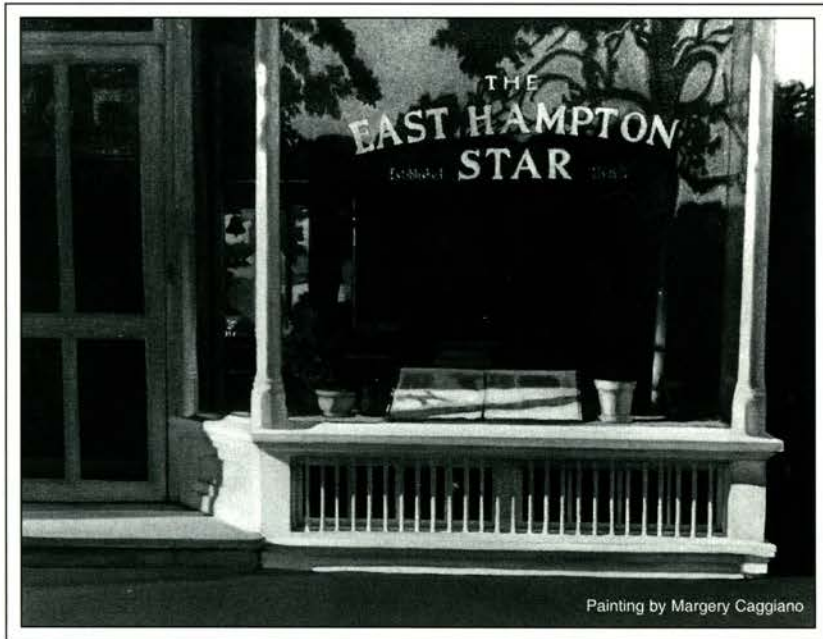


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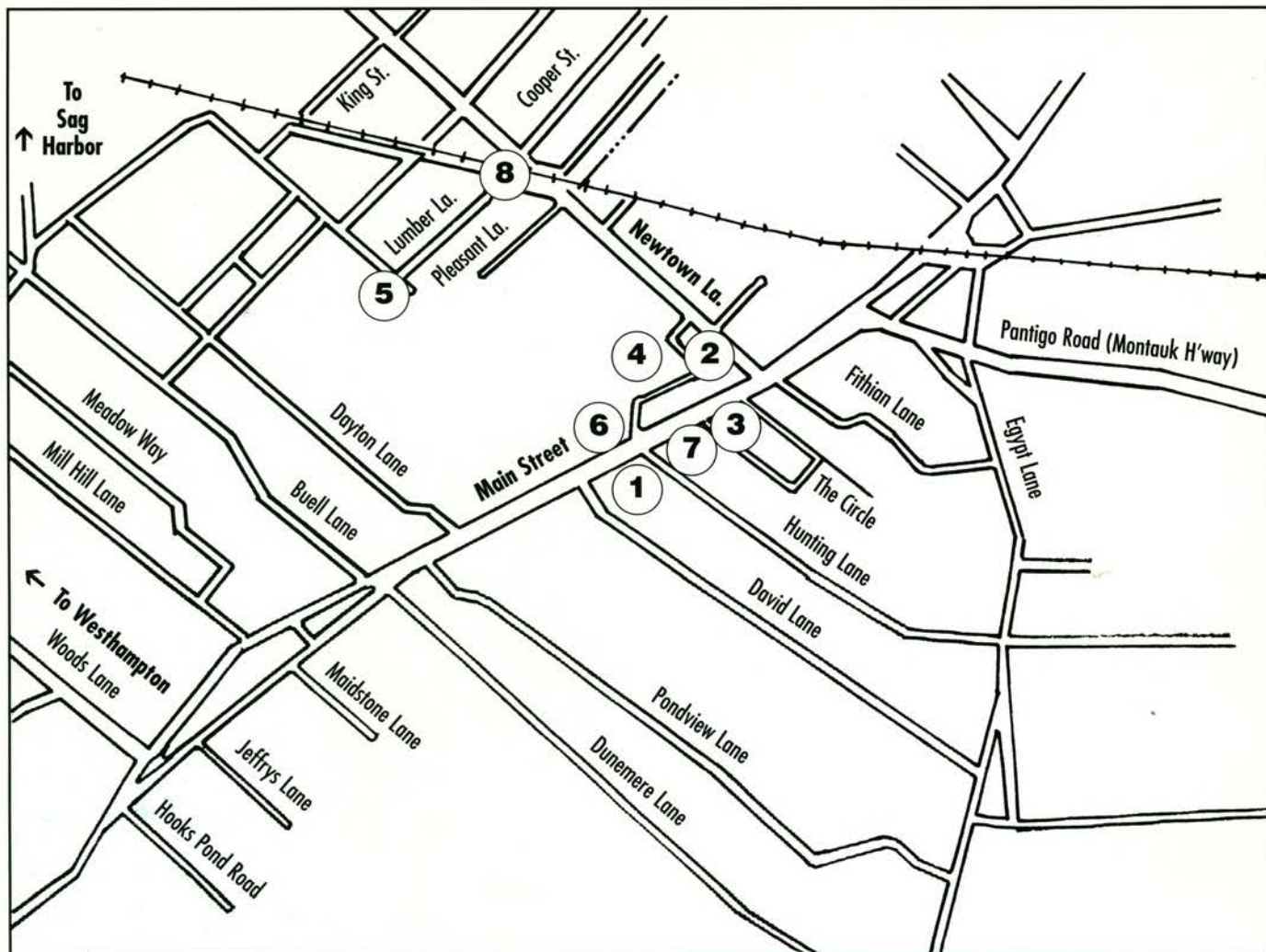
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Hunting Inn, Main Street</p> <p>7 Hampton Jitney Stop
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