CINEWOMEN NY

Making Movies, Launching Careers, Building Dreams

CineWomen NY: Making Movies, Launching Careers, Building Dreams
Edited by Alison McMahan and Ylana Kellar
© CineWomen NY, 2009

CWNY/NYWIFT Present "The Cake Eaters" - June 24, 2008 used by kind permission of Brian Geldin.

Movie stills, publicity photos, posters, graphics, press releases, descriptions from films presented in *Show and Grow* and the *NYWIFT/CWNY Screening Series* were either provided by the filmmakers prior to screening or obtained from their websites. Copyrights to these materials are retained by their respective filmmakers, production companies and / or studios.

Cover: CineWomen logo designed by Jessica Burstein and Heather McKenna.

Table of Contents

Our Story Begins	1
Special tribute: Alice Guy Blaché	2
CineWomen LA	2
Past Presidents and Board Members	3 - 9
Headliners from the CineNews Desk	10 - 13
Workshops	14 - 15
Groups and Other Programs: CineNytes, The Actors Gallery, etc.	16
CineWomen NY / Barnes & Noble Book Fair	17
Soiree!	18
Special Events:	19 - 29
First CiNY Awards Ceremony	19
Third Annual Fall Member Mixer and CiNY Awards	20
Fifth CiNY Awards Ceremony	21
The Sixth Annual CWNY Benefit	22
Newswomen's Club of NY Cocktail Hour	23
CWNY Benefit and Awards Gala	24 - 29
Show and Grow	30 - 33
Special Presentations: The Donnell Media Center	34 - 35
CWNY Screens	36 - 134
Special Screenings:	118 - 132
Margarita Happy Hour Party	120
The Notorious Bettie Page	121
The Cake Eaters	122 - 132
Award-Winning Films	135 - 152
Sidebars:	153 - 162
Sizzling Cinema	153
Film Fest Kansas City	154 - 155
Female Eye Film Festival	156 - 157
Long Island Film Festival	157 - 159
Non-Violence International Film Festival	160 - 164
Partners	165
Discounts	166
Current Board of Directors	167 - 168
Acknowledgements	169



Logo designed by Dawn Fratini

Our story begins...

Founded in 1994, CineWomen NY is a grassroots, multicultural, multiracial organization, whose mission is to support the work and advancement of women in the film and television industries. CineWomen NY produces educational programs, networking events, and activities to encourage and nurture women's projects and artistic vision, and provides forums and opportunities for their work to be seen. CWNY was incorporated as a non-profit 501(c)(3) in 1996.

Elizabeth Multer served as the first president. Original board members included Loren Segan, Kim Martin, Marcy Lefkovitz and Jennifer Lytton. Other key people who helped build CWNY's foundation include John Ziaukas, Jennifer Winston, Cecelia Gilchriest, Michele Gorchow, Licia Hurst, Melisse Seleck, Christiane Siebert, Michele Blackwell, Bridgette Davis and Sabrina Peck.

CWNY joined forces with New York Women in Film and Television (NYWIFT) in September 2008. We remain dedicated to providing a secure forum, to developing the number and range of opportunities available for women in these industries, and to fostering a strong, independent, creative spirit.

This is by no means a comprehensive history of CineWomen NY. It would be impossible to reduce 15 years of laughter, tears, hope and hard work to a few pages. It is really more of a brief diary, a yearbook of sorts, listing our achievements based upon the data we had in hand up to and including January, 2009.

We sincerely thank everyone who has been a part of our journey.

The Editors

2003 logo

We Are...

Actresses, Casting Directors, Cinematographers, Composers, Continuity/Script Supervisors, Costume Designers, Directors, Editors, Film Lovers, Film Festival Coordinators, Graphic Web Designers, Makeup Artists, Producers, Production Coordinators, Publicists, Researchers, Screenwriters, Set Designers, Sound Designers, Unit Managers, Videomakers, Voice Coaches, Wardrobe/Stylists, and more...

Alice Guy Blaché

a special tribute



True, this individual was not a member of CineWomen NY. But it is safe to say that a debt of gratitude is owed by all of us to pioneering filmmakers like Alice Guy Blaché (1873-1968). Ms. Guy Blaché, the world's first woman filmmaker, was one of the key figures in the development of narrative film. From 1896 to 1920 she directed over a thousand films (including over 100 synchronized sound films and twenty two silent features), produced hundreds more, and was the first-and so far the only-woman to own and run her own studio plant (The Solax Studio in Fort Lee, NJ, 1910-1914). However, her role in film history was completely forgotten until recently.

These films were introduced by CWNY Co-President **Alison McMahan**. Alison is the author of *Alice Guy Blaché Lost Visionary of the Cinema*, (Continuum 2002). She is a consultant for the Alice Guy Blaché retrospective planned by the Whitney Museum for the winter of 2008-2009. She was interviewed as an early cinema expert and did research for the documentary on early woman filmmakers *Reel Models: The Women of Early Film*, which aired on American Movie Classics Channel.

Spearheaded by **Christina Kotlar**, efforts are now underway to have Ms. Guy Blaché inducted into The Directors Guild.

In March 2007, three of Ms. Guy Blaché's films were shown as part of our screening series:

A House Divided (Solax 1913)
Officer Henderson (Solax 1913)
Cupid and the Comet (Solax 1911)

Additional information about this screening may be found on pages 65 - 66. For more information about Ms. Guy Blaché, including details about the 2009 Whitney Museum exhibit and symposium, please visit: www.AliceGuyBlache.com.

CineWomen LA

No discussion about CineWomen NY's story would be complete without mentioning our sister organization CineWomen LA.

Founded in 1990 by Elisa Rothstein, CineWomen was a nonprofit organization of professionals in the entertainment industry whose shared the same goal of fostering the development and advancement of women in the entertainment industry in a noncompetitive environment.

CineWomen LA ceased operation in 2008.

First Board of Directors:
Rita Cook
President

Mary L. Cancassi
Vice President

Tami K. Alecsa
Secretary

Kimber Norquest
Treasurer

Wendy De Rycke
Programs

Kathy Portie
Communication/PR

Early sponsors included:

Take One! Film & Theater Books

IFP West / Los Angeles Film Festival
www.lafilmfest.com

Movie Maker
www.moviemaker.com

Sichel
www.sichel-embroidery.com

Creative Planet

iFilm
Internet Movie Guide

Mario Badescu Skin Care
www.mariobadescu.com

Wanna Buy a Watch?

Past Presidents & Board Members

We are most appreciative of the hard work and devotion of our Founders, Past Presidents and Board Members:

Jillian Abbott
Geralyn Abinader
Michele Arnov
Dianne Barnes
Abra Bigham
Michele Blackwell
Jessica Burstein
Maria Cabrera
Chris Cavanagh
Carol D. Chambers
Lisa Cron
Beth Ann Dailey
Rena De-Levie
Louise Fleming
Liz Foley
Jen Gerould
Cecelia Gilchriest
Laurie Gregg
Topping Haggerty
Georgia Hilton
Licia Hurst
Tina Kacandes
Stacey Kelly
Charlotte Kinstlinger-Bruhn
Andee Kinzy
Marcy Lefkovitz
Tema Levine
Elizabeth London
Lenore Lyons
Jennifer Lytton
Kim Martin
Annetta Marion
Alison McMahan
Joan Michelsen
Joanne Morton
Patty Mulcahy
Beth Multer
Sabrina Peck
Luisa Pretolani
Maria Pusateri
Geeta Raval
Francesca Rizzo
Fernanda Rossi
Miriam Rothstein
Maiko Sakai
Nyna Sargent
Loren Segan
Christiane Siebert
Melisse Seleck
Lara Anne Slife
Paolina Weber
Ylana

Past Presidents & Board Members

In Spring, 2007, just before the CWNY Benefit and Awards Gala, several of Past Presidents and Board Members offered reflections on their terms and CWNY in general. In December, 2008, Geralyn Abinader and Alison McMahan provided their closing thoughts. A few of their statements follow.

Beth Ann Dailey



Beth Ann Dailey

I was on the board from Dec 2003-Dec 2005. Melisse Seleck and Louise Fleming were the presidents. I was the panel coordinator.

Louise Fleming

I was involved with CineWomen NY for a period of about six years beginning around 2000. During two of those years, I was Co-President along with Melisse Seleck. I initially got involved at the urging of then President Luisa Petrolani and think of my involvement as a collaboration; one grand collaboration! With any successful collaboration of course, comes hard work and challenges. But there are rewards also.



Jillian Abbott

I feel proudest of my contribution to the CineWomen Screening Series. I worked with this series beginning in 2002 and continued through 2005. Just as a footnote, Andee Kinzy and board member Dianne Barnes approached Anthology Film Archives in hopes of showing works by members. AFF honcho Barry Oldenfeld said yes and the CineWomen NY screening series was born as a part of The New Filmmakers Series. This was an important milestone for the organization and Screening Series Director Dianne Barnes did an exemplary job as curator/programmer. An impressive array of work by members and non-members (eg Abiola Abrams, Andrea Straka, Véronique Doumbé and Ruth Sergel) was screened. CineWomen members Desiree Addison and Lara Slife were also a part of the team during this exciting time.

When Dianne Barnes left to pursue other interests, I jumped at the opportunity to be Screening Series Director. I did so with the help of Melisse Seleck and Chia Hui Gao. The series changed venues (we moved to Two Boots – The Pioneer Theater) and it became a monthly series; again bringing an impressive, diverse line-up of work by women filmmakers to NY audiences. During this transition Melisse Seleck joined me as Co-Director and with her expertise and contacts helped contribute to the over-all success of the series. Jillian Abbott, Kristi Barlow, Adrienne Foran, and Bretigne Shaffer provided additional support. Kudos to current Screening Series Director Maria Pusateri for the continued success of this series.

Lenore Lyons



I also very much enjoyed working with Board member Liz Foley on a program she produced highlighting the works of pioneer women filmmakers for several years in a row at the Donnell Media Center during Women's History Month in March.

This space is too limited to adequately put into words the depth and breadth of my six year experience. Perhaps a book or at the very least a detailed article is in order. The CWNY board has always been like a revolving door of fine talents and charged energies. Women have come and gone; effecting change; trailblazing a vision.



Lara Anne Slife

Post-CWNY - I am at work on two films: *This Unique Life* (about musician Bruce Woody) and *Famous* (about tourists who congregate daily around a certain downtown NYC landmark).

Past Presidents & Board Members

Liz Foley

I was on the board from 2001 to 2006. My proudest accomplishments while on the board were these: I curated and produced the pioneer women's screening events at the Donnell Media Center in honor of Women's History Month in 2003, 2004, 2005 and 2006. We partnered with NYWIFT, Women Make Movies and African-American Women in Cinema. Each group submitted a contemporary short film or restored film by a woman filmmaker. Then I chose at least one film from the vast holdings of the Donnell Media Center. These included films by Joyce Chopra, Liane Brandon, Mary Ellen Bute, Shirley Clark, Kathleen Collins and many others. The filmmakers were invited to be part of a Q&A after each screening.

From 2003 to 2006 I was the board member in charge of workshops for CineWomen NY. I worked with Angela Alston, our workshop director, to scout, create, coordinate and publicize workshops to serve CineWomen members and the greater NY area independent film community.

Cecelia Gilchriest

President of CineWomen NY after Licia Hurst. Was succeeded by Luisa Pretolani, and became president again when Pretolani moved to London. Original board secretary and founding advisory board member. Currently Cecelia is the Assistant Corporate Secretary of Lincoln Center for the Performing Arts. She ballroom dances competitively, taking the Silver Medal in the World ProAm Dancesport Competition in Buenos Aires Argentina in 2007. In addition, Cecelia produces ballroom dance performances and benefits for schools and other charitable organizations.



Cecelia Gilchriest

Melissa Hacker

I was on the board 1996 - 1998 I think. Michelle Blackwell, Cecelia Gilchriest, Fran Rizzo, Lisa Cron, and Joan Bryna Michelson are some of the board members I remember. Annetta Marion was the long serving treasurer. Cecelia Gilchriest, Christiane Siebert and Licia Hurst were presidents I worked with.

I remember that when I started at Cinewomen meetings were small and informal. At someone's home, sometimes in backyards, we would go around in a circle, giving everyone a chance to talk about what they were working on - it was hugely encouraging for those of us working alone on our own projects. When I was on the board Cinewomen was growing; I think we had our first formal screening of selected members' short films. I don't remember much else right now, except that the organization was having g rowing pains - more membership, but as it became larger, it became more diffuse and the membership was not deeply involved, so it seemed like more needed to be accomplished by fewer people. We got into a pattern of staying on the board as no new women stepped up and I got a bit burned out. I stepped down as I felt it would be best for Cinewomen to have input from new members, who weren't so worried about keeping the organization from falling apart and who could grow it in exciting new directions. And I am thrilled to see that Cinewomen has survived, and thrived.

Andee Kinzy
Producer/Director
www.WhatisItAboutHats.com

I was Vice-President under Francesca Rizzo for a year and then became President after she left the organization (2001-2004). Fernanda Rossi was the Vice President during my term. There were also a number of active and helpful board members during that time. We designed a new logo and a new website, utilizing the free internet to build the buzz as we started to focus on gathering a community of like-minded individuals. We implemented the Third Thursday NYtes, the Screening Series, we digitized the newsletter and started an email discussion list. We began workshops and built relationships with other organizations.

After Francesca left, we continued on the same vein, but we streamlined and expanded the process. The screenings and the workshops began to happen consistently and regularly. We began to pull in more professionals seeking support from the community. We instituted the CWNY group discounts and inaugurated the password-protected membership section of the site. I did some documentation of the stuff we started, which was added to the CWNY archive.

Past Presidents & Board Members

Elizabeth London

Elizabeth London (known as "Beth B" or "the other Beth"), along with Beth Multer, was a co-founder of Cinewomen NY.

Luisa Pretolani

During 'my time' 1999/2000 at CWNY, I organized a series of events about digital filmmaking, inviting the filmmakers who were starting filming with this new medium. I myself, in '99 had directed in Italy my second feature film, *Tizca*, shot in dv and then transferred into 35mm, so it was for me an occasion to share my experience with peer filmmakers. www.pahni.com

Fernanda Rossi

I was the Vice President from March 2001 to March 2004 roughly. Most of the credit goes to the president of my term, Andee Kinzy, who revamped the website. Our main task was to keep the organization above water! Then we moved on to make it grow. We got several suppliers to provide discounts. We started a few groups by topic. And we did a couple of mixers that raised quite a bit of money. We started relationships with other organizations and got more members with a professional background involved.

Francesca Rizzo

I became president of the organization in 2000 at a time when CineWomen NY was at the brink of dissolution, suffering from depleted funding, dwindling membership (under 40 members) and a loss of focus and initiative. Instead of letting the organization die, I brought in a new, dynamic board of directors and we began a campaign to re-image CWNY, introduce new programs and strengthen others, increase membership and reverse negative trends that had been slowly sapping the strength of the organization.

I'm happy to say that within that year, we quintupled our membership, we had monthly CineNYtes (CWNY networking meetings attended by 30 – 50 people), a bi-monthly CWNY Screening Series at the Anthology Film Archives, a top-level series of hands-on workshops led by industry professional teachers, CineWomen NY's first website designed by my talented vice-president Andee Kinzy, CinEnews, our first monthly e-newsletter headed by our editor, Louise Fleming, and Cineslate, the daily production web list in which members announce projects, cast talent, crew up, acquire equipment and support each other's efforts.

During that time we also participated in the Brooklyn Film Festival with our own film block and the Beyond the Babe symposium. We also instituted the CiNY Awards for outstanding filmmaking & performance in narrative, documentary, shorts and feature length as well as the infamous Good, Bad & Ugly Awards (examining "Hollywood" movies' depiction of women each year). We developed reciprocal relationships with NYWFT (New York Women in Film & TV), The Independent Feature Project, Guerrilla Filmmaker Magazine and The Brooklyn Film Festival. That year was one of the most satisfying in my life. I'm a huge believer in the importance of getting the female point of view into the public eye and was honored to work with my amazing board who did the hands-on work needed to make that year happen.



Melisse Seleck

Melisse Seleck

It was with great joy and pleasure to serve CWNY by being Co-President with Louise Fleming. Louise and I also ran the Screening Series (that came first for a couple of years and continued while we were Co-President's) - call us crazy! - but it was sure exhilarating to move the series to Pioneer Theater, incorporate a pizza/beer party into the mix and just an absolute dream to be able to screen fellow women filmmakers that among other things, went on to be nominated for Academy Awards and win prizes at Sundance, very exciting! My first suggestion, for us to set up a CWNY Co-Presidency, is still in existence, and as long as it's working, glad to see it's still happening! Some highlights for me: helping re-invigorate the organization by bringing back The Screenwriter's Group, the Filmmaker's Group and the Producer's Group along with setting up a well received Screenplay Reading Series, producing some panels with exceptional women filmmakers that created thought provoking Q&As, finding a new home for our NYTEs at Women Make Movies, along with setting up Show and Grow (based on a suggestion from a CWNY member to Louise) and helping put together The Advisory Board. The re-design of the CWNY Newsletter and the running/management of it was lots of fun at the time as well as setting up a CWNY gallery where members could post pics/resumes. Oh, and there was the re-design of the splash page that no longer exits that we used to share with CWLA as well as the re-design of the website and logo used until the current go-round, in place now.

Wow....when I think back to these days, I get a little woozy! It was a great ride and the most wonderful thing of all was meeting and networking with our members and visitors to the NYTEs and other functions, where connections were made to help make each other's projects come to fruition, a very satisfying and heartwarming thing to see and help make happen.

Closing Thoughts and a New Beginning...

Notes from **Beth Multer**
Founding President, CWNY

As a member of the organization CineWomen in Los Angeles, I was given the antidote for the very male-oriented Hollywood experience. A grad student at The American Film Institute, I had spent a year in L.A. face to face with a kind of gender bias I had never experienced in New York. CineWomen not only countered that experience, but also fought to add a more open, forward-thinking approach to networking and film-making.

Knowing that I was planning to return to New York, I met with Elisa Rothstein, founder and president of CineWomen and let her know that I was interested in starting the group in New York. She was helpful, but skeptical; several other women had expressed the same interest, yet nothing had happened. She gave me the name of her writing partner, Loren Segan, and told me to contact Loren when I got back to New York.

Arriving in October of 1993, I was excited to bring this group together. New York was traditionally a hard place to network, especially in the film world. The community was small and existed behind closed doors in concierge buildings

I felt strongly that we bring as diverse a group of women together as possible – that by choosing women to represent their different areas and expertise, we had already narrowed the community, but in doing that, we could hopefully create more fluidity. I wanted to create bridges between creatives and craftspeople, film and television, documentary and narrative, and more. I wanted to keep in mind the Los Angeles group's idea of the 7 Generations principle, adapted from Native American culture, as well as their sense of openness and possibility – something not inherently New York in style..



Beth Multer
image by Mark Savage

After speaking with Loren, we agreed to contact several others and set up a first meeting. The first time we met, it was in the "living room" – also bedroom – of my basement railroad apartment in Soho. There were about 9 of us there, including Loren, myself, Jennifer Winston, Elizabeth London, and several others. We met and talked about the need for this to exist, the L.A. group, and directions we might take. We agreed to meet monthly, as they did in L.A., and thus we began.

In addition to those above, early members included Cecelia Gilchriest, Michelle Gorchow, Licia Hurst, Marcy Lefkovitz, Jennifer Lytton, Kim Martin, Sabrina Peck, Christiane Siebert, Melisse Seleck and more. Many of these women would go on to serve on the Board, and as officers of the organization; all of them were instrumental to the group, and hard-working and dedicated to our purpose.

We spent a good deal of the time at the early meetings hammering out the details of the group. We focused on incorporating as a 501C3 not-for-profit and created an early edition of the Board, which we called the Advisory Council, as there were some legal issues around calling it a Board. The Advisory Council met additionally, and with a lot of hard work and time, and with help from Loren's husband, John Ziaukas, crafted incorporation papers.

Closing Thoughts and a New Beginning...

Notes from **Beth Multer, con't**

The incorporation process was a lengthy one, and purposefully so. We wanted to ensure the utmost flexibility of CineWomen NY, as it became known, not only for ourselves, but for future generations. We believed that the organization needed the ability to shift course as time and membership changed, and that, apart from carefully worded by-laws, a way to ensure that was to mandate periodic change in leadership.

The decision to be an independent organization from the Los Angeles group was one that was also well considered on both sides. It allowed both groups maximum flexibility to maintain their different styles, and minimal liability. Should one group falter, the other did not have to stumble of necessity. We agreed to be affiliated and share certain membership privileges, but we would be separate in every other way – we'd have our own name, logo, board, officers, and status.

Once incorporation was achieved, an official board was put in place. These women then steered the way for the next phase of the group, which was to add value and substance. We spent a great deal of time putting out a monthly newsletter – without benefit of the internet. We would print out the copies and spend hours folding, stapling, labeling, and mailing each month. We used the rotating meetings to visit various production facilities and companies in and around the city and brought in speakers. Through Kim Martin we affiliated with the Fifth Night – a group of filmmakers running a screenplay reading series out of the Nuyorican. We began to put together member benefits and discounts and we took a team to the AIDSWalk. We screened each other's works in progress and gave supportive feedback. With each month, our reach and our network grew.

In writing this, the names of women I have not thought of in years, but who were so crucial to those early stages come up – Cheryl Blaylock, an actress and puppeteer who actually used to work with the Sesame Street Muppets, Juliette Campbell an actress and dancer making a documentary about witches in New York, Susan Baum an actress who'd worked at the BBC, Bridgette Davis, an educator and filmmaker whose film *Naked Acts* was fairly groundbreaking in the way it dealt with African-American female sexuality and body image.

Women in the group worked at CBS, ABC, Time Warner. They used video to affect social policy. They incorporated dance and performance into visual art forms. They wrote screenplays while working freelance or holding down a corporate job. They were costume designers, production designers, and graphic designers. They were composers, documentarians, and involved in the early stages of new media. Many were in transition – from news to narrative; narrative to documentary; from writing as a team to writing solo, or just moved from another city. Always, we strove to be welcoming and to connect everyone who came into the room with someone they needed to know or send them home with some resource they hadn't had before.

We didn't all end up where we thought we'd be, or where we were so sure we wanted to go. As a group, we had a tendency to place humanity above glamour and substance over easy gratification. What I remember most, though, is the passionate camaraderie. The endless serious, but not heated, discussions, the way we championed each other's causes and became part of each other's lives. My life was so deeply enriched by these women and their intricate points of view and wonderful hearts. We mentored each other and filled in each other's gaps in knowledge, learning, and expertise. We closely followed each other's progress and cheered successes as if they were our own.

The first "CineBaby" – Silvie Lefkovitz Saltzman, born to founding member Marcy Lefkovitz and die-hard Yankee fan Steven Saltzman, is a teenager now. And remarkably, almost unthinkably, so is CWNY.

Truly amazing is that every woman who came into the group got there because another woman brought her. Loren brought Sabrina Peck who in turn brought Licia Hurst who in turn brought Michele Blackwell, who brought Bridgette. On and on it has gone this way now for over 15 years to the group you have today. You are directly linked to all of us through shared experience, hard work, dedication, vision, passion and compassion. You carry our brightest hopes for ourselves and the 7 generations to follow. We applaud you and thank you for continuing and building on the tradition.

Closing Thoughts and a New Beginning...



Geralyn Abinader

Geralyn Abinader and **Alison McMahan** were co-presidents of CineWomen NY from March of 2007 until CWNY joined forces with NYWIFT in September of 2008. They continued to work with CineWomen board members Ylana Kellar, Maria Pusateri, Maria Cabrera, Jessica Burstein and Nyna Sargent to facilitate the complicated process of bringing CineWomen's most popular activities to NYWIFT throughout 2008 and into 2009.

During our tenure CWNY offered support services to filmmakers at every stage of her filmmaking process. She could go to the screenwriter's group meetings (headed by Maria Cabrera; this group has moved intact to NYWIFT), then develop her plan to produce the film with the support of the producer's group (headed by Lisa Marie Cacace, then Julia Suo, then Robin Moore, who has taken the group intact to NYWIFT), work out technical issues with the Filmmaker's Group, headed by Nyna Sargent who has taken it intact to NYWIFT. She could cast from the Actor's Gallery that Ylana put on our website (also carried over to NYWIFT) and crew up with people she met from CWNY and partner organizations at our various soirees.



Alison McMahan

Once she had a rough cut she could screen it at a Show and Grow, the test screening series run by Alison McMahan, which was sponsored first by World Wide Audio and later by Splash Studios (an activity Alison has carried over to NYWIFT). And once she had a finished film she could screen it in the Screening Series at Two Boots. As a result of this screening she might get one of the CWNY awards and be included in a CWNY sidebar at such festivals as Rochester High Falls, Kansas City, MO, Film Festival, or the Non-Violence International Film Festival in Waterloo, Ontario.

Highlights from our two year presidency: the logo was re-designed (design project spearheaded by past-president Jessica Burstein); we brought NYWIFT in to the screening series, which continued at Two Boots; we continued to give awards to the best fiction, documentary, and experimental or animation films, as well as to the most promising filmmaker (the "Someone to Watch" award) whose film was screened in the series; and we gave out these awards at fundraising galas held every spring. The screening series was headed by Maria Pusateri and later joined by Josefa Jaime of NYWIFT. It was very exciting when one of our members, who had received the Best Documentary Award, also got the Oscar for Best Documentary Short for her film, *Freeheld*.

Geralyn Abinader ran the CineNYtes, which met at Women Make Movies, until we decided to replace CineNYtes with Soirees, our networking parties co-hosted with partner organizations such as NYWIFT, DCTV, Shooting People, IFP, and WIP. We will continue the soiree tradition as part of NYWIFT. Board members routinely organized panels with invited speakers such as Jim Arnoff and Joy Butler and makeup for HD demonstrations at MAC.

Geralyn Abinader ran the CineNYtes, which met at Women Make Movies, until we decided to replace CineNYtes with Soirees, our networking parties co-hosted with partner organizations such as NYWIFT, DCTV, Shooting People, IFP, and WIP. We will continue the soiree tradition as part of NYWIFT. Board members routinely organized panels with invited speakers such as Jim Arnoff and Joy Butler and makeup for HD demonstrations at MAC.

It is always sad when an organization that has thrived and helped so many for almost fifteen years has shift shapes. For the last two years we were struggling to maintain our activities in the face of an economy in an increasingly downward spiral. We were enabled by the heroic efforts of our long-standing treasurer, Maiko Sakai, and fundraising efforts by everyone on the board. Even as we were struggling we realized that CineWomen LA had shut down, without giving us any notice. The writing on the wall was clear.

Our priority was to continue to offer the support activities that filmmaker's need. In the end it seemed clear that our choices were to join forces with NYWIFT or to cease activity completely. NYWIFT welcomed our 200+ members with open arms and is supporting our various groups and activities, so that we can continue to offer women filmmakers what they need to do their work, even if under a different name.

Geralyn Abinader and Alison McMahan
The Last CWNY Co-Presidents
December, 2008

Headliners from the CineNews Desk...

Just a few of the folks and events featured in our news articles over the years:



Commissioner Katherine Oliver
Mayor's Office of Film, Theatre and Broadcasting
March 2003



Lara Anne Slife
March 2003



Suzanne Wasserman
March 2003



Keren Atzmon
May-June 2003
image: Noel E. Jefferson



Kasi Lemmons
May-June 2003
image: Noel E. Jefferson



Blue Car
Karen Moncrieff, Director
May-June 2003

Headliners from the CineNews Desk...



Chia-hui Gao
May-June 2003



The first CineBaby!:
Zia Schwartz Kinzy
with mommy Andee Kinzy
July 2003



Yelena Demikovsky
image: Noel E. Jefferson
July 2003



Victoria Clark of
NYWIFT
July 2003

Headliners from the CineNews Desk...



Maija Davis
August 2003
image: Noel E. Jefferson



Laura Peoples
August 2003
image: Noel E. Jefferson



Aletha Rogers, Deb Lucke, Andee Kinsy
October 2003



A Very Acoustic First Kiss
Beth Ann Dailey, Director
October 2003



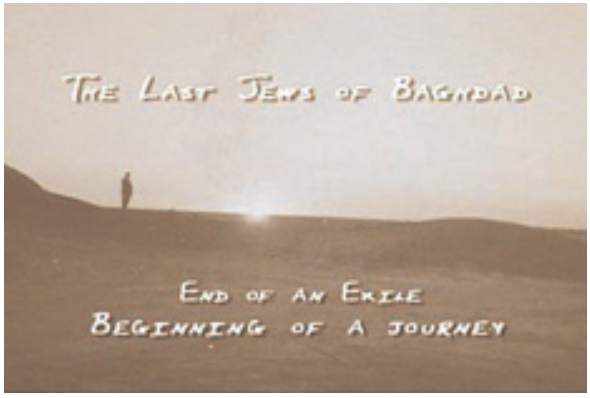
Louise Fleming
November 2003



Terra Renee and Warrington Hudlin
Founder, Executive Producer, DV Republic
November 2003



The Ring
Jeanne Omlor, Director
November 2003



The Last Jews of Baghdad
Adriana Davis and Bryan Durr
Co-Directors
November 2003



Yvonne Welbon
January 2004

Headliners from the CineNews Desk...



Mira Nair
May 2005



Astrid Brucker
October 2005



Chris Cavanagh
January 2006



Rebecca Gwynne
January 2007



A CineWedding!
The Brides: Nyna Sargent and Jules Cohen
(4th and 5th from the left, respectively)
with guests Ylana, Geralyn Abinader,
Maria Cabrera, and Alison McMahan
May 2008



Nancy O'Mallon
March 2007

Workshops

Since its inception, workshops have been an extremely important part of CineWomen NY.

Designed to help members at every level of their careers, CWNY offers a variety of workshops from industry professionals.

Workshop directors and coordinators include:
Geralyn Abinader
Angela Alston
Rena De-Levie
Kim Jackson
Lenore Lyons
Alison McMahan
Maiko Sakai
Ylana

These workshops were often held in conjunction with NYWIFT.
Topics have included:

15-Second Pitch for Actors
with marketing consultant
Laura Allen*

A CWNY/NYWIFT Special Workshop:
Expertizing with Fern Reiss

Body as Camera:
A Contemplative Video Workshop
with
Angela Alston* & Eric Zechman

CineWomen NY Presents
A Panel Discussion with
Independent Filmmakers
The Reel Story:
How I Really Got My Job In Film
And What I Actually Do

Panelists:
Nicole Franklin *
Editor/Producer

Amy Hobby
Producer/Director

Claudia Raschke-Robinson *
Director of Photography

Marla Weinhoff
Production Designer



Christina Kotlar

Budgets on a Budget
with
Elizabeth Foley*

Building Your Financial Future
with financial planner
Darrel Upson
of Ameriprise Financial

Business Plans for Independent Films
with
Kim Jackson*

CineWomen NY presents
A Brooklyn Film Festival Symposium:
Beyond The Babe: Writing Women Who Rock

CineWomen NY presents:
Screenwriting Basics - A two-evening workshop with
Maureen A. Nolan.
Co-sponsored by AIVF

Clearing Rights: How Do I Get the Rights to That Song, Story, Film Clip, etc, for My Movie?
with attorney
Joy R. Butler (recurring)

Creating Strategies for Distribution & Marketing
with Producer/ Distributor
Isil Bagdadi of CAVU Pictures

Directing Actors for Film
with
Adrienne Weiss*

Film Flip: Actors Directing, Directors Acting: A Workshop on Casting
with
Francesca Rizzo

Workshops

From Short Story to Screenplay
with Jill Abbott*

Getting Unstuck: The Secrets to Achieving the Career You Deserve
with television packaging agent,
entertainment attorney and certified life coach
Jim Arnoff

How to Find the Talent You Need: A Workshop on Casting
with casting directors
Andrea Shane and Brette Goldstein

How to Market & Sell Your Films and Not Die Trying
with
Michele Meek
Founder & President of BuyIndies.com

Italy And The U.S. -
Filmmaking Women Compare Notes
hosted by
CineWomen NY in conjunction with NICE
with directors
Anna Negri and Nina Di Majo

Legal-Ease, SAG Secrets Revealed
with
Francesca Rizzo*

Make-up for Headshots and Auditions
with M•A•C PRO trainer
Aidan Keogh*
coordinated by
Christine Serrao*
MAC Artists Relations

Marketing and Publicity: Getting The Word Out
with filmmaker
Claire Panke

Marketing Your Talent with a Website
with filmmaker / consultant
Rena De-Levie*

Pitching in 15 Seconds
with marketing consultant
Laura Allen*
(recurring)

Producing: Your First Time Out - The Nuts & Bolts
with
Elizabeth Foley*



Jim Arnoff

Screenwriting/Acting Workshop
sponsored by
The School for Film & Television:
1. Screenwriting Essentials
with
Michael Tierno
author of *Aristotle's Poetics for Screenwriters*

2. Script Analysis
with Academy Award winning producer
Milton Justice

3. On Camera Acting Workshop

Seeing What Is: A Contemplative Video Workshop
co-sponsored by
CWNY & the Shambhala Meditation Center of NY

Spring Yoga Workshop
with
Certified yoga instructor
Lisa Marie Cacace*

Trailer Mechanics

Turn Your Pitches Into Home Runs

What's in a Sample?
Tips on Assembling Your Sample
with
Women Make Movies

(*member of CWNY)

Groups and Programs

Groups have also been a very important part of CineWomen NY. They are designed to provide you with a regular, ongoing, "safe" environment to get feedback on a current project or to learn about some aspect of filmmaking that is important to you. Going to a group is also a good tool to keep your project(s) on track.

Current groups are as follows:

The Screenwriter's Group
Leader: Maria Cabrera

It's rough to stay stuck in your room at a computer when you are writing that screenplay. You need support, you need the Screenwriters Group! Share your work, get feedback, go over goals, keep your project on track.

Previous leaders:
Melisse Seleck

The Filmmaker's Group
Leader: Nyna Sargent

Do you have a short or feature length doc or narrative at any stage? Need help staying the course or just a shoulder to lean on occasionally? Want strong support to help get it completed and out and about? Join the Fabulous Filmmaker's Group!

Previous leaders:
Rena De-Levie, Melisse Seleck

The Producer's Group
Leader: Robin Moore

Are you a producer or interested in becoming a producer? Join the Producer's Group! Share industry info, visit production companies in NYC, Check out other producer's projects, etc...

Previous leaders include Lisa Maria Cacace (who started this group in 2006); and Julia Suo

These groups will continue to operate under NYWIFT's auspices.

The Actors Gallery

The Actors Gallery is our on-line casting directory. Created by Ylana in 2007, in order to give performers a vehicle for marketing their talents. Redesigned and made oh-so-much-more user-friendly by Vincent Santangelo of Pixel Marsala in 2008. NYWIFT will continue to offer this resource to its members.

Web Goddesses

Chris Cavanagh
Lisa Cheby
Kim Cummings
Andee Kinzy
Fernanda Rossi
Elizabeth Shum
Ylana

cinEnews

Desiree Addison
Lisa Cacace
Chris Cavanagh
Claire Coyne
Beth Ann Dailey
Adriana Davis
Louise Fleming
Susan Freel
Maralina Hailes
Kathleen Harty
Noel E. Jefferson
Andee Kinzy
Joanne Morton
Uniqua Ray
Lucia Rosales
Fernanda Rossi
Melisse Seleck
Lynne Shannon
Yolanda Thomas
Ylana

Discontinued Programs and Departments

CineNytes
Held in cooperation with Women Make Movies, CineNytes provided and opportunity to meet, network, share, support - a quiet, intimate gathering for CineWomen NY and friends.

Leaders of this group included Louise Fleming, Melisse Seleck, Chris Cavanagh, Jessica Burstein, Ela Thier and Geralyn Abinader. It was discontinued in 2007.

Publicity
Helynn Boughner
Adrianne Foran

Special Events
Jill Abbott

Corporate Funding
Deirdre Brennan

Director of Legal Affairs
Funmi Osoba

CWNY Screenplay Reading Series
Although members do continue to hold their own readings, and The Screenwriter's Group* makes its own periodic presentations, there is no program specifically devoted to this purpose. Works presented in this series include *The Electric Virgin*, written and directed by Bethany Jacobson. and *Declaration Of Peace* , written and directed by Sally Squire. Previously lead by Melisse Seleck.

CineShop
Our fashionable CineShop (at Café Press). Technically, still open if, for nostalgia's sake, there's something you simply must have: www.cafepress.com/cwnycineshop.



CWNY / Barnes & Noble Book Fair

In an effort to raise funds for its growing organization of women filmmakers, CineWomen NY co-hosted two book fairs with Barnes and Noble Booksellers at its Greenwich Village store. For each purchase made at the Greenwich Village store that was accompanied by a Book Fair voucher, Barnes & Noble donated a percentage to CWNY!

Readings included the following original works by Maria Cabrera:

With Love's Light Wings
The Wall
Susan, John and Me



Maria Cabrera with CWNY member and filmmaker Sally Heckel





Maria Cabrera (second from left) with cast members Julie Praetzel and Tessa Martin



Cast member Maria Pusateri



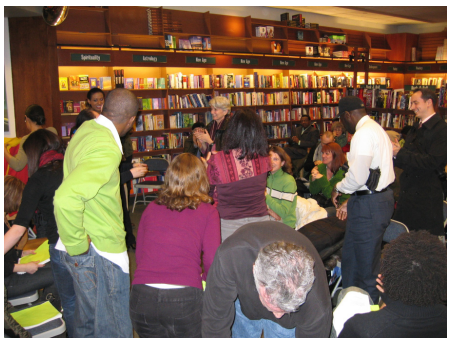
Past CWNY Co-President Chris Cavanagh and playwright / actor McKinley Winston



Cast member Ylana (in the fab faux) with McKinley Winston, Kristof Zynk and HJ Saunders



Playwright and most of cast



Audience and cast members



Cast member Corey Roberts



Cast members David J. Cummings and Tamara Schillin



Audience and cast members

images: Chris Cavanagh

images: HJ Saunders

Very special thanks to:
Donna Rauch
Community Relations Manager
Barnes and Noble - Greenwich Village

Soiree!

Just what is a soiree?
"...an evening party or social gathering, especially held for a particular purpose."

So whether we've called it a soiree, a social or a mixer our sole purpose is holding these events is to offer film folk a nice relaxing atmosphere to come out, meet each other, and have some fun.

Venues for our festivities have included:
Sugar
m1-5
Pioneer Bar
Café Lika
Sugar
Phebe's
The Dekk
Via Delle Zoccolette
Libation

Soirees are frequently co-hosted with other organizations to give our respective members a chance to meet. These organizations include: NYWIFT, DCTV, Shooting People, and Women In Production.

Once the decision was made to provide hors d'oeuvres free of charge, we realized we would need a sponsor. Film Emporium provide initial support. An Anonymous Donor had kindly offered to support this event through May 2009.

"The Cinewomen gathering...was in six years of being in New York the best film party I've been to. The food and beer was great, plentiful and accessible. The best thing was the mix of interesting men and women. I was only going to drop in as I had already had a long day, I left at 1am. The conversation was hard to walk away from. I also received paying work from someone I met that night which is the whole point of networking. I met a dp from Thailand, her very interesting husband, a dp from L.A. who knew several friends of mine, a professor and a documentary director who was showing a film in the Hampton's film festival and I never left that corner of the room. I can only imagine who I might have met if I had moved around."

- Denise Bailie
Director of Photography



Via Delle Zoccoltte's gracious barista



Terry Lawler, President of NYWIFT, filmmaker Veroniqué Duombe (first and third from left, respectively) and friends



Revellers!

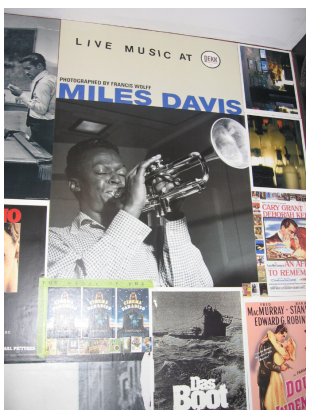
images: aka MARIELLE



and more revellers!



Writer Rosana Ferrez and actor André Rivera





on display at The Dekk
images: HJ Saunders

Special Events...

First CiNY Awards Ceremony

On Thursday, September 28th, 2000, CineWomen NY had our First Annual CiNY Awards. CiNY Awards were developed to give female filmmakers and craftswomen much needed recognition. Women filmmakers are often left out of the loop, garnering such awards as "Best Woman Director" or "Best Lesbian Film." With the CiNY Awards, we hope to recognize the films for the Outstanding pieces of work that they are - they just happen to be directed by women. The First Annual CiNY Awards were hand-picked from the female-directed films at the Brooklyn Film Festival 2000. Over 50 films were viewed by a jury of CineWomen NY members, resulting in Most Outstanding Awards and Special Jury Awards.

Outstanding Film Awards:

Narrative Feature: ***True Rights*** directed by **Meg Thayer**

Narrative Comedy Short: ***Utilities*** directed by **Michele Leddon**

Narrative Comedy Short: ***Tom Luvs Maeve 4-Ever*** directed by **Wendy Jo Cohen**

Narrative Dramatic Short: ***Pas de Deux*** directed by **Nara Garber**

Narrative Dramatic Short: ***The Three Lives of Kate*** directed by **Karen Hanson** & **Ian Thompson**

Documentary Feature: ***I Was Made to Love Her: The Double Dutch Documentary*** directed by **Nicole Franklin**

Documentary Comedy Short: ***The Bed*** directed by **Jennifer Brooke**

Documentary Dramatic Short: ***Seven Hours to Burn*** directed by **Shanti Thakur**

Animation: ***Falling Back to Earth: Tomatillo*** directed by **Pamela Turner**

Experimental: ***Under the Swell*** directed by **Olivia Martin-McGuire**

Breakthrough Documentary: ***The Witness*** directed by **Jenny Stein**

Breakthrough Dramatic Narrative: ***The Apology*** directed by **Leslie DeFrancesca**

Special Jury Award:

When I Was 14: A Survivor Remembers directed by **Marlene Booth**

Road Map Warrior Women directed by **Jen Senko**

Who? directed by **Keren Atzmon**

Evening directed by **Natasa Prosenc**

Lucy's Dream directed by **Relah Eckstein**

Mad About Harry directed by **Ashley Mendoza**

El Jardin Botanico directed by **Lourdes Rebora**

The Forgery directed by **Erika Yoemans**

Phone Tag directed by **Betty Teng**



Keren Atzmon

Outstanding Performance Awards:

Elena Franklin in ***Utilities***

Alice Lee Chun in ***Tofu***

Marcie Rich in ***Phone Tag***

Angelina Phillips in ***Tom Luvs Maeve 4-Ever***

Sarah Lively in ***Pas de Deux***

Third Annual Fall Member Mixer and ciNY Awards

Thursday, November 20, 2003
Musical Box
219 Avenue B
New York, NY 10009



Louise Fleming



Katja Esson, Director *Ferry Tales*
2003 CiNY
Woman to Watch Out For!



Fernanda Rossi, Andee Kinzy and Lucia Rosales



Andee Kinzy and Shaya Mercer, Director
Baby Express, CiNY - Honorable Mention



Tyler Chase and Andee Kinzy

Fifth CiNY Awards Ceremony

m1-5
52 Walker Street
New York, New York

The CWNY Fall Mixer 2005 was packed with CWNY members, various film organization attendees, film enthusiasts, industry folks and CWNY supporters. A fun, festive, relaxed evening. Lots of networking, finding help with current film projects, exchanging of cards, general film talk, film buzz, great people, a big bar, tasty snacks, a perfect evening. Maria Pusateri, CWNY Board Member/ Events and her team did a marvelous job in bringing the night together. We had more raffle prizes than ever, some really great ones like dinner for two at top restaurants (NoHo Star and The Cupping Room), two tickets to any Broadway show of your choice, Movie Magic Budgeting Software, DVD sets of recently released films, film books and a host of leading industry experts offering their services. Corey Boutilier, Executive Director of independentfilm.com film directors. Corey was one of many lucky attendees to win one of the two dozen raffle prizes. Current CWNY Co-President's and Screening Series Co-Director's Louise Fleming and Melisse Seleck announced the winners of the Someone To Watch Award and intro'd Chris Cavanagh, soon to be 2006 Co-President. Chris intro'd Kenna Barrett of CinEtribe, a non-profit dedicated to putting tools in the hands of low income young people to express their experience through writing and visual storytelling. Kenna gave a heartfelt pitch to all Fall Mixer attendees to help support CinEtribe's efforts. CWNY announced the matching of donations of up to $500.00 in order to sponsor one of the girls in the pilot program - help start off a young girl as a potential future filmmaker via this program. CWNY member Georgia Hilton, President, World Wide Audio, was moved by CinEtribe's work with kids and anted up $500.00, CWNY matched the $500.00

CWNY now has a CinEtribe CinEgal we are sponsoring along with Georgia Hilton. Thank you Georgia for being so generous and helping spark the creativity of an up and coming female filmmaker!

CWNY's Someone To Watch Awards were shared by:
Pei-Lin Kuo for her film ***Everyday***
A very creative short, experimental narrative about a young woman who finds love on a NYC subway.

and

Susan Hamovitch for her film ***Without Apology***
A moving doc that focuses on her autistic brother, his institutionalization and their reunion after twenty years. A beautiful mix of video and super 8.



Everyday by Pei-Lin Kuo



Susan Hamovitch and her brother Alan in
Without Apology

The Sixth Annual CWNY Benefit

The Sixth Annual CWNY Benefit was on Wednesday, November 15, 2006 at Phebe's. **Laura Paglin** was honored with the 2006 Someone to Watch Award for her film ***No Umbrella: Election Day in the City***. And we still can't figure out how the table Christina Kotlar was sitting at didn't win any raffle prizes -- because there were a lot of 'em...hmmm...do we smell a scandal? Thank you so much to Film Emporium for sponsoring the evening.



Pei-Lin Kuo, winner of the 2005 Someone To Watch Award, walks off with the much coveted Nearly Naked French Rugby Players calendar.



Otto from Film Emporium and Rena De-Levie, CWNY Board Member and Filmmaker Group leader



2006 Someone to Watch Award winner Laura Paglin, with Screening Series Director Maria Pusateri and CWNY Co-Prezes Chris Cavanagh and Jessica Burstein.

image: Alison McMahan



Maria Pusateri, Laura Paglin, and Jessica Burstein



Guiliana and Eve from World Wide Audio



Maiko Sakai CWNY Board Member and Treasurer, manning the membership table



Lili White and raffle prize

Newswomen's Club of NY Cocktail Hour

January 2007

The Newswomen's Club of New York in hopes of exploring synergies and uncovering possible story ideas invited CineWomen NY members to join their happy hour on Friday, January 12 at the National Arts Club in NYC. Turns out the conversations were many and quite lively, libations flowed, and new friends and contacts were made.

Oh! And did we mention everyone looked great. The National Arts Club has a dress code.



Jessica Burstein, Tyler Chase and Krista Blomberg



Krista Blomberg, Maria Pusateri, Jessica Burstein, Melissa Schweiger, and Alice Schweiger



Gayle Kirschenbaum, Linda Merry Gutin, and Lisa Stockus

CWNY Benefit & Awards Gala

The CWNY Benefit and Awards Gala was held April 2nd at The Gallery Bar.

15 years. Definitely a milestone and deserving of a celebration. Some ordinary little affair simply would not do....We wanted something new. We would begin by revisiting our past.

The presentation of the Someone To Watch Award is always a festive occasion. But shouldn't we acknowledge the achievements of other filmmakers? So for the first time in a long while we saluted more than one filmmaker. Awards were presented for Best Documentary, Best Narrative, Best Animation, and a special technical achievement called the Tour de Force.

And shouldn't we find some way of thanking our founders and all of the presidents and board members who came before us? So we decided to add a ceremony paying tribute to each of the fabulous women who have served either as president or on the board of directors.

And we've never had a wine tasting before. Add organic food to that and it sounded like a great idea for a party!

It would take a lot of work. A lot of work in a very short period of time. But we think sleep is overrated anyway. Fortunately, some truly incredible people were more than willing to give their time and energy. To: Alena K. Powell, Rachel Gordon, Nora Malone, Julie Praetzel and Julia Suo – your contributions are immeasurable. Thank you!

And we just can't say enough about our sponsors! For your tremendous generosity, we emphatically thank every single one of you!

It was a fantastically successful evening on every level!

Special Guests included...
Our award-winning directors...
Cynthia Wade
Best Documentary Award
Freeheld

Enrica Perez
Someone To Watch Award and
Best Narrative Award
Taxista

Jennifer Fox
Tour de Force Award
Flying: Confessions of a Free Woman

Laura Paglin
Recipient of the 2006 CWNY Someone To Watch Award and director of
No Umbrella: Election Day In The City

with a few words from across the sea from
Katerina Athanasopoulou
Best Animation Award
Sweet Salt

CWNY's past presidents and board members...
Jessica Burstein
Beth Ann Dailey
Louise Fleming
Liz Foley
Cecelia Gilchriest
Melissa Hacker
JoAnne Morton
Fernanda Rossi
Melisse Seleck

Sponsors and Friends
Terry Lawler
Robert Seigel
Wendy Wang, Empress Media
Jai Kristof Znyk
Jules Cohen
Scott Bayer

Delicious organic fare was provided by FreeFoods NYC.

And a complimentary wine tasting courtesy of
Martha Clara Vineyard
added to the festivities!

For providing gifts to all of our honorees, we would like to thank...
JoAnn Lee
Beaules, Inc.
for providing us with trophies for each award winner

Annette Fisherman
The Inn on 23rd Street
for providing hotel accommodations for Ms. Paglin

Wendy Wang
Empress Media

Christine Serrao
MAC Cosmetics

- and -

Elzbieta Ruczkowska
The Bra Guru

Very special thanks to…
Amy Pepperman
Public Relations - Ogan/Dallal

Alena K. Powell
Event Planning - Powellbak Productions

Our volunteers:
Rachel Gordon
Nora Malone
Julie Praetzel
Julia Suo
the extremely nice folks at
The Gallery Bar

and all of our wonderful sponsors and supporters!

Geralyn Abinader and Alison McMahan,
Co-Presidents

Jessica Burstein, Maria Cabrera,
Rena De-Levie, Maria Pusateri, Maiko Sakai,
Nyna Sargent, and Ylana

(The Board of Directors)



Presidents Past and Present:
Louise Fleming, Melisse Seleck, Beth Ann Dailey, Jessica Burstein,
Alison McMahan and Geralyn Abinader
image: Anita Filippi-DAnca

Complete List of Sponsors and Supporters...

Terry Lawler
Robert Seigel
Daphne Borowski Photography
Martha Clara Vineyards
Empress Media
The Inn on 23rd Street
Homunculus Productions
Certified Life Coach Jim Arnoff
Laura Kessler, M.M.
Jai Kristof Znyk
Adina's Touch
High*Way handbags
Ryoko Sakai and Airtight Concepts
IntoitJewelry
North Square Restaurant
FreeFoods NYC
Two Boots Pioneer Theater
Jennifer Belle
Noho Star Restaurant
Lady Mendl's Tea Salon
The Bra Guru
Beaules, Inc.
MAC Cosmetics
MTV On-Air Promotions
Marc R. Freligh / Princess House
Amy's Bread
Marguerite Henderson
Laura Paglin
DreamSlate Productions
Barnes & Noble
Jules Cohen
Scott Bayer

2007 CWNY Screens Awards Jury

Maria Pusateri is a board member of CineWomen NY, is an award-winning documentary filmmaker and television field producer. Her film *Vito After* focuses on a 9/11 responder as he heals emotionally and physically following his rescue and recovery work, and is at the Rochester High Falls Film Festival on May 1st (www.vitoafter.com). Maria is also an actor who performs regularly in the CWNY screenplay reading series.

Vicki Vasilopoulos is a freelance writer and a former fashion editor whose articles have been published in major newspapers and magazines. She is currently directing her first film, *Men Of The Cloth*, a documentary that celebrates Italian master tailors: men of humble upbringing who make exalted clothing.

Myra Sito Velasquez is an award winning filmmaker whose films have shown at numerous festivals in the U.S. and abroad. Her feature screenplay *Diana* is a BlueCat Award Winning finalist and she has just completed post on her new film *Kung Fu Granny*. www.myravee.com

Alison McMahan is co-president of CineWomen NY. She is the award-winning author of two books on film (www.AlisonMcMahan.com) and president of Homunculus Productions, LLC., a company that producers documentaries, industrials and PSAs (www.HomunculusProds.com).

Geralyn Abinader, co-president of CineWomen NY, has been writing, directing and producing award- winning videos and media installations for the past 18 years. Her work has been seen in museums and exhibitions world-wide. www.gaMediaGroup.com

About our Awards:

Our commitment is to provide a slate of films by emerging female artists at all levels, celebrating the work of women in film, video and digital media. Aside from their overall quality, films that are included in the series must be directed or co-directed, produced, written, edited or shot by women. Our CWNY Awards are voted on by our screening committee. The films are rated on originality, integrity of story, emotional resonance, performance (narratives), and overall composition – including editing, cinematography and sound.

The Someone To Watch Award is given to a filmmaker who has not yet received wide notoriety for her work, and has been voted on by all the screening team members as having demonstrated outstanding potential. This is the first year we have added additional awards for Best Documentary, Best Narrative, Best Animation, and a special achievement Tour de Force award.

The Award Winners

Sweet Salt



A love story of obsession and sharp teeth: She's the hunter, He's the trembling fish.

An animate! commission for Channel4, Sweet Salt is an experimental journey in the elements, winner of the Red Stick Festival Professional Experimental Award in 2006. www.kineticat.co.uk.



Katerina Athanasopoulou
Best Animation Award

Katerina was born in Greece in 1974 and studied Fine Art. Realizing her passion for moving images, she moved to London in 2000 to do an Animation MA at the Royal College of Art. She makes experimental short films and enjoys mixing live action with photography and animation in a process akin to alchemy. Her work has been widely screened in international film festivals as well as on galleries and the stage. She works as a animator and compositor and teaches animation at Central Saint Martins and Camberwell College of Arts.

Flying: Confessions of a Free Woman



"What does the modern woman want? Where does she fit in today's world?" Never before in our collective human history have so many women had such autonomy to construct a life of their own creation. I n her powerful six-hour *Flying: Confessions of a Free Woman*, master storyteller Jennifer Fox lays bare her own turbulent life to penetrate what it means to be a free woman today. As her drama of work and relationships unfolds over four years, our protagonist travels to over seventeen countries to understand how diverse women define their lives when there is no map. Employing an ingenious new camera technique, called "passing the camera," Fox creates a documentary language that mirrors the special way women communicate. She initiates a groundbreaking dialogue among women, illuminating universal concerns across race, class and nationality.



Jennifer Fox
Tour de Force Award

Jennifer Fox is an internationally acclaimed, award-winning director, producer, camera woman and educator who has been involved in countless documentaries over the last 25 years. Her first film, *Beirut: The Last Home Movie* was broadcast in 20 countries and won seven international awards, including Best Documentary Film and Best Cinematography at the1988 Sundance Film Festival. She directed the groundbreaking ten-hour PBS television series An American Love Story, which received a Gracie Award for Best Television. Her current work, the cutting edge six-part film, *Flying: Confessions of a Free Woman*, was made through a unique Danish American co-production and was awarded a prestigious Creative Capital Grant. Fox is currently preparing to edit a new feature documentary, filmed over 15 years, called *Learning to Swim*, co-produced with the Dutch Buddhist Television Network (BOS). Fox has executive produced many films including the award-winners: *Love & Diane*; *On the Ropes*; *Double Exposure*; *Cowboys, Lawyers and Indians*; and soon to be released *Absolutely Safe*. www.flyingconfessions.com.

The Award Winners





Freeheld

Lieutenant Laurel Hester is dying. All she wants to do is leave her pension benefits to her life partner - Stacie, so Stacie can afford to keep their house. Laurel is told no; they are not husband and wife. After spending a lifetime fighting for justice for other people, Laurel - a veteran New Jersey detective - launches a final battle for justice. Knuckle-biting, dramatic *Freeheld* chronicles a dying policewoman's bitter fight to provide for the love of her life. www.freeheld.com.

Cynthia Wade
Best Documentary Award

Cynthia Wade is a NYC-based documentary filmmaker. Her short documentary *Freeheld* won a Special Jury Prize at the 2007 Sundance Film Festival, and her award-winning HBO documentary *Shelter Dogs* was broadcast in seven countries. Wade directed the 1999 Cinemax Reel Life documentary *Grist For The Mill*, which The Hollywood Reporter called "a delight" -- "full of quirky moments and clever humor" and Variety called "a jewel" -- "extremely comical." She was co-producer and principal verite cinematographer for the 1998 PBS documentary *Taken In: The Lives of America's Foster Children*, which won a duPont-Columbia Award for Excellence in Journalism.

Wade has been a Director of Photography for PBS, HBO/Cinemax, Bravo, AMC, MTV, A&E, Discovery, TNT, Oxygen, LOGO and The History Channel. She received a BA cum laude from Smith College and an MA in Documentary Film Production from Stanford University. Wade runs a video production company and teaches advanced digital cinematography at the New School.

Director Cynthia Wade and producer Vanessa Roth received the 2007 Academy Award for Best Documentary Short for this film.





TAXISTA

Taxista
"Once in, there's no way out."

This is the story of Alberto, an honest taxi driver who in order to survive in the sordid city of Lima, gets involved in the underground business of buying and selling drunken passengers and to his own surprise ends up becoming a cold-hearted criminal.

Enrica Perez
Best Narrative Award and
Someone To Watch Award

Enrica Perez is currently an MFA candidate in Film at Columbia University. A voracious reader, she developed an interest in theatre and drama since her high school years and later on pursued a career in Communications in the University of Lima, where she discovered her passion for filmmaking. As a college student she directed several short films, two of which won prizes for The Best Fiction of 1999 and The Best Aesthetic Presentation of 2000, in the Young Filmmakers Festival sponsored by the national NGO Calandria of Peru. After graduating Enrica worked as an Assistant Director in national TV series and films and later on she was hired to work in the French film *Te Quiero* and had the opportunity to assist Manuel Poirier, the award-winning director of the 1999 Cannes Film Festival.
In 2003, Enrica moved to New York to start her graduate studies at Columbia University where she received the prestigious FMI Scholarship from the Film Division, a Directing Faculty Assistant Fellowship and a Teaching Assistantship with Professor Richard Peña, Program Director of the Film Society of Lincoln Center. As an MFA film student she has directed four short films, one of which was recently accepted in Frameline 31, the San Francisco International LBGT Film Festival. Taxista, her thesis film is the recipient of a Development Award from the 2006 International Short Film Festival La Noche de los Cortos in Lima and was one of the seven Faculty Selects short films of the Columbia Film Festival of 2007 in New York, where she received The Adrienne Shelly Award for Best Female Director.



Alena K. Powell, Maria Pusateri, Geralyn Abinader and Maria Cabrera



Enrica Perez, Laura Paglin, Alison McMahan and Maria Pusateri



Jessica Burstein, Melisse Seleck and Louise Fleming



Two of our guests



Maria Pusateri and Ylana



Maria Pusateri, Robert Seigel and Cynthia Wade



Cecelia Gilchriest



Jennifer Fox



Someone To Watch Award winners Enrica Perez (2007) and Laura Paglin (2006)



Cynthia Wade



Melisse Seleck

images by Anita Filippi-DAnca



Cynthia Wade and Carol Ciancutti-Leyva



Alison McMahan and
Beth Ann Dailey



Melisse Seleck and Jessica Burstein

Sarah Franek
and Isme





Wendy Wang
of Empress Media

Maiko Sakai
Julie Praetzel
and Nora Malone





Several of our
guests



Geralyn Abinader



CWNY Past Presidents



Alena Powell

images:
row one: aka MARIELLE row two: Julia Suo row three: Alison McMahan

Show and Grow

*Show and Grow*s are test screenings where audiences fill out a questionnaire and then participate in a conversation about the film. This helps the filmmaker improve the film. If you are a filmmaker this is really an invaluable experience -- also great for everyone else involved, who learn a lot from the process.

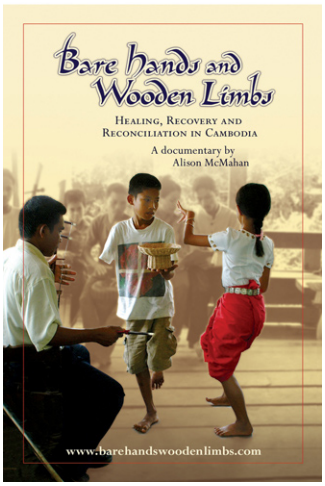
Show and Grow was created in 2005, by Melisse Seleck. In 2006, co-directors Pamela Griffiths and Georgia Hilton took the helm, with World Wide Audio hosting the screenings. First film shown: *Bare Hands and Wooden Limbs*, Alison McMahan, Ph.D., director. Other program directors / moderators have included Flavia Fontes, and Louise Fleming.

Since 2007, this program has been directed and moderated by Alison McMahan, current CWNY Co-president, author and documentary filmmaker. Since 2008, Show and Grows have been sponsored by Splash Studios. NYWIFT will continue to offer this program to its members.

March 6, 2006

Bare Hands and Wooden Limbs
Alison McMahan, Director
Kathryn Barnier, Editor

Moderator: Flavia Fontes





A documentary film about former Khmer Rouge Commander Touj Souerly, and Chhem Sip, a Khmer-American who fled Cambodia after years of forced labor under the Khmer Rouge, and their unique collaboration to improve the lives of a village of landmine survivors. Partially funded by McMahan Center Abilities Activists. www.barehandswoodenlimbs.com

Alison McMahan, Ph.D. (www.alisonmcmahan.com), is a documentary filmmaker and the head producer for Homunculus Productions (www.HomunculusProds.com), a company that producers training films, industrials and documentaries. Her most recent training film was *Living With Landmines* (www.livingwithlandmines.com; 2005). She is in production on an industrial and a PSA for an NGO in Brazil that provides computers and internet access to poor communities. Her latest documentary is *Bare Hands And Wooden Limbs: Healing, Recovery And Reconciliation In Cambodia* (www.futureofcambodia.com; 2006). She is in pre-production on a feature length documentary, *The Eight Faces Of Jane: The Life And Work Of Jane Chambers* (www.8facesofjane.com).

Splash Studios is a full service boutique audio, post-production facility with expertise in sound design, editorial, mixing, and supervisory services.

Founded in 1996 by Peter Levin and Barbara Parks, Splash has successfully grown into a respected source for ear catching, creative audio that always works in support of the story. Having created audio for over 150 films and television series, our clients have included major movie studios, national television and radio broadcasters, independent filmmakers, Fortune 500 companies, advertising agencies, and major sports organizations. With on site Foley, ADR, Editorial and two Mix stages, our impeccable facilities and cast of seasoned audio professionals personally work with you to ensure the best finished product possible.

While our clients and repertoire have expanded, Splash has always remained passionate about delivering the highest quality services to the discerning client who needs the soundtrack to sound right the first time, and every time. And as a Dolby and DTS approved Theatrical Print Mastering facility, we're fully equipped to help any size project make a very big splash. For more information, please contact Michelle Bablo.

SPLASH STUDIOS

49 W 23rd Street
6th Floor
New York, NY 10010
212.271.8747 F: 212.271.8748
www.splash-studios.com

February, 2007



NY(See)
Lili White, Director

NY (see) - [a pun substituting the word "see" for the letter "C"] captures today's zeitgeist and is White's first feature-length movie. Eschewing the documentary films' standard of expressing opinion, and made without a script, storyboard or an editing plan, NY (see) reflects what New York stands for: America's cradle of immigration; the site of the 9/11 Disaster; the platform of a genuine international city.



Lili White has been exhibiting her works in solo and group shows in the United States and abroad since before moving to New York. In Philadelphia she received at B.F.A. from the University of Pennsylvania and graduated from the Pennsylvania Academy of Fine Arts with a four-year painting certificate. Her interest in the moving image and multimedia, lead her to perform, write, produce, direct several live multi-media pieces, each of which included the performance participation of over a dozen actors, poets and dancers. Upon the introduction of computer digital editing programs, she made several videos, that featured her gestural performances as well as others that were based upon poetry and documentary subjects. These are often seen as a continuation of her earlier Super 8 film work and lead to screenings at numerous cultural centers, including the American Museum of the Moving Image in Queens, the Museum of American Art in Philadelphia and The Newhouse Center in Staten Island, NY. www.liliwhite.com/newyorksee/index.html

March 12, 2007

The Wall
Mayra Cabrera, Director
Written by **Maria Cabrera**
The Wall is an 8-minute film about a Vietnam war widow who makes a long overdue visit to the Vietnam War memorial in downtown NYC.

- and -

Blue Sky
Marcia Bujold, Director
Blue Sky, a non-traditional love story, runs 8 1/2 minutes.



Ron, Deb, Jonathan and Kiki in *Potential Partners*

April, 2007

Potential Partners
Mandy Morrison, Director

This is a documentary that explores the hearts and minds of single men and women of varying ages, experiences and attitudes on the subject of relationships, sex, fantasy and intimacy. The film features a host of psychology experts including Dr. Martin Bergmann, a renowned psychoanalyst who in 1989 appeared in the Woody Allen film, *Crimes and Misdemeanors*. I t is a provocative exploration of the emotions and forces that shape the most personal, yet universal of endeavors: the quest for a partner. www.potentialpartnersthemovie.com.

May 7, 2007

Peace Gon' Come
Ashanti Ngozi, Director
A short documentary about Stanley Tookie Williams, co-founder of the Crips gang, was convicted of murdering four people, and served 26 years in prison. While serving 6 years in solitary confinement he realized the choice he made in life were wrong, and reached out to youths to not make the same mistakes. Many begged for his clemency, but he was executed anyway.

- and -

The Fat Ballerina
Alicia Sully, Director
Rebecca Lloyd, Composer
A short musical fantasy about love, cake, and ballet.





Hanna Eshel, Hava Mehutan and Margaret K. Johnson in *A Portrait Of The Artist As An Old(Er) Woman*

June 5, 2007

A Portrait Of The Artist As An Old(Er) Woman
Tova Beck-Friedman, Director

Three octogenarian women artists whose art informs their identity, share their vision and experiences to give us insight into creative energy and vitality that is not hampered by age.



Tova Beck-Friedman

Tova Beck-Friedman is an artist working in the mediums of film, video, photography and sculpture. Recipient of several grants and artistic residencies, her work has been shown internationally in festival, galleries, on television and on the internet. www.tbfstudio.com

April 30, 2008

The Visitors
Melis Birder, Director

The Visitors is a 58 minutes documentary in post-production about passengers of a charter bus that leaves New York City every weekend to visit prisoners in various prisons in Upstate New York. The film reflects on the struggles of a unique group of people, mostly women who live at the intersection of confinement and the free world. The director, a former prison visitor herself, - follows the coordinator of the bus, Denise Robinson, whose husband is coming home soon after 17 years of imprisonment.



Melis Birder moved to New York from her native Turkey in 1994. She became interested in documentary filmmaking at the New School where she graduated with a MA degree in Media Studies. She started her career as an educator and ran video programs at various NYC public schools. She has also been commissioned to direct and produce documentaries for libraries and other community groups dealing extensively with social issues. The award winning documentary she shot in Iraq in 2004, *The Tenth Planet: A Single Life in Baghdad* was screened in many festivals around the world. Birder now lives between Istanbul and New York and undertakes different documentary projects in those countries. www.visitorsdocumentary.com

June 26, 2008

Sora and Charu Go To The Felix Awards
Natalie Kim, Director

Sora and Charu Go To The Felix Awards is a short mockumentary about two best friends who are in competition for the "Best Actress Award" for film schools in NYC.

Natalie Kim is an actress and filmmaker. She has appeared on *Law and Order* and MTV as well as in numerous TV ads, industrials, and theatre roles. She is currently filming the role of Rose in the feature film, *The Hanji Box*, starring Amy Irving and Baek Yoon Shik. www.nataliekim.com.

and

User
Sally O' Grady, Director

User is an 8 minute, experimental documentary about a street based prostitute and an unlikely moment of warmth she experiences.

Sally O'Grady is an independent filmmaker and associate producer for TV documentaries. She has worked for PBS, A&E and The Discovery Channel. She has completed 2 short films that have screened at Festivals from Australia to Germany. Her 2001 short, *The Art Of Fighting*, won best documentary at the National Student Film festival (Australia) in 2001. She is presently shooting a documentary about 3 generations of rebels, a hate crime and exterminating which takes place in Queens, NY. www.myspace.com/sallyograd y.



Saila Rao, David McCartney and Natalie Kim in
Sora and Charu Go To The Felix Awards by Natalie Kim



Rachel Blackman in *User*
by Sally O'Grady



Wendy Misa

October 3, 2008

Graveyard Shift
Wendy Misa, Director

Graveyard Shift is the story of a Filippino girl who returns from the US for a visit only to find that her ex-boyfriend died mysteriously. She sets about to find his grave.

As a young girl, Wendy Misa was exposed to the art world, keeping herself busy on Saturday afternoons, attending music, art, and dance workshops. She was enrolled at the Cultural Center of the Philippines, learning from mentors and appreciating aesthetics. Wendy shifted from one art form to the other until at age 21 she finally found her possible future in the world of Independent Cinema, at that time, she was already an aspiring actress for theater and t.v. doing commercial modeling and also a popular singer/songwriter of an all female rock band. A few months after she graduated at De La Salle University- College of St. Benilde (BA Production Design), she moved to New York City, to study at the New York Film Academy for a year.

Graveyard Shift is her first non-student film, which she wrote, produced, and directed in Manila while home for a short visit.

Special Presentations: The Donnell Media Center



The New York Public Library

CWNY is very proud to have been a part of some of the special screenings and panels presented by the Donnell Media Center over the years. These programs were always free and open to the public.

The Donnell Media Center is one of the largest of its kind in the nation, containing an important collection of over 5000 videotapes and 8,500 16mm films which include everything from independent experimental videos to documentaries to Hollywood films. Their Film Video Study Center, a vast and invaluable resource, is open to the public.

We would like to thank Elizabeth McMahon of the NYPL for her ardent support and assistance with organizing these programs.

In honor of Women's History Month
CineWomen NY presents:
Rarely Screened Masterworks by Pioneering Women Filmmakers
in association with the
Donnell Media Center of the NYPL

March 6 and March 27, 2003

March 6 Program

CWNY introduced a sampling of rarely screened short films, which illustrates the history, breadth, and diversity of works independently produced by women.

Moderator:
Liz Foley
Filmmaker and CWNY board member

Panelists:
Seminal filmmakers Donna Cameron and Su Friedrich

- and -

legendary film scholar, filmmaker, and producer Cecile Starr.

Films:

Toilette by little-known and under-recognized animator Joan Freeman.

Bridges Go Round by Shirley Clark, a trailblazing figure in both American independent cinema and early video art.

Fauve by film artist Donna Cameron, who invented the unique paper-emulsion technique used in this film and whose work is found in the collections of MOMA and other institutions.

Notebook by Marie Menken, New York City painter, collage artist and filmmaker who has been described as one of the last "true bohemians" of the 1950's and 60's.

Wintergarden: Hudson River Diary by Storm De Hirsch, a cinepoet active during the 1960's and 1970's whose work has been honored in retrospectives at MOMA and the Whitney.

Gently Down the Stream by Su Friedrich, a New York-based filmmaker whose highly regarded and challenging work exemplifies the art of self-made independent film since the late 1970's.

Spook Sport by Mary Ellen Bute, the first American to make abstract motion pictures, and the first person in the world to use electronic imagery in film. Her early work prefigures Disney's *Fantasia*.

March 27 Program

The program showcased a classic film from the only woman director of the heyday of the Hollywood studio, Dorothy Arzner, directing one of the earliest talking pictures: The Wild Party starring Clara Bow and Frederic March.

The New York Public Library

Donnell Media Center
presents:
Pioneering Filmmakers
a Women's History Month celebration
March 4, 24 and 25, 2004

In an evening combining screenings with a panel discussion, CineWomen NY, New York Women in Film and Television, African-American Women in Cinema and Women Make Movies joined with Donnell Media Center of the New York Public Library to celebrate the work of pioneer filmmakers and organizations. Presented over three evenings, the program featured a rarely works from the Donnell catalogue, as well as newer, equally innovative, films.

A panel discussion, focusing on these outstanding films, their makers and these vital women's film organizations, followed the screenings.

Special screening:
Camille Billops
March 11, 2004

Award-winning artist and filmmaker Camille Billops screened and discussed excerpts from many of her films including *Suzanne Suzanne* (1982), *Finding Christa* (1991), *Take Your Bags* (2000), and *String Of Pearls* (2002). Using her family as the focus, Billops' documentaries investigate and enlarge the tenuous nature of family dynamics.

Sculptor and filmmaker Camille Billops was born in Los Angeles. Her awards include a Huntington Hartford Foundation Fellowship, a MacDowell Colony Fellowship and The International Women's Year Award, among many others. Her works are in the permanent collections of the Studio Museum of Harlem, Photographers Gallery, London, and The Museum of Drawers, Bern, Switzerland. With her husband James Hatch, Billops co-founded the Hatch-Billops Archives of Black American Cultural History, which resides in New York City. It contains a collection of visual materials, oral histories, and thousands of books chronicling black artists in the visual and performing arts.

March 4 Program

Legendary film scholar, filmmaker, and producer Cecile Starr offered a master class chronicling the many accomplishments of courageous and innovative women filmmakers and animators - many of whom she has known personally - who have worked in and around New York City since the early 1900's. The following films were screened and discussed: *Matrimony's Speed Limit* (Alice Guy-Blaché, 1913); *Dada* (Mary Ellen Bute, 1936); *The Cummington Story* (Helen Gayson, 1945); *In The Street* (Helen Levitt, James Agee, and Janice Loeb, 1952); *Alexeieff At The Pinboard* (Claire Parker, 1960); *Permanent Wave* (Anita Thatcher, 1966); *Tub Film* (Mary Beams, 1973); and *The Doodlers* (Katy Rose, 1975).

March 24, 2005 Program

In honor of Women's History Month, CineWomen NY proudly co-sponsors a special program Thursday evening March 24th with Donnell Media Center of the New York Public Library.

Elizabeth Foley, CWNY Board Member worked with Elizabeth McMahon, NYPL to put this great program together.

From NYWIFT: *Unmasked* (11 minutes.) 1917 B&W Silent with prints Two jewel thieves played by director/star Grace Cunard and her husband, Francis Ford (brother of John Ford), compete to steal the same necklace. The duo spar, outsmart one another and fall in love.

From WMM: *Dreams of Jagodina* (29 minutes), a film which stirs primal memories and ignites smoldering passions by painting a haunting portrait of both suffering and healing.

Vivid images reveal the memories and the projections of a young woman, Suzana Jeremic, who has grown up with domestic violence and is fiercely determined not to repeat her mother's suffering.

From AAWC: *His/Herstory* (20 minutes.) A talented journalist reclaims her identity after her fanatically afrocentric husband decides to take on a second wife. *His/Herstory* weaves one woman's journey of self discovery into a compelling yet humorous story of life choices.

Panelists:
Nora Malone Nzinga Kadalie Kemp Ina Archer

March 25 Program

Anything You Want to Be by Liane Brandon, Rose's Brew by Jessica Ann Peavy from African-American Women in Cinema, Color Rhapsody by Mary Ellen Bute from the NYWIFT Women's Film Preservation project, and Confession, a new short from Women Make Movies directed by Marina Petroskaia.

Panelists:
Jennifer Wollan
Editor and board member of NYWIFT

Marta Sanchez
Women Make Movies

Amy Greenfield
Experimental filmmaker

Moderator: Elizabeth Foley
independent director/ producer & CWNY board member.

Donnell Media Center and CineWomen NY
present:
Feminism/Post Feminism on Film: Is the Women's Movement Still Necessary?

March 23, 2006



Filmmakers Pavitra Chalam, Joyce Chopra, Liz Foley and Therese Schecter

A film program and panel discussion in honor of Women's History Month

Panelists:
Therese Shechter
Director of *I Was a Teenage Feminist*

- and -

Joyce Chopra
director of *Smooth Talk* and many other films

Moderator:
Liz Foley
Filmmaker, film professor and CWNY board member

Films shown included:
Joyce at 34
by Joyce Chopra and Claudia Weill

Promotional co-sponsor BUST provided free copies of its groundbreaking women's lifestyle magazine to each attendee.



Donnell Media Center and CineWomen NY
present:
Video and Digital Art by Women Since the 1960s
May 29, 2008

Filmmaker and co-president of CWNY Alison McMahan joins digital video artists Lynne Sachs and Susan Agliata for a presentation on digital video art by women artists since the late sixties.

To augment the discussion, Ms. McMahan will present a historical overview of clips by artists such as Carolee Schneeman, Mary Lucier, Mako Idemitsu, Shigeku Kubota, Cheryl Donegan, and Max Almy.

Ms. Agliata and Ms. Sachs will also present their newly launched ABECEDARIUM, an online exhibition sponsored by the New York Public Library which explores New York City through language and the moving image.

Abecedarium:NYC is an interactive online exhibition that reflects on the history, geography, and culture - both above and below ground - of New York City through 26 unusual words. Using original video, animation, photography and sound, Abecedarium:NYC constructs visual relationships between these select words and specific locations in the Bronx, Brooklyn, Manhattan, Queens, and Staten Island.
The ABECEDARIUM is interactive and is waiting for submissions of original video, photography and writing by artists like you!
www.nypl.org/branch/central/dlc/abecedariumnyc.

CWNY Screens

Our commitment is to provide a slate of films by emerging female artists at all levels, celebrating the work of women in film, video and digital media. Aside from their overall quality, films that are included in the series must be directed or co-directed, produced, written, edited or shot by women. Awards are determined by screening committee votes. The films are rated on originality, integrity of story, emotional resonance, performance (narratives), and overall composition – including editing, cinematography and sound.

Now that CineWomen NY and NYWIFT have joined forces, we will continue to co-program and co-host our screening series. The monthly screening will now alternate between juried selections and member submitted films. There are no screenings in August and December.

Screenings were initially held at the Caspary Auditorium at Rockefeller University. Later, we then moved to the New Filmmakers/Anthology Film Archives. In 2005, CWNY established a long partnership with the Two Boots Pioneer Theater, which remained in effect until TBPT's closure in November 2008. In the fall of 2009, the Screening Series returned to the New Filmmakers/Anthology Film Archives



Filmmakers/Screening Team
(Summer 2003)

Sabine Hoffman
Sabine Schenk
Mary Prendergast
Elizabeth Meister
Kathy Desmond
Elizabeth Bove
Louise Fleming
Melisse Seleck and
CWNY President Andee Kinzy.

image: Noel E. Jefferson

The Screening Series was started by Dianne Barnes and Andee Kinzee in 2000. The current NYWIFT/CWNY Screening Committee consists of:

Programming Directors:
Josefa Jaime and Maria Pusateri

Curators/Programming:
Maria Pusateri
Vicki Vasilopoulos
Myra Sito Velasquez

Guest Curators:
Jessica Burstein, Louise Fleming,
Alison McMahan, Kelly Shindler

Intern:
Julie Praetzel

Past Screening Committee Members
Directors / Co-Directors/Coordinators
Louise Fleming
Dianne Barnes and Andee Kinzee
Louise Fleming and Melisse Seleck
Elaine Delehant

Curators/Guest Curators
Programming/Newsletters/Publicity
Desiree Addison Kristi Barlow Holly Buczek
Jennifer Claudy Adrienne Foran Chia Hui Gao
Susan Gluck Sandra Longo Tisha Paul
Bretinge Shaffer Lara Slife Mickey Small Ylana

Party Planners
Desiree Rucker-Addison Lara Slife

New York City screening venues:

Caspary Auditorium
at Rockefeller University
1230 York Avenue
www.rockefeller.edu/events/facilities

New Filmmakers / Anthology Film Archives
32 2nd Avenue
www.newfilmmakers.com

Two Boots Pioneer Theater
155 E. 3rd Street
www.twoboots.com

November 2000

Caspary Auditorium at
Rockefeller University

Cowboy
Jane Gaffney, Director

White Lies
Luisa Pretolani & **Abra Bigham**, Directors
Featuring **Andee Kinzy** as Madge

The Lovers
Francesca Rizzo, Director

Proceeds from the screening held at the Anthology Film Archives were donated to the AFA to support the exhibition of alternative film in Manhattan.

February 21, 2001

New Filmmakers/Anthology Film Archives
in conjunction with
BLACK HISTORY MONTH

Shorts:
Who?
Keren Atzmon, Director

Phone Tag
Betty Teng, Director

In Remembrance
Clairesa Clay, Director



Nicole Franklin's
I Was Made To Love Her:
The Double Dutch Documentary

Feature: *I Was Made To Love Her: The Double Dutch Documentary*
Nicole Franklin, Director

I Was Made To Love Her: the Double Dutch Documentary is a film about women of all ages jumping double Dutch jump rope and the game itself as it has grown from neighborhood pastime to international sport. The title, *I Was Made To Love Her*, is named after the Stevie Wonder classic song. From the youngest jumper, age two, to the oldest jumper, age 49, the women in this film portray how this game that has survived over time is a vital part of their everyday lives. Through different situations and different generations, teamwork and their love for each other is what keeps them together. For as in the dynamics of double Dutch—the jumpers in concert with the turners—no one member is any more important than the other.

Nicole Franklin is an award-winning filmmaker whose credits include the feature length film *I Was Made To Love Her: the Double Dutch Documentary* (Sundance Channel, Numerous Festival Awards including Best Documentary at the Hollywood Black Film Festival), the short film *The Double Dutch Divas!* (Filmmakers Library, Numerous Festival Awards including The Inspiration Award at the Riverrun Film Festival), and the television program *Journeys In Black: The Jamie Foxx Biography* (BET). Nicole produced, directed, wrote and edited all three productions. Currently Nicole is filming *Meet Bess* (formerly known as *Gershwin, Norway and the Artists' Libido: a Dialogue with Anne Brown*), nominated for a 2005 IFP Gordon Parks Award for Directing), which profiles the soprano who originated the role of Bess in *Porgy and Bess* and the actress for whom George Gershwin wrote the part. Principal photography is on location in Oslo, Norway. In the narrative world, Nicole was a director for one of the vignettes for the independent feature film *Short Comings Humor in Orgasmic Proportions*, a comedy about "smart sex". Nicole also directed and co-wrote with actor/writer/producer Peter Parros *Harlem Sistas Double Dutch* (WNET's Reel NY X). This film is derived from her new feature length screenplay *When Sistas Jump* (Finalist, 2008 Sundance Screenwriters Lab), her fourth and final double Dutch film. Nicole has also entered the world of commercials directing Harlem Brewing Company's first Internet commercial for Sugar Hill Golden Ale, entitled *The Quest*.

In addition to film Nicole is directing theatre. Nicole directed the reading series at the famed New Federal Theatre as well as four of the 365 Plays/365 Days pieces of Suzan-Lori Parks for performances at both the Richard Allen Cultural Center for the Arts (RACCA) and The Public Theatre of New York. Nicole helmed the two character one-act *Statues of Liberty* by playwright Elisa Abatsis which premiered at the Impact Theatre's Winter One Act Theatre Festival (Brooklyn, NY). In Time Square's Sage Theatre, Nicole also directed a successful staged reading of Judy Chicurel's play set on a New York City subway, *Damon and Debra*, starring Jas Anderson and Lorraine Bracco.

Nicole produced writer/director George Valencia's award-winning short film *Moment To Moment* (Showtime Latino Filmmaker Award), writer/director Ruth Sergel's *Belle* (Broadcast premiere on IFC, Tribeca Film Festival, Lake Placid Film Festival, Rhode Island International Film Festival, Woodstock Film Festival, Hamptons International Film Festival) as well as other short films that have gone on to competition in numerous festivals including Slamdance. Nicole is a director, an editor, a post production supervisor, a consulting producer on several upcoming documentaries, a guest speaker on the topic of women in film and travels to Brazil as a guest speaker on racial inclusion in cinema. She also trained as a director on the long-running soap opera *As The World Turns*. Nicole directs corporate videos and commercials, freelances as a digital cameraperson, and edits *The Today Show* and *NBC Nightly News*.

Nicole is an Adjunct Professor at New York University's TISCH and was featured in the 2002 publication of the NY 411 Production Guide and its profile of women filmmakers in New York. As for affiliations past and present, Nicole's associations include Producers Guild of America (PGA), Board Member of New York Women In Film and Television (NYWIFT), Independent Feature Project (IFP), Cinewomen NY, a Director in DnA (Directors and Actors workshop), DocuClub, The Black Documentary Collective (BDC), DV Republic, National Association of Black Journalists (NABJ), National Association of Broadcast Technicians (NABET) and the actors' unions SAG and AFTRA.

March 22, 2001

Caspary Auditorium at Rockefeller University
OPENING THE OTHER EYE: WOMEN'S HERSTORY MONTH



White Lies
Abra Bigham, Writer/Producer/Actor
Luisa Pretolani, Director/Producer
Screenplay by **Georgia James**
Featuring **Andee Kinzy** as Madge

Two strangers form an unusual bond when a woman offers a neighbor a ride to Sing-Sing prison on the eve of an electric chair execution in 1962.

Andee Kinzee in *White Lies*

The Three Lives Of Kate
Karen Hanson & **Ian Thompson**
Co-Directors

Kate is coming to terms with a bizarre and, at times, emotionally crippling psychiatric condition called Obsessive Compulsive Disorder (OCD).

Under The Swell
Antonia Makey, Producer
Olivia Martin-McGuire, Director

Set in a bathroom and under the ocean, the ritual of having a bath provides a private place for an intimate portrayal of pregnancy.

Mad About Harry
Ashley Mendoza, Director

Three brothers kidnap their sister's ex-boyfriend and force a confrontation that yields unexpected consequences. Revenge can be sweet.



Lucy's Dream
Relah Ekstein, Director

Lucy is a cute dog who dreams she's a Woman, who is in love with her master, who fantasizes she's a drummer in a rock and roll band. Lucy is currently undergoing therapy.

Relah Ekstein's *Lucy's Dream*

April 11, 2001

New Filmmakers/Anthology Film Archives
WOMEN DIRECTING MEN: How Women See Men When The Directing Reins Are in Their Hands

Shorts:

The Lovers
Francesca Rizzo, Director

Two lonely, clueless guys go into a bar and proceed to alienate every woman in it.

El Jardin Botanico
Lourdes Rebora, Director

An introverted botanist makes his regular visit to the botanical gardens to find that regulations have changed and his only access is by joining a rowdy walking tour. Subtitled.

The Forgery
Erika Yeomans, Director



Erika Yeomans' *The Forgery*

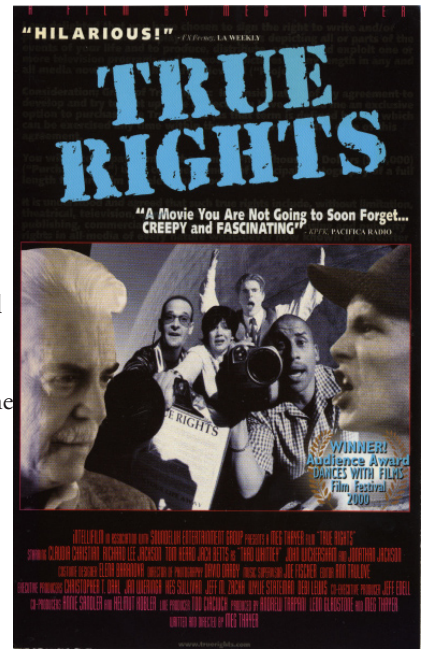
The Forgery is a witty montage of stolen text and recreated images from over 40 popular books and films written and produced during 1948-1952. Inspired by late 1940's pulp fiction where murder and circumstantial evidence lay in wait for the unsuspecting double-crossing double-crosser. By weaving together popular bestsellers and films of the period, everything from musical comedies to B noir thrillers, *The Forgery* creates a demi-forgery of America's pop ideologies.

The Forgery: exquiste corpse was originally developed as a site specific performance project in New York and Chicago. In the fall of 1998, it was presented as a narrative theatre project at SoHo's Ohio Theater. In 1999-2000, the project was re-imaginied as an experimental short and shot by Wooster Group Associate and award winning video artist Ken Kobland.

Erika Yeomans is a director/writer of video, film and performance projects. From 1989-1999, she was the Artistic Director of the performance art collective DOORIKA. Yeomans is interested in the re-structuring of narrative form and the cross-pollination of other medias.

April 2001, con't

Feature:
True Rights
Meg Thayer, Director



Set in the new Hollywood digital revolution era of real TV and graphic video as news, the film follows the rise of an eccentric crew of video vultures as they boldly sweep LA in an attempt to get the rights to the next great Shock TV story. Their targets run the gamut from gun-crazed militia leaders and line dancing serial killers to crack-addicted moms. Through their ineffectual "agent" the pair happens upon a disillusioned silent film era actor, Thad Whitney, who acts as a catalyst of conflict among the video crew members. What starts out as an interesting lead develops into a dark subplot as the video crew discovers that Thad is contemplating suicide. The result is a darkly comic exploration of art vs voyeurism.

Awards include: Best Narrative Feature, CineWomen NY CiNY Awards; Audience Award, Dances with Films; Best Feature with a New Vision, Brooklyn Film Festival; Best Director, Brooklyn Film Festival; Best Actor, Jack Bett, Brooklyn Film Festival. www.truerights.com

Meg Thayer
Writer/Director

True Rights marks Meg Thayer's debut as a feature film director. Prior to that, she worked steadily as a writer, creating original scripts, (*Hidden Assassin* - Miramax; Colfax and *Fantasy Runner*) and writing for hire.

Meg studied theatre in Madrid, Hamburg and London while working in theater, film and television.

She took a break to sing vocals and play keyboards for the band Hex (Rykodisc) and for Jim McGrath (Talking Drum Records). While she recorded and toured, she directed and filmed the preliminary footage for the documentary *Hollywood In Winter*, which chronicles five Los Angeles bans in the style of such documentaries as *7 Up*. She plans to film the update in the year 2005.

She has nearly completed an adaptation of a famous Gothic novel that she will direct and the ZAG Company will produce in the fall.

Jeff Zacha
Executive Producer

Jeff Zacha, currently acts as Executive in Charge of Post Production at Disney. Previous positions include Head of Production for Reeves Entertainment, development executive for the television division of Fox, and associate producer for several CBS pilots.

In addition to his position at Disney, he recently executive produced the independent feature film *True Rights* which will premiere in the Dances With Films festival in Los Angeles this summer. He has also recently signed on as a Board Member for a large internet search engine which will roll out by end of summer.

Andy Trapani
Producer

In just over two years, Andrew Trapani has firmly established himself in Los Angeles as one of the most ambitious young producers in entertainment. With a unique background in narrative work and entertainment technology, Trapani has produced innovative pieces in nearly every arena of visual media. His credits span the landscape of feature film, commercials, net film, and video games.

Partnering with manager Steve Whitney (formerly of Carol Bodie Entertainment & The Agency) Trapani has established a new production/ management company, set to launch in July 2000, under the umbrella of Steve Stabler's Commotion Pictures. As co-founder of this new entity, he will focus on developing original projects for feature film and television, as well as managing writers, directors and actors.
Trapani recently teamed with director/screenwriter Meg Thayer to produce the feature film, *True Rights*. The film, which follows the wild exploits of two ambulance chasing, would be Hollywood producers, features a cast lead by *Babylon 5*'s Claudia Christian and Richard Lee Jackson of *Ally McBeal*. Supporting the cast is rising young star, Jonathan Jackson (*Deep End of the Ocean*, *General Hospital*).

As a commercial producer, Trapani has produced spots for The End in Beverly Hills. Clients include Proctor & Gamble and agencies such as DMB&B. With an eye on cutting edge filmmaking, Trapani is also shepherding the heavily anticipated net film event, *Radius*. Shot on 35mm with unparalleled production value for an internet film, *Radius* is set to explode in Fall of 2000. Additionally, Trapani's unique mixture of talent also has him in high demand as a consultant. He is currently advising a handful of Silicon Valley based start-ups, including Pitchit.com. Before focusing on television and film, Andrew was a top-level video game producer at Crystal Dynamics, Inc. (formerly run by BMG's Strauss Zelnick). Trapani produced for next generation gaming platforms such as Sony, Sega and 3DO, as well as for the personal computer. His credits include *Slam n' Jam*, *Solar Eclipse* and the award-winning *Blood Omen: Legacy of Kain*.

Leon Gladstone
Producer

Leon pulls double duty as producer of *True Rights* and Senior Partner and Chair of the Entertainment Department, Berger, Kahn, Shafton, Moss, Figler, Simon and Gladstone where he specializes in entertainment transactions and litigation, new media, film completion bonding and entertainment insurance.
As a lawyer, Leon represents a large roster of writers, producers, directors and internet companies, as well as entertainment insurers. A nationally known expert on true stories and true rights acquisitions, Leon's experiences served as partial inspiration for *True Rights*.
Leon has served as a reserve deputy, Los Angeles County Sheriff's Department, since 1983, where, among other assignments, he was a member of the Los Angeles Sheriff's Mountain Rescue Team

Leon is an avid skier and martial artist with a black belt in karate.

Dave Darby
Director Of Photography

True Rights marks David Darby's debut as a feature film cinematographer. One of the premiere commercial directors of photography, David Darby boasts commercials for such companies as Acura, Amtrak, AT&T, Bermuda Tourism, Bell South, BMW, Cadillac, Citibank, Clairol, Coca Cola, Coors Light, Disney, Duracell, Hallmark, Hellman's, Infiniti, Lexus, Labatts, Lowenbrau, MCI, Merrill Lynch, Miller Beer, Mitsubishi, Jeep, Nissan, Prudential, Smuckers, Sony, Taco Bell, Visa.

He has worked with directors Michael Bay, Jesse Dylan, Bruce Dorn, Bob Giraldi, Michael Grasso, Graham Henman, Anthony Hoffman, Henry Holtzman, Gary Johns, Rick Levine, Rob Lieberman, Dennis Manarchy, John Massey, Adrian Moat, Gillian Procter, Randy Roberts, Patrick Russel, John St. Clair, Eric Saarinen, Stan Scofield, Norman Seeff, Jonathan Taylor, Doug Taub, Brent Thomas, Steve Tobin, Michael Ulick, Kjeran Walsh, Barry Young.

David Darby began his career as a documentary cinematographer working on such documentary films as *Behind the Fence* -Albert Paley (Metalsmith); *Backstage At The Longbeach Grand Prix* - series pilot; *Wildflower* - California Prison System. His awards include the New York Craftsman International Film Festival award for director / cameraman on *Behind the Fence*; the London International Advertising Awards for travel/tourism: for cinematography on Amtrak/California Zephyr; and the Kinsale International Advertising Festival of Ireland award for cinematography for Amtrak / California Zephyr. His nominations include a Clio nomination for cinematography for Amtrak / California Zephyr; and a London International Advertising Awards/Automotive nomination for cinematography for Infiniti/Blurred.

The Cast

Claudia Christian
Elaine Kilgore

Claudia Christian hit the public's eye in a breakout, gutsy performance as the stripper-turned murdering alien in the cult classic *The Hidden* (1987, New Line Cinemas). She then landed the poignant role of Iris, a recovering drug user in critically acclaimed *Clean and Sober* with Michael Keaton (1989, Warner Brothers).

She's since worked nonstop in film and television, including a four year stint on the popular television series *Babylon 5*. Recently, she took on the challenging lead role in the darkly comic independent feature *True Rights*. She shed her glamorous image and donned padded hips and a wig to play the fiercely aggressive video vulture, Elaine Kilgore. She has several features due for release this year, including the lead role in the animated film *Atlantis* (Disney); *Bad Guys* (Final V Films); and the independent feature *Love and Sex* (Sundance Film nomination).

Claudia is currently filming *Never Die Twice* (co-starring Patricia Tallman / Scott/Kelly Films), and is scheduled to play the lead role in *First Frontier*, the cult British Sci-Fi television show.

Richard Lee Jackson
Reynolds Portman

Richard began his acting career appearing in the films *Prisoner of Zenda, Inc.* and *Casper* as a young teenager. He moved to television to play the series regular character Ryan Parker on the NBC show, *Saved By The Bell: The New Class*. His next television role was a memorable guest lead in the second season premiere of the Fox television hit, *Ally McBeal*. The premiere episode cracked the top 10 in the Nielsen's and prompted Fox to sign him to a series hold. Shortly thereafter, he signed with the Creative Artists Agency. He went on to play a lead role in the darkly comic film *True Rights* which has just begun the festival circuit.

Richard recently completed a recurring role on the Annie Potts Lifetime drama series *Any Day Now* and a supporting role in the independent feature film *Madison* starring Jim Caviezel. In addition to acting, Richard recently wrote and directed the short film *Chrystal Clear* along with his brother, Jonathan Jackson.
Richard and Jonathan also scored the film *Chrystal Clear*. Their musical resume continues to grow as their original songs and scores appear in such movies as *True Rights, Skeletons in the Closet*, *Prisoner of Zenda* and other upcoming projects.

Jonathan Jackson
Charlie Vick

Jonathan Jackson began his acting career at the age of eleven and achieved almost instant success. After a few national television commercials, he landed a choice contract role as Luke and Laura's son, *Lucky* on ABC's *General Hospital*. He's won three Emmy Awards for the role (1995, 1998 & 1999) and has been nominated three additional times (1996, 1997 & 2000). In addition, he's received two Soap Opera Digest Awards (1995 & 1999) and four Hollywood Reporter Young Star Awards (1995, 1997, 1998 & 2000).

Critics applauded his performance in Columbia TriStar's *Deep End of the Ocean* co-starring Michelle Pfeiffer and Treat Williams. His film credits also include a starring role in Hollywood Picture's *Camp Nowhere* (1994), the lead role in two ABC television movies *Purple Haze* (1999) and *The Legend of the Ruby Silver* (1995), and two lead roles in the Showtime movie, *The Prisoner of Zenda, Inc.* (1996).

Jonathan has been busy working on three films that will be released this year including a featured role in the independent feature *True Rights*, a lead role in Universal's *The Smiling Suicide Club* (a Jim Sheridan Production), and a lead role in Artisan's thriller *Skeleton's in the Closet* co-starring Treat Williams and Linda Hamilton. In addition to acting, Jonathan recently wrote and directed the short film *Chrystal Clear* along with his brother, Richard Lee Jackson. Jonathan and Richard also scored the film *Chrystal Clear*. Their musical resume continues to grow as their original songs and scores appear in such movies as *True Rights*, *Skeletons in the Closet*, *Prisoner of Zenda* and other upcoming projects.

Tom Heard
Drew Stein

After achieving his goals to artistically struggle and starve in almost every major American metropolis, Tom Heard eagerly turned his attention to the grand-daddy of an actor's suffering, Hollywood USA. Breathlessly, Tom put into motion the time-honored tradition of audition/ rejection, borrowing money and sleeping late. Blissfully on track for his fateful and glorious moment in the sun as the tragedy of the week in E's *True Hollywood Story*, Tom was unwittingly and without his consent cast in Meg Thayer's dark comedy *True Rights*.

Bewilderingly hired to portray a bitter, sarcastic and undertalented actor mired in self-pity, he nonetheless accepted the challenging stretch. Tom spent nearly forty-five minutes researching his character, benefitting greatly by the re-reading of old Florida dinner theater review. Now sadly robbed of his identity as the perennial non-working actor and forced to learn unfamiliar phrases such as "Where do I sign?" and wondering where it all went wrong. "Fate," Tom has been heard saying, "can be so cruel."

July 18, 2001

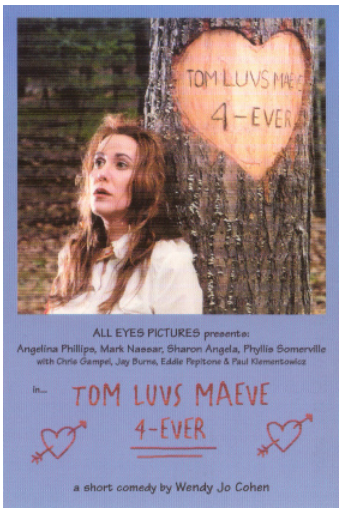
New Filmmakers/Anthology Film Archives
THE FEMALE GAZE: Relationships & Intimacy

Shorts:
Jeanne & Hauviette
Liz Foley, Director

A fifteenth century romance that takes place on the last day Joan of Arc spends with her girlhood companion Hauviette before leaving home to save France.

Tom Luvs Maeve 4-Ever
Wendy Jo Cohen, Director

All Eyes Pictures presents *Tom Luvs Maeve 4-Ever*, a short madcap comedy from director Wendy Jo Cohen. Ms. Cohen, best known for her producing and/or assistant directing work for The Discovery Channel and such indie features as *Judy Berlin*, *Parallel Sons*, and *Manny and Lo*, brings her unique blend of stylized visuals, wacked-out action, and hyper sentimentality to the screen in this tale of a jilted woman on a violent rampage.



Angelina Phillips in
Tom Luvs Maeve 4-Ever

Tom Luvs Maeve 4-Ever is sure to be relished by anyone who has ever been dumped by their significant other. Taking this universally heartbreaking event and turning it on its head, Wendy Jo Cohen has fashioned an over-the-top comedy which nevertheless treats its subject absolutely seriously on the emotional level. The accomplished stage actress Angelina Phillips will delight movie fans with her off-the-wall, yet touching performance as the distressed (and more than a little disturbed) Maeve Granger. 1/3 screwball dialogue scenes, 2/3 physical and visual comedy... *Tom Luvs Maeve 4-Ever* is a film that can be enjoyed by both English speaking and international audiences alike. Financed from Ms. Cohen's own (and now quite empty) pocket, and made possible only by the selfless donations of time by the cast and crew, *TLM4-E* is truly a labor of love... the making of which was "the most fun I've ever had," according to the director. "Filmmaking should be fun. It's such a potentially hellish and thankless endeavor, so physically and mentally exhausting that if it isn't fun it's really not worth doing. I think everyone who worked on it agrees that *Tom Luvs Maeve 4-Ever* was everything filmmaking should be... highly creative, collaborative, and exciting. A unique and positive experience. I think when audiences see this film they can sense that we all had a blast making it. And I think that's important in a comedy."



July 2001, con't

Mother's Blood preview screening
Myra Velasquez, Director

A young Chinese American woman struggles to break the bonds of her family's emotional legacy before they break her...

Sammie Lau in *Mother's Blood*

Feature: ***Man In Red***
Gladys Bensimon, Director

A comedy about love, lust, loss, compassion and… red, sexy lingerie. The film is centered on the character of Jack (Francis Dumaurier), a corky, fifty-year old, homophobic Frenchman, who is married to the sexy Marie (Debbie Pingitore), a pretty, but insecure thirty-year old waitress from Brooklyn. Marie desperately tries to save her marriage by constantly trying to seduce her confused husband whom she finds wearing her lingerie after failing to have an erection. After Marie leaves Jack, his gay co-worker, George (who has a crush on Jack), finds Jack in gay bars and transvestite clubs. Far more painful for Jack after Marie leaves him, is the discovery that his psychiatrist, the man who has been advising him on sexual matters and how to save his woman, is as confused as he is.



Francis Du Maurier and Debbie Pingitore in *Man in Red*

Gladys Bensimon, President of HBR Productions has extensive experience working as a writer/producer/director of documentaries, educational films, commercials, music videos, and most recently, she completed the post-production stage of her first feature film comedy *Man in Red*.

In 1997, the Geraldine R, Dodge Foundation and the Johnson & Johnson Company awarded Ms. Bensimon, a grant to co-producer and direct "The Silent Victims acclaimed programs are currently being distributed by the Bureau for At-Risk Youth nationally and internationally. In 1993, Ms. Bensimon produced and directed a one-hour film for the New Jersey Coalition for Battered Women entitled *Roll Call*, which was funded by a federal grant from the United States Justice department. The video and its manual has been distributed to every police department, training academy, and prosecutor's office in New Jersey, New York, New Hampshire, Texas, California, the Royal Police Academy in New Zealand, and the National Committee on Child Abuse and Missing Children and the Middlesex County Child Abuse Protection Coalition for the docu-drama *Domestic Violence: The Legal Process*, produced for Women Aware Inc., and funded by an Innovative Grant from United Way, Gladys Bensimon earned a Masters of Media Studies and Film from the New School for Social Research and Parson School of Design on the strength of a full scholarship from the Venezuelan Government. Gladys Bensimon was born in Caracas, Venezuela, where she completed her undergraduate studies on Film & Television Production at the Catholic University of Caracas/Venezuela.



Weeki Wachee Girls by Kim Cummings
image: Tracy Brosnan

Road Map Warrior Women
Jen Senko, Director

During "a road trip in the country of women," we find self-empowerment and inspiration through interviews with fiercely independent women.

Weeki Wachee Girls
Kim Cummings
Liz Deutsch, Art Director

Best friends forever, Katie and Maura have dreamed of being part of the live mermaid show at Weeki Wachee Spring for as long as they can remember. It's the summer of '79, they're fifteen and everything is changing; especially when Katie discovers Maura kissing another girl. www.kimcummings.com

September 19, 2001

New Filmmakers Anthology Film Archives
GIRLS BECOMING WOMEN, WOMEN BECOMING THEMSELVES

Inventing A Girl:
A Journey In Home-Schooling
Fernanda Rossi, Director

Lily Borenstein-Burd and her brother Russell have never attended school. They are among the one million kids that the US Department of Education estimates are being taught at home.

Filmmaker Fernanda Rossi lived with and filmed the Borenstein-Burds for a period of over one year. Guided by Lily's natural curiosity and sense of humor, together they compile a list of essential questions about homeschooling, and turn to her parents for the answers. With Lily in charge of the interviews, we learn much about homeschooling, but even more about one family's attempt to bond in an era of increasing disintegration. Lily's budding talents are also in evidence as we follow her through a campaign to save the local zoo and rehearsals of *The Nutcracker*.

Ms. Rossi's craft and empathy translates into a documentary of unique charm and versatility, as footage of the Borenstein-Burds' daily life is deftly intercut with black and white shots of Lily's fantasy world. *Inventing a Girl: An Experience in Homeschooling* challenges our conceptions of education and the ability of children to learn on their own. www.inventingagirl.com



Lily and Russell Borenstein-Burd in *Inventing A Girl...*

Fernanda Rossi is a filmmaker and editor with an M.A. in Film Production from the University of Buenos Aires, and currently resides in New York. Her independent production *On the Edge* dealing with tourism for the blind, won first prize from the Ibero-American Congress. She also worked on Nickelodeon's popular series *Kablam*, PBS' quarterly program on education *The Merrow Report* and The Learning Channel. *Inventing a Girl* is her American debut and first long format documentary.

November 14, 2001

New Filmmakers Anthology Film Archives
GETTING A WORD IN EDGEWISE: Women Documenting Life Outside Of The Mainstream

A Personal Touch
Pazit Levitan, Director

Three male dancers portray their personal, social and cultural values through their dance: Solly, an African tribal dancer; Prakash, an Indian religious dancer; and a transvestite performer who dances at tone of the hottest night spots in London.



Eddie Lama in *The Witness*

The Witness
Jenny Stein, Director

Eddie Lama, a construction contractor who grew up on the mean streets of Brooklyn, is probably the last person you'd figure to be an animal activist. Indeed, Eddie was raised with a deeply ingrained aversion to animals, as he explains in the award-winning documentary *The Witness*. But when a pretty woman asks him to take care of her kitten, he finds himself reluctantly agreeing as a ploy to get a date, not knowing that his life is about to change forever. In the end, it is the kitten who captures his heart, opening his eyes to the wonder of other living creatures and awakening him to the richness of the human-animal bond. One epiphany leads to another, as Eddie begins to notice abandoned cats at his construction sites and decides to rescue and rehabilitate them in his office. Surrounded by animals for the first time in his life, he experiences these cats as a child would, marveling at the contours of their bodies and coming to the uncomfortable realization that the animals he so lovingly nurtures are not so different from the animals he eats. Making this connection inspires him to become a vegetarian. Eddie converts one of his work vans into a mobile audio-visual system, an invention he calls "FaunaVision." When his construction office closes down for the night, he takes to the streets in his van and delivers images of animals suffering on fur farms and trap lines—right to the heart of the city, where the furs are bought and sold.

As he pulls over to the curb, crowds gather, people stare. In the midst of the hustle and bustle of holiday shopping, busy people take a moment to try to comprehend what they are seeing. Eddie gets out and hands them pamphlets about fur, and explains what's happening in each of the images. One by one, they get it, they understand. They make the connection between the animal and the coat. "A miracle is a change in perception," says Eddie. And each day, he proves that miracles indeed can happen.

Producer James LaVeck and Director Jenny Stein founded their Ithaca, New York-based non-profit production company, Tribe of Heart, to fill an unmet need for films that explore the human potential to respond to injustice with creativity and non-violence. www.tribeofheart.org

Shooting Stars
Roberta Starzecpyzel, Director

To dare, to grow, to love. An intimate portrait of eight men in group therapy. *Shooting Stars* is a documentary made in Provincetown about living with AIDS. It challenges and inspires all of us to examine the precious gift of life. It draws the viewer into the circle of heroic humanness as it really is: frightened, vulnerable, mortal, but also deeply powerful and utterly beautiful.

Beyond The Bars: No Extended Embraces
Julia O'Farrow, Director
Liliana Fasanella, Principal Photography/Sound

Beyond the Bars/No Extended Embraces presents portraits of women who have a loved one in prison. This film focuses on the lack of intimacy that the women must endure while trying to maintain these relationships and explores how they remain committed in spite of the limitations. This moving documentary provides a voice for the women's stories that too often go unheard, and serves as a reminder that when a man is incarcerated he is more than just a number, he is someone's loved one. Julia O'Farrow is a graduate of the MFA Program in Media Arts Production at The City College of New York. She has worked as an editor on several short films, and as an assistant editor for the PBS documentary *And Baby Makes Two*, directed by Oren Rudafsky.



Safiya and ibn Kenyatta in *Beyond Bars...*

Beyond the BarslNo Extended Embraces has screened at several festivals, and on CUNY-TV and will be part ofthe upcoming Meet the Maker Series at Donnell Library in February.

Her short narrative film which she wrote, directed, and edited, *Under The Influence* has been screened at several festivals and on cable TV and recently screened as part ofthe New Filmmakers series at Anthology Film Archives. www.jaygeeohcom.com

Funding for the 2002 screening series, held in collaboration with the New Filmmakers at Anthology Film Archives, was provided by Stop The Bleeding, Inc.

STBI was an alternative creative resource for commercials, promos, sales films, radio, print, films and focus group stimuli. Not an ad agency, not a production company, they offered concept to completion -- or anything in between -- without excessive cost, unneeded layers, stress or pain. Clients included: ABC News, The Wiz, Cablevision, The NHL, The NFL, Fila, Nike, HBO, and others.

January 9, 2002

New Filmmakers Anthology Film Archives
DEFINING MOMENTS

Three Point Turn
Diana Lucas Leavonwood, Director
Lisa Cheby, Producer

Two teenage sisters, are forced to contend with their father's alcoholism and new girlfriend during their annual summer visit in an eye-opening ride through adolescence, based on a Jennifer Lucas short story.



Shawnee Free Jones in *Spa-Tel*

Spa-tel
Diane Sherry-Case, Writer / Director
Peter Case, Musician
Soon after Peach and Billy find themselves are stranded at *Spa-tel*, a rundown desert motel, Peach begins to wonder: is Bea, the proprietor, out of her mind insane or is she saner than the rest of us? *Spa-tel* is a story about a young woman who allows herself to be mistreated and exploited. It is about motherless girls, and desperate need to be loved, or even better, saved. Adapted from the twice published short story by the same name, *Spa-tel* was born in my experiences as a young actress in Hollywood. This is a fable about a girl who doesn't wear panties, her macho boyfriend, and a mystical desert motel where the unexpected is the norm. www.miraculousproductions.com

Spa-tel
Diane Sherry-Case, Writer / Director
Peter Case, Musician

Diane Sherry-Case was trained as an actress and began working at age eight, when she played Julie Andrews' little sister in the George Roy Hill's film *Hawaii*. As an actress, she appeared in over 60 television shows and in film, worked with legendary directors Roger Vadim (*Pretty Maids All in a Row*), Richard Donner (as Lana Lang, *Superman*), George Roy Hill and Woody Allen, among others. Diane began writing fiction ten years ago and her short stories have been widely published in literary magazines and anthologies, including *American Fiction*, *Best Short Stories by Emerging Writers*, *Strictly Fiction*, *Artistic Spirits of the South* and *Unnatural Disasters: Recent Writings from the Golden State* (an anthology of California writers including Alison Anders and Jerry Stahl).

Peter Case has recorded seven albums with Geffen and Vanguard. His most current one, *Flying Saucers Blues*, was released in 2000. He has written and performed songs for various movies including *Speed*, *Valley Girl* and *Freak Talks About Sex*.

Instructions Not Inc.
Keren Atzmon, Director

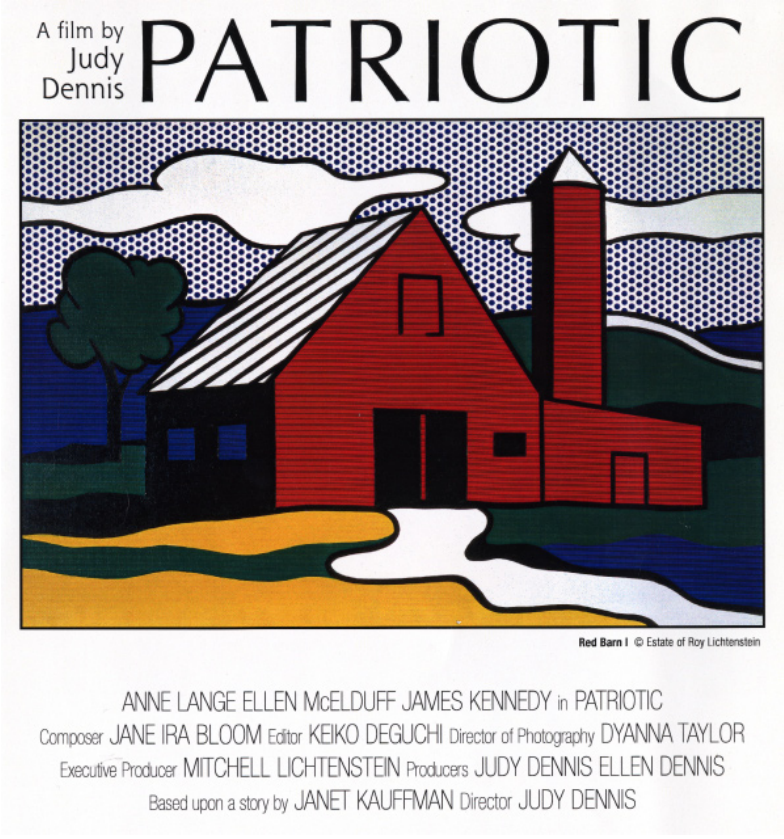
Treading a fine line between dependence and freedom, three twenty-something women sharing an apartment in Tel-Aviv struggle to free themselves from the labels that have been "stuck" upon them.

Keren Atzmon is an Israeli born, New York based filmmaker. Her two films Instructions *Not Included, Inc.* and *Who?* earned critical acclaim and several awards on the festival circuit. She recently completed her third film *Zoey and Chloe* and is now working on her first feature film. In addition to writing, directing and producing her own films, Keren works as an editor on both narrative and documentary projects. Her editing credits include: *Kokopatzo*; *Falafel, Israel*; *The Pact*; *Pressure Island* and *Eight Days in L1amellin*. Keren is one of the three founding members of TwinPool Inc. a full service production company for film, video and graphic design. She graduated with honors from the department of film and television, Tel-Aviv University, has continued her studies in film production and screenwriting at The New School, and took two years of acting classes at HB Studio. She is currently part of the Think Tank program at Writer's Boot Camp.

Patriotic
Judy Dennis, Director/Producer

Based on a story from the *New Yorker* by Janet Kauffman, *Patriotic* focuses on an unlikely trio whose friendship deepens in the course of a day's hay harvest - through the physical pleasures of work in the fields, abandon, and near catastrophe. This is a world where women take charge, and where joys are simple and bracing. *Patriotic* celebrates small acts of rejuvenation. *Patriotic* represents Ms. Dennis's debut as a film director. She has enjoyed two decades as a casting director in the mainstream of American theater and film. Casting locales range from New York City to mountain villages of Thailand. Directors range from Sir Peter Hall to Brian DePalma. She consulted on the Rotunda Film for New York's Museum of Jewish Heritage - A Living Memorial to the Holocaust.

In addition to hundreds of plays cast for premiere Off-Broadway and regional stages, casting credits include: *Hamlet* (Hallmark); *Fool's Fire* (dir. Julie Taymor, American Playhouse); *The Wedding Banquet*; *Sansho the Bailiff* (adapted for the stage by Terrence Malick, dir. Andrzej Wajda); Philip Glass's *1000 Airplanes*; NPR's *Heat* (Peabody Award) and *Separate But Equal* (Casting Associate, shared special Emmy). Dialogue Director: Michael Cimino's *Year of the Dragon* and *Desperate Hours*. Research and Casting Assistant: *Sophie's Choice*. New Director, New York Theater Workshop. Associate Artist, Baltimore Center Stage.



Patriotic by Judy Dennis.
Graphic: *Red Barn 1*, 1969
© Estate of Roy Lichtenstein

Janet Kauffman
Author

Janet Kauffman's books include short story collections *Characters On the Loose*, *Obscene Gestures for Women*, and *Places In the World A Woman Could Walk*; three novels, *Rot*, *Collaborators* and *The Body in Four Parts*; several collections of poems. Published in *The New Yorker*, *Patriotic* is also included in *The Scribner Anthology of Contemporary Short Fiction*. Ms. Kauffman was born in Lancaster, Pennsylvania, and raised on a tobacco farm. She lives in Hudson, Michigan, where she farmed hay for many years and is now working with the Federal Reserve Program to preserve wetlands and wildlife habitat.

Jane Ira Bloom
Composer

Soprano saxophonist/composer Jane Ira Bloom has achieved international renown both for her unique sound and stunning virtuousity. A pioneer in the use of live electronics and movement in jazz, she is the possessor of "one ofthe most gorgeous tones and hauntingly lyrical ballad conceptions ofany soprano saxophonist" - *Pulse Magazine*. Last year she performed at such diverse venues as the Museum of Modem Art, the Kennedy Center, the Montreux/Detroit and Montreal Jazz Festivals; she appears regularly at Sweet Basil and the Knitting Factory, and tours Europe with her quartet. Winner of both the *Downbeat International* Critics Poll for soprano saxophone and the Charlie Parker Fellowship for jazz innovation, Ms. Bloom, a former NASA artist, had an asteroid (#6083) named in her honor this year by the International Astronomical Union. At Vanessa Redgrave's invitation, Ms. Bloom performed at a benefit for Artists in Support ofthe Right to Asylum at the United Nations. Bloom collaborated with legendary dancer/choreographer Carmen Delavallade for the 1999 New Year's celebration at Cathedral of St. John the Divine. She composed a soundscore for Joanne Woodward's production of Clifford Odet's classic *The Big Knife*. Her composition *The Doubling Cube* is performed worldwide by the Pilobolus Dance Company. Ms. Bloom has been the featured subject of numerous media profiles, including: *Talkin' Jazz*, NBC-TV; Life Magazine's *Living Jazz Legend*,; NPR's *Morning Edition* and *Along for the Ride*; and the documentary film *Reed Royalty* hosted by Branford Marsalis. Bloom is currently on the jazz performance faculties at the New School for Jazz & Contemporary Music and the Lake Placid Institute for the Arts. Awarded an artist fellowship by the Doris Duke Jazz Ensembles Project 2001, Ms. Bloom is working on *Chasing Paint*, a series of compositions inspired by the painter Jackson Pollock. Her latest release on Arabesque Jazz, *Sometimes the Magic* is her tenth recording as leader/ producer. Ms. Bloom was awarded a Composer Commission through the Individual Artists Program ofthe NY State Council on the Arts for her film score for *Patriotic*.

Dyanna Taylor
Director of Photography

Dyanna Taylor's earliest photographic influences came from her grandmother, Dorothea Lange. In 1978, she covered the first American women's climbing expedition to the Himalayas as co-director/cinematographer. They climbed Annapuma 1; the film became an hour special for ABC Sports. Her work as a filmmaker and director of photography includes: HBO special *Life After Life*; PBS' *Great Performances Swinging with the Duke; High Fidelity: The Adventure of the Guarneri String Quartet*; P*orgy and Bess: An American Voice*, for PBS; *500 Nations*, the 8-part CBS mini-series with Kevin Costner; Academy Award-winning *Common Threads: Stories from the Quilt*; projects for BBC, National Geographic, Channel 4 and RDF (England), Canal+ (France). Worldwide film assignments have taken her to India, Egypt, Africa, Brazil, Malaysia, Sea of Cortez, Eastern and Western Europe. She recently completed direction of *Vanished*, a mysterious, lyrical first person narrative documentary set in the last comers of wilderness in the Southwest's red rock canyons. She is developing two new projects: *James Turrell: Artist of Light and Space*; and *Existence*, a 5-part television series. She currently divides her time between homes in New York and Santa Fe. Ms. Taylor is an Emmy award winner, and was honored as a 1998 recipient of the Muse Award for Outstanding Vision and Achievement from New York Women in Film and Television.

Keiko Deguchi
Editor

Keiko Deguchi's films include *Good Machine's Luminous Motion*, *The Business ofStrangers*, *The Real Blonde*, and *Home Sweet Hoboken*. Ms. Deguchi was associate editor on *Box of Moonlight* and *Witch Hunt*. She assisted on feature films by the distinguished directors Robert Altman, Nora Ephron, Brian DePalma, Tom DiCillo, Mira Nair and Todd Haynes.

Ellen Dennis
Producer

Ellen Dennis is a poducer primarily in the international theatre community. She has produced and coordinated works for artists including Peter Brook, Mikhail Baryshnikov, Robert Wilson, Pina Bausch, Twyla Tharp, Andre Gregory, Philip Glass, Steve Reich; and for organizations including the Brooklyn Academy ofMusic, National Public Radio, American Ballet Theatre, WNET's Dance in America. She has toured extensively to festivals worldwide. Ms. Dennis most recently produced *Defixiolnes*, *Will and Testament*, a new song cycle for voice and piano by Diamanda Galas. She is currently a consulting producer to the Wiener Festwochen in Vienna, Austria.

The Cast:

Anne Lange
Canna

Broadway: *Holiday*, *The Heidi Chronicles*, *The Survivor*.
Off-Broadway: *All My Sons* at the Roundabout, *Jeffrey* at the Minetta Lane; *The Family of Mann*, *Linda Her and the Fairy Garden* at Second Stage; *Little Footsteps* at Playwrights Horizons; *The Hotel Play* at La MaMa; Young Playwrights Festival, NY Theater Workshop, lntar, Brooklyn Academy of Music Next Wave Festival.
Film: *Leaving Las Vegas*, *Shadows and Fog*, *For Love or Money*, *Liebestraum*, J*osh and S.A.M*
TV: *Cry Baby Lane*, *Sex and the City*, *Path to Paradise*, *Law & Order*, *NY Undercover*, *Sessions*, *The Comedy Zone*.

Ellen Mcelduff
Mrs. Bagnoli

OBIE award for *Southern Exposure*.
Theater: *Dark Rapture* at Second Stage and NY Stage & Film; *Tis Pity She's a Whore* at N. Y. Shakespeare Festival; *The Photographer* at Brooklyn Academy of Music. Former member of Mabou Mines Theatre: *Lear*, *Not I*, *Come and Go*.
Film: *Chinese Coffee*, *Living Out Loud*, *JFK*, *Little Man Tate*, *Working Girls*, *Dead End Kids*, *Desperate Hours*, *Imposter*.
TV: *Homicide: Life on the Streets*.

James Kennedy
Floyd

Theater: *Hopefuls at a Marijuana Harvest*, *The Cover of Life*, *Words*; *The Boys Next Door*, *Death ofa Salesman*.
Film: *Where 's Lou*, Mary Kotz, Dir.
Training: The Stella Adler Conservatory and The School For Film and Television.

When I Was Fourteen: A Survivor Remembers

Marlene Booth
and
Jameson C. Goldner
Directors

Jameson C. Goldner
Karl D. Lyon
Richard A Schatzman
Cinematography

Michel Chalufour
Editor

Evan Harlan
Music

Margret Guillemin
Narration
(German)

This documentary chronicles the Holocaust experiences of Gloria Hollander Lyon, A Czechoslovakian Jew now living in San Francisco. When she was 14, her family was rounded up and sent to Auschwitz, where she narrowly and by chance managed to escape the gas chambers. Gloria survived six other concentration camps before she was liberated by the Swedish Red Cross and "restored to life" in the home of a remarkable family. In 1947, she immigrated to America, where she married, raised a family and lived a "normal" life.

But a pamphlet she saw that claimed the Holocaust never happened motivated her to speak publicly, mainly in schools and colleges, about here experiences and to urge listeners to fight racial hatred and to respect all humanity. To teach today's youth the lessons of the Holocaust, in this film Gloria recounts that traumatic period, revisits the camps in which she was imprisoned, reunites with her Swedish "family," and celebrates survival and life.



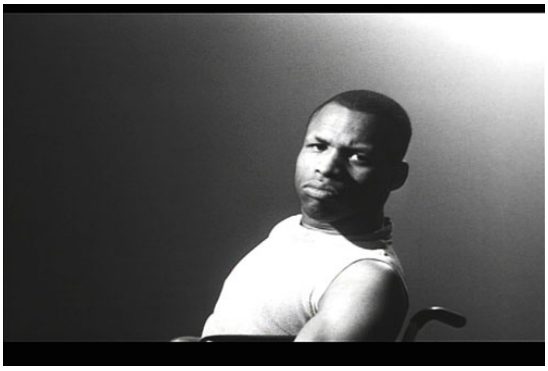
June 2, 194
quarantine
Note: Banda

GLORIA HOLLANDER LYON (then HAJNAL HOLLENDER), age 15.
June 2, 1945, one month after liberation, Landskrona, Sweden, in quarantine at Yrkesskola (high school).
Note: Bandage on right leg covering slowly healing malnutrition wounds suffered in the concentration camps.

postcard courtesy of
Gloria Hollander Lyon

March 13, 2002
New Filmmakers Anthology Film Archives
REMAKING OURSELVES:
Creating Our Own Images

underwritten by
Stop The Bleeding, Inc.



Bruce Jackson in *Bruce*

Shorts:
Kiss It Up To God
Caran Hartsfield, Director

Church. State. Family: Esther Jenkins returns home one sunny 4th of July to confront the enigmas of life.

Bruce
Ruth Sergel
Director

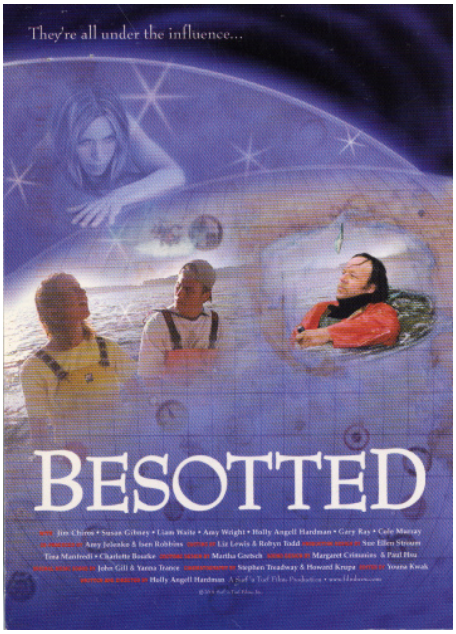
Bruce is a collision between camera and dancer, a duet that speaks to expectations of beauty and disability. www.streetpictures.org

Ruth Sergel's first short film, *Bruce*, premiered at the Los Angeles Independent Film Festival and can currently be seen on PBS' THE SHORT She has been a member of IATSE #600 (cinematographers union) 1990. Her credits include numerous commercials, and documentaries.

Traveling Eye Of The Blue Cat
Shawn Atkins
Director

A photocollage animation: An abandoned garden, a pair of blue cats, and a decapitated head assist a girl through a startling metamorphosis that begins at the edge of the world.

Feature:
Besotted
Holly Hardman
Director



If only a fanciful wave of the hand could propel the love of your life into your arms. Filmmaker Holly Hardman attempts to fulfill this natural yearning in her film *Besotted*. Playing a sorceress, Hardman uses magical powers to manipulate the lives of her characters who reside in a picturesque New England fishing community. In this whimsical scenario, the town drunk (Jim Chiros) pines for the no-nonsense fisherwoman (Susan Gibney) who lusts after the golden boy. Harvard student (Liam Waite). Unsurprisingly, the film's game of enchantment is fraught with complications and challenges as it collides with the chaotic nature of misguided love. www.besottedthemovie.com

Holly Angell Hardman
Writer/Director/Producer

While growing up in western Massachusetts, Holly fell unrepentantly in love with film. Living near the Berkshire Museum allowed her to see the works of European auteurs Bergman and Bunuel. After finishing school and living in Boston, she discovered the more offbeat work of John Waters and Pedro Almodovar, and yearned to work in film. She managed to find work in front of the camera, appearing in roles opposite Rachel Ward (*Night School*) and Charles Durning (*Stand Alone*). Having moved to Los Angeles in the 80's, she introduced writer Aaron Latham to the underground punk scene for a Rolling Stone article, on which she worked as researcher. This association led to a five-year stint working with Latham for various entertainment media (Twentieth Century Fox, Manhattan, Inc., PBS) Simultaneously she continued writing and performing her own staged performance pieces for the New York and Los Angeles art scenes. In the early 90's she was approached to write and co-direct a 1/2 hour video short, which resulted in the making of the cult hit *White Trash at Heart*. At last, she was behind the camera, fulfilling her original wish. Holly continued to make short films, including Seaschell Beach with Glenn Fitzgerald. All of her short films have screened in film festivals in the U.S. and Europe. *Besotted* is Holly's directorial debut in feature film.

New Filmmakers Anthology Film Archives
LOOKING WITH NEW EYES: Experimental Films From The Female Gaze

Up-and-Coming Experimental Filmmaker: Abiola Abrams

underwritten by Stop The Bleeding, Inc.

Jadina Lilien Retrospective

Relah Eckstein Retrospective

www.home.earthlink.net/~relah/



1992 – 16mm – B&W – 5:30

The Room

A man smokes a pipe and blows designs to his wife through the phone line.

Lucy's Dream

Lucy is a cute dog who dreams she's a woman, who's in love with her master, who fantasizes she's a drummer in a rock and roll band. Lucy is currently undergoing therapy.



Ant Farm

A woman dreams of a mysterious man who gives her a box of ants.



Mr. Bubblehead

A head in the sand spits out a mechanical bubble with a little man inside who flies the bubble into a cloud causing the sky to explode, clearing the sky for a sunny day.







LIGHT MAIL

(1989) - 16mm - B&W - Expressionistic (3:30)

A Man on the dark side of the world sends a letter to a Woman on the light side of the world, by burning it with a magnifying glass. Orange groves and railroad tracks included. With Gina Schock & Ken Bousquet. 1st AD: Betsy Finegan, 2nd AD: Ken Bousquet, Music: Gary Friedlander.



Oat-Meal

An unemployed artist's oatmeal is poisoned with hallucinogenic bug balls by his fashion conscious wife and their dimwitted chambermaids.

Light Mail

A man on the dark side of the world sends a letter to a woman on the light side of the world, by burning it with a magnifying glass.



Eye Creature

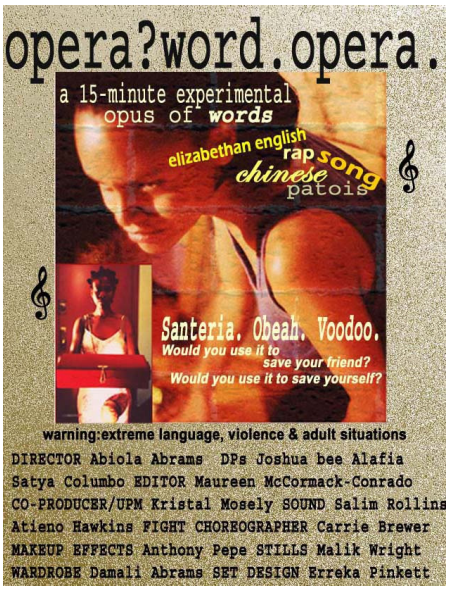
A goofy biologist falls under the spell of a beautiful and strange woman, The Eye Creature, who liquifies him for her morning beauty treatment.



Eggy Time

A young couple are hypnotized by a demented Egg Fairy to fertilize her sterile egg.

Up-And-Coming Experimental Filmmaker:
Abiola Abrams



Taqiyya Haden in *Ophelia's Opera*

Ophelia's Opera

Ophelia, living in an abusive relationship, throws period celebration parties with her terminally ill girlfriend, Moses. Each character speaks his or her own language their own way, exploring the mystery that any of us ever understand what anyone else is saying.

Abiola Abrams is a graduate of Sarah Lawrence College. No stranger to the world of theatre, *Ophelia's Opera* is Abiola's film directing debut.

Goddess City, a three-woman play that Abiola wrote, produced and starred in, premiered at The National B1ack Theater Festival was produced at several NYS theaters and was sponsored by many universities, culminating in a performance introduced by Ossie Davis. As a result, Abiola won a Fun, Fearless Female Award from *Cosmopolitan Magazine*, was asked to write an article for *Ms. Magazine*, and contributed poetry to several anthologies. National press includes popular magazines *Today's Black Woman* and *Sister to Sister*.

Acting credits, too numerous to list, include: Film Four's *Jump Tomorrow*, popular at this year's Sundance Festival, now playing nationwide, *Law & Order* and *All My Children*. Ironically, her screenplay *Tongue* was a finalist at this year's Film Lab.

Currently, Abiola is a VJ on NBC's syndicated *Source All Access*. Upcoming directing projects that she's already been tapped for include a Latin horror film, a mid budget urban drama, and an interactive museum documentary. According to Abiola, "having been an actor gives special insight as a storyteller. Shakespeare was also an actor." Indeed!· www.abiolaabrams.com

Taqiya Haden (Ophelia) has been seen on television shows including *Third Watch* and *The Chris Rock Show*. This native New Yorker appears on Oxygen Network's *Life in Progress* discussiong topics ranging from adoption to stereotypes. She is completeing her first book, *Love Supreme: My Fantasy*.

Malcolm Smith (Mark Geeh) has been seen on such television shows as *Homicide: Life on the Street*, *Law & Order*, and has even employed his acting talents for *America's Most Wanted*. An actor with extensive stage credits, he is currently working on the New York premiere of John Bishop's *Legacies*.

Corey Hibbert (Sam the Super) can be seen on A&E's *100 Centre Street* as a legal aide. Also keep an eye out for him as he chases Geoffrey the Giraffe down the streets of New York City in his latest commercial for Toys-R-Us.

Connie Teng (Lee Lee) is a Northwestern University grad, with exptensive dance and musical theatre experience. Connie has been seen in many industrials and will be soon shooting a PSA for the Big Brother/Big Sister campaign.

Nicole Aiken (Rah) received her MFA from Sarah Lawrence College. Off-Broadway credits include *The Sound of Love's Fire* at the Mint Theatre, *Funky Fresh* at the Center Stage Theatre, and the CityKids Repertory Company.

Jadina Lilien Retrospective

Ricky And Lenny
An accidentally recorded conversation between a father and his adult son.

Marie
A documentary portrait of a 75 year old woman as she philosophizes on life.

The Walker
An experimental film about the memory of love and passion.

Happily Ever After
A docu-drama about a family of musicians who live on a boat.

July 10, 2002

New Filmmakers Anthology Film Archives
THE TIES THAT BIND: LIFE IN ART



Short:

Yugodivas
Andrea Staka, Director

An actress, a painter and three musicians from Belgrade leave their homeland to venture a new beginning in New York. The outbreak of the war in 1991 and especially the bomb raids on Belgrade in the spring of 1999 have changed their lives forever. Memories and a painful analysis of the old homeland preoccupy their thoughts. The film depicts stories concerning daily life, stage life, painting, music and the search for a lost homeland. With Mirjana Jokovic, Vesna Golubovic, Danijela Popovic, Sandra Vojcic and Milica Paranosic.

Andrea Staka was born 1973 in Switzerland. She graduated from the School of Art and Design in Zurich at the film department. She realized various films (shorts and documentaries) and her short film *Hotel Belgrad* received numerous awards and featured at festivals such as Sundance and Locarno. *Yugodivas* is nominated for best documentary in Switzerland. Andrea Staka lives in New York.

Feature:
Denis A. Charles, An Interrupted Conversation
Veroniqué Doumbe



Denis A. Charles

This documentary is the story of one man's struggle to follow his dream and the obstacles he encounters in his professional as well as his personal life. Unknown to the mainstream, Denis A. Charles was a legend on the avant-garde jazz scene where his drumming caught the attention of many innovative musicians like Thelonious Monk, Steve Lacy, Archie Shepp, Don Cherry, Sonny Rollins and many others. Performances shot during the last two years of his life, in venues across New York City interspersed with anecdotes told by Denis A. Charles himself, family members, friends and fellow musicians illustrate Denis's cling to music while waging a battle to simply survive.

Véronique N. Doumbé has roots in Cameroon (Central Africa) and Martinique (West Indies). Born in France and raised in Cameroon, France and Ivory Coast, she studied Law at the University of Paris X, Nanterre in France where she obtained her Licence en Droit before moving to New York City in 1981.

Véronique soon turned her attention to film and video. She produced, directed and edited several shorts. *Portrait of an Artist: Ray Grist* aired on Manhattan Cable in 1982. *Carnaval Foyal*, a look at the Carnival in Fort-de-France, Martinique was screened at the Caribbean Cultural Center in 1983. Excerpts of her third short, *Solar Cars* co-produced in 1986 by Sergei Franklin was aired on ABC's *Good Morning America* and PBS' *The 90's*. It was also screened at the 4th Environmental Film Festival in Birmingham, England and at the 5th Cinema Giovani in Torino, Italy in 1987.

In 1989, Véronique produced, directed and edited *AVP: A Step Towards Peace* commissioned by the Alternatives to Violence Project, Inc. The tape was screened at community centers across the country. Since 1990, Véronique has owned and operated a studio where she has edited numerous Independent, Corporate and News productions.

Denis A. Charles: An Interrupted Conversation marks Véronique's feature film debut. This documentary received several awards:

* Best Film/Video Documentary Production at the XVII Black International Cinema 2002 in Berlin, Germany.
* 2002 Audience Award / Best Feature at the First Detroit Docs in Detroit, Michigan.
* CiNy Award 2002 / Outstanding Documentary, Cinewomen NY Screening Series at the Anthology Film Archives in New York City.

Luggage, Véronique's first attempt at fiction, had its World Premiere at the Short Film Corner at the Cannes Film Festival 2007 (May) and its US Premiere at the Urban World Vibe Film Festival in New York City (June) . www.ndolofilms.com

October 9, 2002

New Filmmakers Anthology Film Archives

SHADOWS: Claiming The Feminine Dark Side

Meshes Of The Afternoon
Maya Deren, Director

A rich matrix of sound, imagery and texture that influenced the American experimental film movement of the 40s and 50s. A true avant-garde classic. (Her first film!). This film is included in The National Film Registry.

The Bell Watcher
Whitney Hamilton, Director

1873 Charleston and a servant, Sarah Butler, volunteers to sit watch over the grave of her beloved mistress, Ruth Aiken. She is visited by her mistress's fiancee, Thomas Hodges, who inappropriately asks for her hand in marriage. When she refuses he details the way in which Sarah murdered her friend by making bread that was spoiled with ergot. Murder, greed, blackmail and the dark side of human nature slowly blossom in this Poe-like story.



Jane Shepard

Nine
Jane Shepard, Director

Two women held against their will and the mind games they play to keep one another alive. Though set in the grim physical reality of imprisonment & torture, *Nine* focuses on the emotional interplay by which its two captives maintain a sense of purpose, through competition that is alternately funny, ferocious, & tender. Held in a cell and chained apart, their only tool is language, ideas are the currency in trade, and balance of power is the goal as a single word becomes the hanging point between life & death. More than a study on the effects of violence, *Nine* examines our critical necessity to make sense out of chaos, and the flickering, delicate humanity that endures, even at the ragged edge of existence.

Jane Shepard has worked in television, film & theater. Appearances include roles in two indie features; a lead in Denver's first local sitcom *Life's a Stage*; and numerous grad student and short films around the city. She has been seen on stage at such theaters as The Mint, Vital Theater, 86th Street Theater and Lincoln Center Institute. Shepard is a graduate of the American Academy of Dramatic Arts, and has studied in New York with Phillipe Gaullier of the LeCoque Institute and Seth Barrish at The Barrow Group. www.janeshepardart.com

Blue Fire
Chia Hui Gao, Writer, Director, Producer

Jack Chen is sent to New York to forget a bittersweet love affair. While indulging his sadness, Jack can't help but to be drawn to his lively, but ill-reputed, roommate, Lana Lin. After passing judgment on Lana's loose lifestyle, Jack finds himself desiring her. However, Lana's seduction of Jack ends up crossing over to vengefulness. www.bluefirestudios.net

Chia-Hui grew up in Taiwan. She studied Traditional Chinese Painting in Tang Hai University. Her paintings have shown internationally and won top prizes in various competitions, including a Silver Maple Leaf Medal for Best New Talent in the International Painting Competition in Canada. Chia-Hui started video and filmmaking during her MFA study in Tufts University, in affiliation with the School of the Museum of Fine Arts in Boston. Her first experimental short film *Please Excuse My Desire* (1997) has shown in film festivals in New York, Boston, Denmark and Austria. Her experimental short films and videos have also earned several awards, including the Jury Award from the New York EXPO film festival and a Bronze and Audience Award from the Austria Film Festival. Her works have been shown in New York art galleries in SoHo and Brooklyn. *Blue Fire* (2001) is Chia-Hui's first narrative film. She adapted the screenplay from a short story written by Monica Liu, which won an LA Chinese Writing Association Award. Chia-Hui is developing a feature length script, *Sue-Ling* (*The Red Dragonfly*) that tells a touching and unique story about an Asian woman overcoming her abusive past while looking for her long lost sister in New York City.



Victoria Linchon and Johnny Kwon in *Blue Fire*

November 13, 2002

New Filmmakers Anthology Film Archives
GROWING UP, GROWING OUT: Family For Better Or Worse

Shorts:
Anna and Bella
Cilia Van Dijk, Director

In this Dutch animation, two elderly sisters reminisce about their youthful years of romance, disillusionment, sibling rivalry and reconciliation. Animator: Borge Ring.

Cusp
Ruth Sergel, Director

Cusp is a portrait of Alice, a spirited 12-year-old, hitting the wall of early adolescence. Her fierce struggle to retain her sense of self, despite the onslaught of other voices, denotes the unique experience of a girl coming of age.



Sophie Mascatello in *Cusp*

Ruth Sergel, Writer/Director
Ruth Sergel's first short film, *Bruce*, premiered at the Los Angeles Independent Film Festival and can currently be seen on PBS' *The Short*. She has been a member of IATSE #600 (cinematographers union) since1990. Her credits include numerous commercials, and documentaries. *Cusp* is her second short.

David Griffiths, Director Photography
Griffiths arrived ln the USA from New Zealand via the National Film School in London. His first short film played in London to critical acclaim. Upon leaving NFS, Griffiths photographed two English feature films, one of which entered the Cannes short list. Griffiths moved into TV commercials winning many awards including a CLIO for Guess Jeans, before moving to the USA as a director-cameraman. As a cinematographer Griffiths is now concentrating on narrative films and documentaries as well as continuing in commercials.

Lora Zaretsky, Editor
Zaretsky graduated from New York University in 1993 majoring in Journalism and 19th century French Poetry. She began her career as a reporter/producer for WNYC, once New York's only public television station. WNYC was promptly sold to private enterprise by the Giuliani administration, putting Zaretsky back on the streets looking for a job. It was her experience at WNYC, however, that planted the seed for her blossoming interest in editorial. Her next job was an assistant position at Curious Pictures, a commercial production company in Manhattan. She then moved to LMPM where she worked as an Avid editor, finally arriving at PIG, a post production house where she currently resides as a staffer on the editorial team since the spring of 1998.

Michael Montes, Composer
Michael Montes began teaching himself to play the piano at the age of seven and later dropped out of medical school in order to make composition his life's work. Since then he has written extensively in the areas of independent film and television. His work has been heard in film festivals worldwide and several of his pieces are included in the permanent collection of New York's Museum of Modern Art. He is currently at work on the Zoar project, a series of dark, atmospheric albums. www.streetpictures.com

Mermaids Of Brooklyn
Maddy Lederman, Director

Mermaids of Brooklyn is a quick adventure through the Mermaid Parade, a decadent folly celebrating summer in Coney Island, Brooklyn.

My Mother, Mary; Her Daughter, Joanne
Joanne Morton, Director

My Mother Mary, Her Daughter Joanne a Columbia College video project shot in 1993, came out of the (video) maker's need to find some resolution with her relationship with her mother. It helped a lot. Her mother, Mary, has never seen it and probably never will. Would you show it to your mother?

Please Excuse My Desire
Chia Hui Gao, Director

An experimental film about an Asian woman's repressed desire in patriarchal Asian society.

Feature:
treading water
Lauren Himmel, Director



Angie Redman and Nina Landey in *treading water*

Set in a small, coastal New England town, *Treading Water* follows Casey Olsen, a long shore woman, and her social worker girlfriend, Alex, as they struggle to reconcile their relationship with Casey's family.

Lauren Himmel
Director /Producer/Co-Writer

Lauren Himmel recent winner of the 2001 Outfest: Los Angeles Gay and Lesbian Film Festival Emerging Talent Award has been writing, directing, and producing film and video since 1994. Himmel's debut feature film *treading water* (2001) had its world premiere at the Seattle International Film Festival in June 2001 as part of the New American Cinema section. treading water is currently touring film festivals worldwide, including upcoming screenings at the Boston Film Festival and Montreal's Image Nation Film Festival in September, northern California's Mill Valley Film Festival in October, and a five-city tour of Germany in November, December, and January 2002.

Himmel's work has received grants from the Horizons Foundation, PFLAG (Parents and Friends of Gays and Lesbians), the Astraea Action Network, and Global Business Network. Himmel's short film, *The Tragedy of Samantha Biggle and the Twins* (1998), screened at over thirty festivals worldwide, including a tour of Britain with the British Film. *The Tragedy of Samantha Biggle and the Twins* was awarded First Prize at the 28th Marin County National Festival of Short Films, San Rafael, CA; was a Trophy Winner at Movies on a Shoestring presented by the 40th Annual Rochester International Film Festival; and won Second Prize at Boston's Redstone Film Festival and The University of Oregon's Queer Film Festival.

Himmel is currently the staff producer/director at the Bay Area Video Coalition(BAVC), the nation's largest non-profit media arts center in San Francisco, CA, where she manages a boutique production company, specializing in noncommercial projects. Himmel holds a Masters degree in film from Boston University.

Julia Hollinger
Co-Producer, Co-Writer

Julia Hollinger has been in film production since 1995. Hollinger was both casting director and production manager on Lauren Himmel's *The Tragedy of Samantha Biggle and the Twins* (1998). Before that she was a consultant and interviewee in Lauren Himmel's short documentary *Brushing the Tree* (1994). She has an extensive background in theater, as an actor, and music, as a singer. Hollinger also brings expertise in adolescent and family issues to the table, as she is a social studies teacher at Piedmont High School, where she is director to the school-wide program Finding Community, advisor to the Gay/Straight Alliance, and a participant in Bay Area Diversity Workshops. Hollinger is on the Board of Directors of DiversityWorks.

Kristopher Carter
Composer

An Emmy-Award winner (2001) for his recent Wamer Brothers *Batman and Beyond* series and1999 Sundance Composers Lab Fellow, Kristopher Carter became one of the youngest composers ever to work for Warner Bros. when he completed his first score at age 22 for the animated *Batman* series. A versatile orchestral and electronic artist, he recently completed his seventh independent feature film, and is currently composing underscore for the hit Warner Bros. animated series, *Batman Beyond*, for which he also composed the main title theme. Carter's latest documentary project, a WWII era story titled *Free A Man To Fight*, is currently showing on the History Channel. Last fall he was inducted into the Academy of Television Arts and Sciences (ATAS), and served on the final judging panel for the 1999 Daytime Emmy Awards. The Texas-born composer was recognized this year for his work by the Texas Music Teacher's Association (TMTA) by naming him the 1999 Commissioning Composer of the Year. Carter graduated magna cum laude from the University of North Texas in 1993. While in school, he won first prize in the 1992 UNT Concerto/Aria competition with his symphonic overture, *A Titan's Epitaph*. Carter has been a featured lecturer on film composition at the University of North Texas, as well as a clinician in Los Angeles on the technical issues of film and music synchronization. Also active in the record industry, he conducts and arranges for album projects and collaborates with songwriters.

Drinks and Drama
Independent Film Night
Opaline
85 Avenue A
January 29, 2003

This special evening was dedicated to the winners of the 2002 CiNY Awards. The first hour was spent enjoying lively conversation and complimentary drinks. A screening of the award-winners' works followed:

Keren Atzmon, Director
Outstanding Narrative
Instructions Not Inc.

Veroniqué Duombe, Director
Outstanding Documentary
Denis A. Charles,
An Interrupted Conversation

Lisa Cheby, Director
Woman to Watch
Three Point Turn

February 19, 2003

CWNY Screening Series
in association with
New Filmmakers Anthology Film Archives

DOCUMENTARY, MOCKUMENTARY AND COMMENTARY

Shorts:

Anything You Wanna Be
Liane Brandon, Director

A satire (made in 1971)on societal pressures that force women to compromise their individuality and intellectual goals to assume a constantly changing identity of femininity. The heroine is an intelligent high school girl who is told she can be anything she wants but is repeatedly victimized by sex role stereotyping. (As relevant today as it was in 1971).

Baby Express
Shaya Mercer, Director

Set at a mall near you in the not-too-distant future, *Baby Express* takes a satirical look at the intersection of modern genetics and modern convenience when a yuppie couple orders a made-to-order baby.

Kandaharlem
Cathleen Campbell, Director

An off-beat portrait of Starletta, a Black woman who invites "sisters of Kandahar" to Harlem, for a tour.

Throw Me A Line
Lee Eypper, Director

Will Mia stop talking? Will Sherry resume dating? Is Bob a stand-up kind of guy? And does any bartender truly know how to mix a chocolate martini? It can get complicated when you try to throw someone a line!

Pristine
Jeanne Omlor, Director

Quirky film about a woman in a white dress who bit by bit becomes absolutely filthy and then returns home to her husband and chastises him for a speck on his shirt.

Feature:

Trade-Off
Shaya Mercer, Director

Trade Off is an event-style documentary about "The Battle of Seattle" - November 29 through December 3, 1999 - when the World Trade Organization's first meeting on U.S. soil was met with protests from tens of thousands of citizens from around the world. The issues raised by *Trade Off* are those faced by civil society - the effects of global trade policy on the environment, food and agriculture, labor and human rights, and the future of democracy around the world.

March, 2003

CWNY Screening Series
in association with
The Donnell Media Center Of The NYPL

RARELY SCREENED MASTERWORKS BY PIONEERING WOMEN FILMMAKERS

Toilette
Joan Freeman, Director

Bridges Go Round
Shirley Clark, Director

Fauve
Donna Cameron, Director

Notebook
Marie Menken, Director

Wintergarden: Hudson River Diary
Storm De Hirsch, Director

Gently Down The Stream
Su Friedrich, Director

Spook Sport
Mary Ellen Bute, Director

for more about this screening information, please see page 33.

May 12, 2003
THE VIEW FROM HERE: A Narrative in Five Parts
Two Boots Pioneer Theater



Alice Blythe and Charlotte Eve Blythe in *Undertow*

Auntie
Kathy Desmond, Director

A woman who never felt old until 80 recalls the people, choices, and regrets that have shaped her life.

Kathy Desmond creates video and installations that focus on women in society. Desmond is an Assistant Professor of Visual Communications at Endicott College, and received her MFA from the Massachusetts College of Art.

Undertow
Mary Prendergast, Director

Charlotte has asked for divine protection against everything from drowning to crime, but she left one thing off her list.

Mary Prendergast directed and wrote *Undertow*. her first short film - a fable about a young Catholic girl's (almost) coming-of· age, centered around choosing her Confirmation name, and the guilt and anxiety such a moment connotes for a teenager interested in kissing boys - while in the MFA program at Columbia University's School of the Arts Graduate Film Division. She received a faculty funds award for the film, which screened this year as part of the Ralph Lauren Columbia University 2001 Film Festival of Emerging Filmmakers. Her other directing credits include *The Vagina Monologues* 2000 at MillerTheater, (V-Day College Initiative benefit performance, Columbia University), as part of a 4-woman directing team.

Mary has also been as a producer of shorts that have screened, at among others, the Sundance Film Festival, the Hamptons Intemational Film Festival, the Slamdance Film Festival, and the Bilbao Intemational Film Festival. In other areas of film, Mary has worked as an assistant to director Jonathan Nossiter (*Sunday*. Sundance Best Film and Screenplay, 1997) on his feature, *Signs And Wonders* (Berlin and Toronto; U.S. release, Spring, 2001), and was a casting assistant on Woody Allen's *Celebrity*.

Her recent production work involved co-producing the DV-35mm short, *Eyes, Feet*... (Gail Karp) which incorporated digital animation in its representations of women finding self acceptance. Mary is currently writing feature screenplays - among them based on her experiences helping her family run a B&B in Ireland, where she is a dual national, and as a teenager attending the first fully racially-integrated schools in her hometown in Virginia in the 70s. She can be reached at 212-234-8913 or cleancutfilms@hotmail.com.

Elizabeth Foley
Producer

Elizabeth Foley has been working in New York City as a film. video and web producer and director for ten years. Her credits include projects for Dean Silvers. Cinemax, Ikea, Florentine Films, and Lear Television; her award· winning short about Joan of Arc, *Jeanne And Hauviette* screened in July 2001 at Anthology Film Archives in New York City as part of the CineWomen screening series. Contact: efoley@nyc.rr.com

Jonathan Kovel
Cinematographer

Jonathan Kovel's body of work includes, among others, the feature documentary *Keep The River On Your Right-A Modern Cannibal Tale* (David & Laurie Green Shapiro. U.S. release. Spring 2001; Toronto; Amsterdam - Special Jury winner), feature *Surrender Dorothy* (Slamdance, 1998). short *Tree Shade* (Lisa Collins. Sundance, Cannes. 1999). as well as the onstage film in the Broadway musical *Rent*. Contact: patjon@iafrica.com

Charlotte Blythe
Lead Actress

Charlotte Blythe first appeared at the age of 7 in Rebecca Miller's award-winning feature. *Angela*, which screened at the Sundance Film Festival in 1995 and garnered the Filmmaker's Trophy award. Now 13. she recently shot. as part of a 4-youth team. the Michael Moore directed-produced R.E.M. video, *All The Way To Reno*. Contact: Mary Prendergast, 212-234-8913 or c1eancutfilms@hotmail.com

Jacob Craycroft
Editor

Jacob Craycroft edited two films that screened at the Sundance 200 I Film Festival - the South-by-Southwest Festival's award-winning feature. *Supertroopers* (Jay Chandrasekar), and the Ari Gold short, *Helicopter*. which, among other honors, won the Student Academy Award for Best Experimental film. He has edited seven features and two documentaries, including *Ram Dass: Fierce Grace* (Mickey Lemle). and assistant-edited numerous features. including *Jesus' Son.* Contact: i197Ocool@aol.com

Geoff Blythe and Lez Warner
Composers

The original score was composed by Geoff Blythe and Lez Warner. Geoff. a classically-trained musician who has performed with Elvis Costello and the Attractions. currently plays with the Irish-American rock band, Black 47. and has also composed the score for the short film, *Kisses On A Train* (Dinaz Stafford), set in modern India. Lez Warner is a member of the band The McCabes and composes music for films, video and commercials through his company US-UK music. Contact: Geoff Blythe: saxofficer@aol.com; Lez Warner: lezwarner@us-ukmusic.com

Tom Lino
Sound Design

Tom Lino has been a sound designer for the past seven years. focusing on independent film. His work has been shown in almost every major film festival, including Sundance. New York, Gen Art, SXSW. Los Angeles International, London, Venice. and Cannes; recently the short. *Warmth* (Michael Schaerer). won the student Academy Award in the Alternative category. Among other current projects, Tom mixes *In The Life*, a monthly series for PBS, and teaches at the School of Visual Arts in New York. Contact: Iinolee@mindspring.com



Night Blue by Elizabeth Meister

Night Blue
Elizabeth Meister, Director

What is passion? Is it something that plays on the surface, or swims deep below?

Elizabeth Meister is a NY based filmmaker whose work has shown internationally, on the net, and the Cooper-Hewitt Museum and DIA Center for the Arts in NYC. She holds an MFA in Radio, Television and Film from Northwestern University.



Ferry Tales by Katja Esson

Ferry Tales
Katja Esson, Director

Communities spring up in the most unlikely and vibrant places as in the women's restroom of the Staten Island Ferry.

Katja Esson is a NY based writer/director. Esson studied film and theater in Miami and went on internationally to make docs, short films, music videos and commercials. She is currently filming the documentary *Miracle Babies* for ARTE and is preparing the narrative short *A Season of Madness* based on the best-selling story of Hanan al-Shaykh.

Keeping Romeo
Elizabeth Bove, Director

Her new canine companion is now her creative partner but her husband can't handle the competition. What's a woman to do?

Elizabeth Bove is an actress, writer and producer who wrote and produced *Keeping Romeo* her first short film, which has screened at 18 film festivals in the US, UK, Mexico and Turkey. Bove was a play finalist at the Moondance International Film Festival 2002.

July 14, 2003

NAKED TRUTHS: The Hunger Within/The Body Without

Two Boots Pioneer Theater

Unmade Movie #2
Melissa Ulto, Director

Moving forms breathe. Pale, liquid and jarring glimpses abound. This is the body in metamorphosis, in birth, in death, as it dissolves; emerging and creating one's self anew.

Melissa Ulto is an interdisciplinary artist who utilizes various mediums to create her works. Professionally, Melissa works as a digital video specialist at Columbia University and freelances as an editor, cinematographer, director, writer and photographer. Melissa's work can be seen online at www.multo.com

My Father's Prey
Jean-Gilles, Director

Three parallel struggles seemingly disconnected are unified in a shattering climax in which dreams, hopes, fears and fate are realized in one common thread: reincarnation.

Jean-Gilles is of Haitian descent and is a native New Yorker. An artist from childhood, her early artistic endeavors included painting, drawing and photography. She has written a feature, *Something Bleu*, and two shorts *Together Again*, and *My Fathers Prey*. Jean-Gilles is now currently working on a feature, *Land Of Magic*. She is pleased to be included in this Cinewomen NY screening.

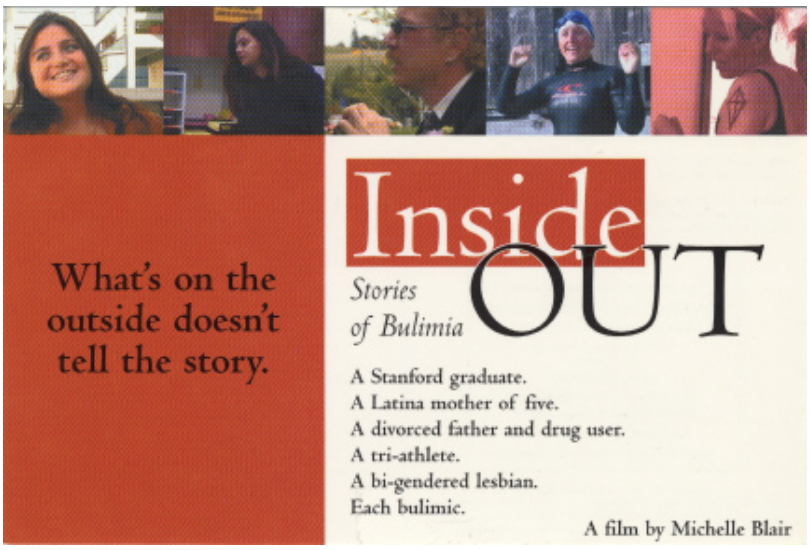
Twenty Minutes Of Immortality
Mitchell Bard, Writer
Stephanie Sellars, Producer

Two models: one female, the other male, pose for an art class. Their naked thoughts and stories intertwine…clothing optional.

Stephanie Sellars is a renaissance woman of the millennium. She writes, sings, acts, models and swings on the dance floor. She is currently working on a novel and preparing for her upcoming solo cabaret show to premiere at Danny's Skylight Cabaret in the fall. *Twenty Minutes of Immortality* is her first film and she is happy to say that after being rejected from over thirty festivals, it will appear on the Independent Film Channel for the next three years, starting in October. She owes her inspiration to the many hours spent posing nude for art classes.

Inside Out: Stories Of Bulimia
Michelle Blair, Director

The "real experts" speak i.e. those who have experienced bulimia firsthand in a powerful mix of interviews, observational and abstract footage, providing a rare glimpse into a devastating affliction. What's on the outside doesn't tell the story.



Michelle Blair, a San Francisco based English professor and graduate of Columbia University's MFA Writing Program never made a documentary before *Inside Out: Stories of Bulimia*, but decided to do so when she returned to the disorder after a seven year hiatus. The film, shot in mini-DV, has played at various colleges throughout northern California and at San Francisco's Red Vic Movie House. This is its New York theatrical premiere.

September 8, 2003
IN THE MIX:
An evening that blends filmmaking styles and genres
Two Boots Pioneer Theater

The Creation
Deb Lucke, Director

A painting of God comes to life to save the artist that created him.

Deb Lucke was reading, a magazine one day when she saw an ad calling for entries for a film grant; this caused all sorts of feelings to arise from deep within which she interpreted as hunger. On her way to lunch she walked over some faded sidewalk art. She thought how funny it was that God, the subject of the drawing, was looking up from the ground instead of down from heaven. The resulting script was one of 10 finalists for the Aperture grant. Six months later the grant sadly went to a deserving documentary about a terrible disease. So Deb gave herself a grant from her retirement fund and started shooting. *The Creation* has been in 16 festivals, played in theaters in Evanstown before *Moulin Rouge* and aired on television in New York, Texas, Canada and Japan. Deb is currentiy hustling a feature length script entitled *Leaving Loveland* that was a finalist for the 2003 Sundance Labs and Scriptapalooza.



What Is It About Hats?
Andee Kinzy, Director

The secrets of hat lovers around the country are uncapped in Andee Kinzy's documentary about the people under the brim. www.whatisitabouthats.com

Andee Kinzy is a woman of many hats. She has been designing, and making hats for over five yean, originally stimulated by her background as an actress, while creating various acting roles. She ventured into filmmaking participating in everything from directing to casting to camera work. Working with a group called QuickFlicks put more than a dozen shortfilms under her belt, including *Engage Me* and *Flirting with Marriage*.

What Is It About Hats?
by Andee Kinzy

Champion Blues
Aletha Rodgers, Director

Profile of LA blues singing legend Mickey Champion, a woman of many hats figuratively and literally.

Aletha Rodgers adds a new dimension to her film production repertoire with her directorial debut of *Champion Blues* wining several awards: Best of the Fest Documentary Feature at Black Point Film Festival (Lake Geneva); Best Documentary at the DIY Festival (Los Anlelet); Jury Award for Best Documentary Feature at the Dahlonega Film Festival (Georgia); European premiere -Finalist in the Rome Independent Film Festival; Platinum Award In Entertainment for the 36th Annual Houston World Fest. Ms. Rodsers has produced *La Piñata*, an international award winning short film, and directed the music blues video, *Barbara Morrison: I Know How To Do It*. She holds a Master's degree in Screenwriting from The American Film Institute In Los Angeles, where she has had two screenplays produced: *Wooden Nickel*, and *Bitter Harvest*. She Is a columnist / co-editor of the *Cinema Audio Society Journal*. A co-owner of Rodgers and Marhall Sound, Inc., she is currently producing and co-directing a series of instructional videos on *The Art of Sound*.



November 10, 2003

PARANOIA IN THE AIR:
Flights of fancy into worlds ruled only by the imagination

Two Boots Pioneer Theater

Agny
Jennifer Drue, Director

Set upon by monsters in the form of friend's and heckling deli meat, Agny's paranoia quickly drives her from a New York City deli to find sanctuary in Union Square where she encounters her muse.

Jennifer Drue's been making movies since 1998. From Albany, she came to NYC In 2000, where she's been an active writer, editor, producer, director and cinematographer. When not in a filmmaking fervor she disguises herself as a mild mannered consultant of graphic web and video development. For a bite size sample of her work go to www.Jenniferdrue.com.

Office Girl Goes Home
Jennifer Callahan, Director

The room is freezing and the work is tedious. Will Office Girl ever get to go home? A surreal account of an ordinary office worker's aftemoon.

Jennifer Callahan lives and works in New York City. *Office Girl Goes Home* is her first film. Currently she's collaborating on a feature-length comedic screenplay, and producing a documentary about local community organizers.

Death Of A Saleswoman
Donna Wheeler, Director

Six housewives, a trunk full of plastic. one dead body. Someone has murdered Agatha Ruby, a popular saleswoman in sleepy Mametville, population 2000.

Donna Wheeler entered the entertainment industry by accident while in medical school which she left in favor of comedy. The thesis film she edited and co-produced *The Customer* was nominated for a student Academy Award. Her original screenplay, *The Girl Next Door (aka Natalie Rising)* is a two-time Nicholl's semi-finalist, an IFP Screenwriter's Lab finalist, and a Sundance Lab finalist. Wheeler currently heads her own LA-based productioncompany, www.girlnextdoorprodutions.com, creating off-beat films, tv series and plays. In her spare time, she saves the world from evil and recycles glass, plastic and paper products.

January 12, 2004

WHIMSICAL GRRLS LET LOOSE

Two Boots Pioneer Theater

Flight Of Fancy
Rachel Cohen, Director

Choreographer Rachel Cohen, director of rococco productions and cinematographer Leighton Edmondson, based *Flight Of Fancy* on an earlier performance piece, in their first joint exploration of the possibilities of performance and film.

Dinner At JoJo's
Shoshanna Gleich, Director

Shoshanna Gleich is an actress, writer and director. She wrote, directed, produced and acted in *Dinner At JoJo's* while at NYU Tisch School of the Arts. It almost didn't get made when her film teacher suggested she stay away from the challenges of having a fly in her film look real. She persevered on her project, eventually winning numerous awards for it, Shoshanna is currently working on a performance piece called *God's Giggle*.

The Story Of Belinda And Zoe (Die Geschichte Von Belinda And Zoe)
Anna Faroqhi, Director
Til Maier, Camers
Jochen Retter, Montage
Benjamin Rinnert, Music

Belinda has a boyfriend - Tom, with whom she quarrels all the time. Zoe has a potted plant -"Max", which she waters nearly every day Both Zoe and Belinda have to work hard every day. They dream of a better life. One day a stranger enters the cafe where they work, mistaking Belinda's suitcase for his own. The suitcase is full of banknotes. Could this be the beginning of a better life...? With Kathrin Bühring, Valeska Hanel, Ronny Tanner, and Igor Jeftic.

A Man For Marie (Ein Mann For Marie)
Anna Faroqhi, Director
Til Maier, Camera
Melanie Werwie, Montage
Benjamin Rinnert, Music

Liliane has everything you could wish for - lots of beautiful dresses, her own house, a rich husband. Seamstress Marie is poor; she doesn't even have a man she could call her own. And the one she wants - bicycle messenger Karl - ignores her. One day Liliane calls at Marie's workplace to have a dress altered. The two young women instantly recognize each other. They were classmates at school. Now, years later, they re-discover their friendship. Trouble starts when Marie delivers the altered dress to Liliane's house. She is confronted by a good-looking guy - who is also a flirt. He tells Marie he is just a friend of the familiy. The truth is, he is Liliane's husband... With Valeska Hanel, Zoe Herman, Ronny Tanner, Felix Knyphausen.

A Surplus Of Love (Mehrwert Der Liebe)
Anna Faroqhi, Director, Production, Script, Director, Editor
Til Maier, Camera
Benjamin Rinnert, Music

Looking for her boyfriend Lucy comes to Berlin, not knowing anyone. But - he is nowhere to be found. As Lucy is being harrassed for her dark skin colour a woman comes up to help her - Alma, the last communist in the Western world. The two young women become friends. Conflict arises when Lucy finds her boyfriend. He is a yuppie, for Alma the class enemy... With Yangzom Brauen, Valeska Hanel, Felix Knyphausen, and Frank Miram

Anna Faroqhi is a Berlin and New York based author and filmmaker currently in production on a feature film. She created this trilogy of short films as an ode to silent films, all of them telling friendship stories among women. *A Man for Marie* was shot during five days in a hot Berlin summer with practically no money and the generous support of co-workers.





Amy Greenfield's *Wildfire*

Wildfire
Amy Greenfield, Director

This film begins with Thomas Alva Edison's hand-coloured film, *Annabelle Dances*, made in 1894. Four female dancers, clad only in flames, respond to Annabelle's solo by dancing to music by Philip Glass. The lively movements of the dancers are condensed with the aid of digital effects, creating an ode to the female body.

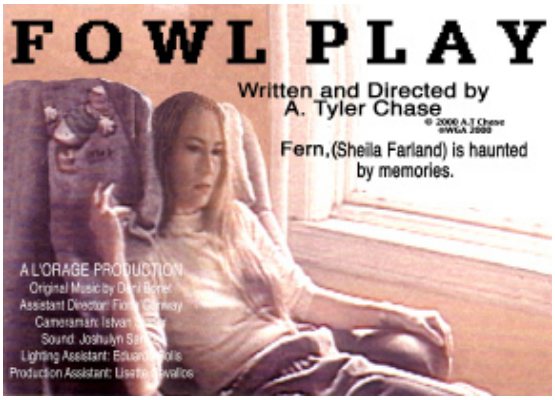
Born in Boston on 8.7.1950. When the Museum of Modern Art mounted an exhibition of her work, **Amy Greenfield** was heralded by *The New York Times* as the most important proponent of the experimental dance film. This event was followed by retrospectives at various venues, including the Whitney Museum, the American Museum of the Moving Image and various film institutes.

Alongside her films, Amy has produced multimedia installations. She is currently lecturing at New School University in Manhattan.

March 8, 2004

FRAME OF REFERENCE: Murder, Mystery, Mayhem and Magic

Fowl Play
Tyler Chase, Director



Sheila Farland in *Fowl Play*

Fowl Play is a black comedy about family values, men in aprons and ritualistic revenge.

Fern Goodwin, a leader in the animal activist group WETA (Woman for the Ethical Treatment of Animals), frequents meatpacking districts to fight for animal rights. During an encounter with Stuart, a slaughterhouse foreman, Fern regresses to a shocking childhood trauma where she is doomed to act out in unspeakable ways.

Tyler Chase, Writer/Director/Editor

The defiant auteur A. Tyler Chase favors new and compelling works. Tyler is a graduate of NYU's Film Program and Concordia University with a RF.A. in Performing Arts and Directing. She is a member of the SSD&C, Dramatists Guild, AIVF, AEA and AFTRA

Fiona Conway, Assistant Director/Assistant Editor

Fiona is attending New York University to finish the graduate program in Film Production with aspirations to achieve her masters. Fiona wrote/directed and produced a feature digital video documentary about ancient religious traditions in Guyana. She is also a talented video editor and camera-person. Well rounded and versatile with an innate intuition for adapting makes her the ideal independent filmmaker. *Fowl Play* was the first narrative film Fiona worked on.

Istvan Sleder, Cameraman

Istvan graduated from New York University Film Program and just returned to his native country of Hungary. *Fowl Play* was his first experience as a cameraman. Istvan's passion is animation and he wants to learn more about special effects. He is adept at computer graphics. He worked with us for the experience and we hope to hear from him soon.

Joshulyn Conforto, Sound Mixer

Joshulyn is from The Bronx and works on public access channels assisting people in production and sound. She is a graduate from New York University Film Program. Joshulyn has worked on other independent films in many capacities. She is innovative and extremely knowledgeable in location sound. She is also a sound editor.

Eduardo Solis, Production Assistant

Eduardo graduated with an MA in Media Ecology at New York University. Eduardo is from Manila, Philippines. He is presently at the Fashion Institute of Technology pursuing a career in fashion design so that he can eventually work in costume design for film. *Fowl Play* was the first film he worked on.

Lisette Cevallos, Production Assistant/Actor

Lisette is a graduate in liberal Arts from Suffolk Community College and holds a Certification in Film Editing from New York University. Six years ago, she began as a theatrical set designer and later with some training acted in Off, Off Broadway plays in a myriad of roles both classical and experimental. She plays the role of the nervous Animal Rights Volunteer in *Fowl Play*. Lisette is a member of L'Orage and has worked with A Tyler Chase on two short films in a variety of capacities including sound and post-production package design.

Deni Bonet, rock violinist donated the sound track. Deni is a yearly guest at the Lilith Fair and has opened for Patti Smith and played with REM. Editor, Ron Kalesh, (Woody Allen films) performed last minute synch on the flatbed and re-engineered the sound.

Cinematographer Thierry Pathe, founder and director of New York University's SCE Film Program for forty years, encouraged and assisted Tyler in both films. He took up his Arriflex to shoot inserts for *Fowl Play* and gave unprecedented creative license to Tyler never before afforded to a student of the program.

Jack Mulcahy (Stuart Bliss) is a familiar face. He started out in *Porky's*; was the eldest brother in Ed Burns' first award winning film, *The Brothers McMullan* and is currently a frequent guest on the popular television series, *Sex in the City*.

Sheila Farland (Fern Goodwin) has played many Broadway and Off-Broadway roles. She is well known for her role as Shelley in *Pages* (also written and directed by A Tyler Chase) at the Hamlet of Bank Street and the Harold Clurman Theaters where it ran at various dates between 1991-1994. Sheila has worked on various TV specials and industrials. This is the second short film Sheila with director, A Tyler Chase.

Taylor May Doyle (young Fern Goodwin) is a talented eight-year old girl. She does impersonations of Forest Gump and Robert De Niro. The sullen young Fern in *Fowl Play* is her first film role.

John Trapani (Denis Goodwin) has been a regular on New York's Off/Off Broadway circuit playing in such plays as *The Crucible*, *Talk Radio* and *Bum This*, etc. He has begun to work with new film directors to break into the business and this is the second short with director A. Tyler Chase.

Joanie Winter (Mrs. Goodwin) has worked in the Los Angeles and Cleveland Theater before doing a national tour of *Evita* out of New York City. She can act sing and dance. She is often seen in television commercials and specials or singing for USA Tours.

Into Air
Dovar Chen, Director

Dovar Chen was born in Taipei, Taiwan in 1972. With a turtle in her hand, a little martial artist grows up under martial law. With a camera in her bag, a longtime truant receives a B.A. in Mass Communication in Taiwan (1994), and an M.F.A. in Filmmaking in the U.S. (Syracuse University, 2002). Six years working in the T.V. commercial and film industries in Taipei, as editor and post-production director, brings her close to the reality of commercial art. Writing and directing two narrative experimental short films in graduate school, brings her closer to the surreality of everyday life. S hooting her first experimental-ethnographic documentary, *Into Air*, takes her back to Taiwan to slowly track the politics of disappearing. She now lives in New York City.

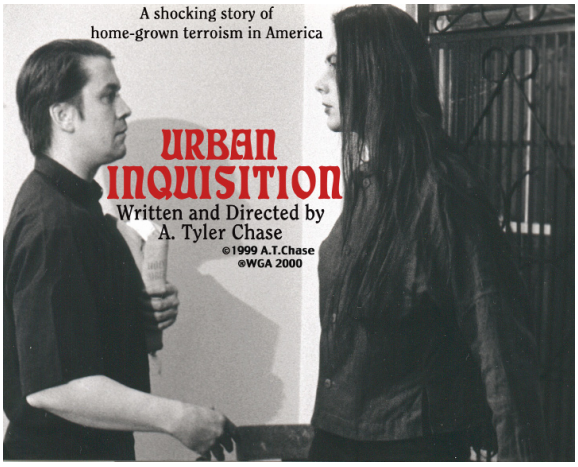
Urban Inquisition
Tyler Chase, Director

The religious fanaticism of the Spanish-European Inquisition is alive and well in *Urban Inquisition*. *Urban Inquisition* is a short non-linear story without dialogue about two young women whose lives are torn apart by fear and self-righteous ignorance. Raw and grainy *Urban Inquisition*, forces the audience into the victims' shoes. *Urban Inquisition* portrays an unprovoked bias attack in a cosmopolitan American city. *Urban Inquisition* is a story of the on-going terrorism waged against those who love against the grain.

Grit and Polish - Heroines from Hong Kong
Birgit Rathsmann, Director
Vivian Chu, Producer
Wendy Greene, Cinematographer

Intimate documentary portrait of the women of Hong Kong cinema: the films they make, the roles they play and how that affects their view of themselves. Profiles world's third-largest film industry through interviews with leading directors, actresses and others. Illustrates the history of female characters using interviews and film clips. With Michelle Yeoh, Cheng Pei Pei, Jay Leung, Chris Doyle, Tsui Hark, and Mabel Cheung.

Birgit Rathsmann is a German media artist who works in animation, video installation and documentary. *Grit and Polish* started as a college film project, then grew to surprising proportions. Recent projects include a two channel video installation in Japan. Currently, she is developing a creative documentary set in Indonesia.



Tyler Chase, Writer, Director, Editor

With a Bachelor in Performing Arts and Directing from Concordia University, **Tyler Chase** left for a permanent home base in New York City. Tyler is a member of the Dramatists Guild, Society of Stage Directors and Choreographers, AEA, AFTRA, BMI and the Association of Independent Video and Filmmakers. Chase decided to switch from theater and focus on film and is a recently graduate from New York University'S Intensive Film Program. *Urban Inquisition* was shot in two days with a bribed crew and borrowed equipment from New York University. Chase weaves a non-linear story about two young women who have their lives torn apart by fear and ignorance. The warm reception Chase received for *Urban Inquisition* at the New York International Independent Film Festival prompted the founding of L'Orage, a multifaceted production company with some of the most innovative artists and technicians in independent film. *Urban Inquisition* opened for Celine Dion's documentary, *Let's Talk About Love* at the New York International Independent Film Festival.

Thierry Pathe, Executive Producer

Thierry taught at NYU Intensive Film Program and was with NYU for forty years. He allowed the film to be made with NYU property and held a private screening for it. He was largely responsible for the encouraging the work we did. He worked through our company as a cinematographer on *Growing Down in Brooklyn* with Tina Louise and Louise Pastore. He is the grandson of Pathe of Pathe films in France and was involved in film all his life. He passed into extinction two years ago and is sorely missed.

Mathew Fein, Cameraman

Mathew is a graduate of New York University who was volunteering on many independent shorts to gain experience on camera and in lighting. He was working on another project at the time of *Urban Inquisition* but accepted to shoot the outdoor and club shots.

Clara Bijl, Director of Photography

Clara is a graduate of New York University Film Department. S he was working on her own project but accepted to shoot for both days on *Urban Inquisition* and worked with A. Tyler Chase as Assistant Director of Photography. She is pursuing a career in stand up comedy and is a frequent guest in comedy clubs across New York City.

J'Nara Corbin, Second Assistant Camera

J'Nara was also working on another project but accepted to shoot for two days on *Urban Inquisition*. She also helped in hot splicing and lighting. She comes from Virginia and is a graduate of New York University.

Lisette Cevallos, Production Assistant/Actor

Lisette is a graduate in liberal Arts from Suffolk Community College and holds a Certification in Film Editing from New York University. Six years ago, she began as a theatrical set designer and later with some training acted in Off, Off Broadway plays in a myriad of roles both classical and experimental. Lisette is a co-founder of L'Orage and has worked with A. Tyler Chase on both films in a variety of capacities including sound and post-production package design.

April 12, 2004

Two Boots Pioneer Theater

Nuthin' But the Blues
Rebecca Conroy, Director

Impressionistic portrait of a young musician in travels, wonderings, musing...with blues on his mind.

The Story of Fenist
Yelena Den, Director

A famous Russian artist puppeteer makes his way to Cambridge, does street performances and attracts a loyal following.

Home
Nancy Deren
Writer, Director

Life in the neighborhood is bleak for Dorrie, a misfit 10-year-old whose restrictive upbringing by her disillusioned grandmother leaves her with few friends and a desire to repeatedly run away. But now her mother Lorna is coming home for one of her rare visits, and this time she arrives determined to turn over a new leaf - to stay off drugs, raise her daughter, and make peace with her mother. All Dorrie wants is to have her little family back to what it once was, but the future will come at a high price, higher than any of them could have imagined.

In a deadpan and unsentimental style, *Home* tells the story of how three generations navigate the choices between atrophy and renewal, pessimism and hope.



Nancy Deren's *Home*

It is a film that is simultaneously about childhood and aging, about different stages of growing, or personal growth, and the very difficult process of finding one's place in the world. With Traci Lords, Sierra Farber, Martin Spanjers and K Callan.

Nancy Deren has for the past 12 years designed sets and costumes for theatre and film. She grew up in New York City and currently lives in Los Angeles. She has a BA from Brown University in Semiotics and an MFA in Theatre Design from NYU. In Paris (Censier, Paris III) she studied and devoured film, and in what was the German Democratic Republic (Wilhelm Pieck Universtitat in Rostock), she studied Theatre, Literature and Opera and co-directed a student theatre production of Heiner Müller's *Heracles 5*. Following graduate school, and a year-long stint as a file clerk in the business offices of Dino Delaurentis Corporation, she worked in Off and Off-Off Broadway theatre in New York and Los Angeles designing sets and costumes from Shakespeare to Holly Hughes at venues such as Naked Angels, Playwrights Horizons, Circle Rep, and Theatre for the New City. After working as an art director on music videos and on *Saturday Night Live* designing commercial parodies, she began simultaneously production designing New York independent films and set designing on Hollywood films. She considers herself fortunate to have worked with Dick Sylbert, Kristi Zea, and Eugenio Zanetti, and on films such as *Amistad*, *The Mask of Zorro*, *Ocean's 11* and *Red Dragon*. Feature film credits as production designer include *Hard Eight* (dir. Paul Thomas Anderson), the period docudrama *A Midwife's Tale* (dir. Richard Rogers), *Fresh Kill* (dir. video artist Shu Lea Cheang), *The Boy Who Cried Bitch* (dir. Juan Jose Campanella.) She won an Emmy Award for her work as set decorator of *Pee-Wee's Playhouse*, an International Film and Television Festival of NY Award for Andreas Vollenwieder's music video *Pearls And Tears*, and the Friar's Award for Excellence in Theatre Design.

Deren has been writing short stories and plays since the age of seven and has studied acting with Judith Weston and at bang! Studios, where she also occasionally performs with her comedy improv group Chowder. Nancy Deren has made one other film, a 100minute 16mm experimental short entitled *Confessions*, which explores the idea of voyeurism from Adam & Eve to the present, sort of. She is currently in post production on *A Cat Sleeping*, a 24 hour, day-in-the-life documentary about her cat.

May 10, 2004

KEEPING FAITH: The Magic is in Believing

Two Boots Pioneer Theater

Niko's Restaurant
Efterpi Charalambidis, Director
Efterpi Charalambidis and **Ricardo Hernandez Anzola**, Writers
Alexandra Henao Sierra, Director of Photography
Spiros Exaras, Composer
Sergio Curiel, Editor
Anita Magyar and **Laurie Mahoney**, Art Direction
Paul Levin, Sound Design

The door is open, kitchen is ready, but nobody but an old every-day customer sips his coffee in the empty dining room. Niko contemplates the downfall of his business and waits for the only regular customer that lights up his life: Magdalena. She loves Niko's stuffed peppers and Niko loves her! Magdalena comes to announce that she's moving out of town. Niko's peppers are not going to be enough to stop her from leaving. Cowardly and desperately, Niko dumps some sleeping pills in her peppers the night of her last visit to the restaurant and takes her upstairs to his apartment, with the only purpose to dare and confess his love for her.

But she gets up the next morning, finding herself in bed next to an asleep Niko and, naturally disturbed and mad, rushes out of his apartment and his life. Niko unloads his frustration against his restaurant, his own solid piece of property. Conchita, his long-time faithful cook, finds him in the midst of a wreckage and with an empty bottle of ouzo. She opens his eyes to the real love of his life: his restaurant. And so Niko opens the door again to life and its frustrations, to the sometimes unnoticeable blessings it brings, just as the usual old every-day customer knocks on the door to get in just for a cup of coffee.

Efterpi Charalambidis
Writer, Director

Born in Venezuela, from Greek immigrants, Efterpi Charalambidis made her way into film when she had already several years into acting and after she majored in Journalism in her country. Her first animated short won a national inter-university competition. Efterpi gathered experience in both theater and videomaking and came to New York for her Master's in Film. She is currently working on her next short to be shot in Venezuela.

Alexandra Henao Sierra
Director of Photography

A continuous and self-motivated career in photography, lighting design for film and theater, and several music videos, industrials and independent projects won Alexandra Henao the admission to the competitive National School of Film and Television in London from which she just graduated. Alexandra is one of the few Venezuelan women cinematographers currently working in the field.

Sergio Curiel
Editor

When Sergio Curiel won the National Award for Best Editor at age 22, he had already worked with the best known filmmakers in Venezuela. It was just the beginning of his extensive career as an editor in his home country. Residing now in New York, Sergio works as an editor for independent feature projects. His participation in *Niko's* is a personal courtesy and a valuable token of generosity.

Spiros Exaras
Composer

Graduated from the Athens Conservatory Music and now based in New York, Spiros Exaras has worked and performed both in Greece and in the US with famous figures such as Kostas Hatzis, Elias Andriopoulos, Shirley Bassey and Mariah Carey. A lover of classical music and jazz, Spiros has composed original pieces combining jazz, classical and ethnic - especially folk Greek rhythms - for two major personal albums. His most recent work for film scoring was for the independent project *Everything for a Reason*.

The Cast

An unmistakably Greek-American, George Morafetis (Niko) has appeared in several independent films (*On the Bus*, *Hard Ride*, *Astoria*) and TV series (*Law & Order*, *Jack & Jill*) and has played substantial roles in diverse theater pieces (*Sister Rosensweig*, *Outward Bound*, *The Grocer's Daughter*). In *Niko's Restaurant*, George combines his strong acting training with his experience as a diner counterman and hot dog vendor, delivering a truthful and touching performance that won him the Columbia University Film Festival Best Actor Award.

Melody Bates (Magdalena) began acting in films at the age of five with director Penny Allen and cinematographer Eric Edwards. Most recently she received her MFA in Acting from Columbia University where she trained with Andrei Serban, Anne Bogart, Kristin Linklater, and Robert Woodruff. Her latest work includes Anson Mount's short The Nose with Alan Cumming, Sum of the Parts, a full-length sci-fi thriller, and TV's *Guiding Light* and *As the World Turns*. She is a member of Jim Simpson's Bat Theatre Company in New York.

With her work on stage, TV, radio, and film, Cynthia Lopez (Conchita) has come to be a professional performer in all media. Her experience includes voice-overs and book narrations, performances with dinner theater, summer stock, Off-Off Broadway shows, TV's *Law & Order*, and various independent films (*L=Me3*, *Sink or Swim News*), some of which have aired on cable. She currently works in plays, workshops and readings with Carla Pinza's Luminous Visions, Inc.

Jaime Velez (Miguel, "Mihali") has participated in numerous New York stages (Amateur Comedy Club, Here Theatre, Flatiron Playhouse). More recently his one-man show *Mi Familia* debuted at the Bare Bones Festival. Constantly working in indie films, in which he has played significant roles, Velez has almost a dozen films in his list (*Up the Creek*, *Habla*, *Stray Dogs*), screened in renowned venues throughout New York and festivals.

An experienced performer on stage, film, and TV, **Michael Higgins** (Aleco) has had a prolific and awarded theater career, playing roles as *Hamlet*, *Macbeth*, and *Uncle Vanya*, among many others. His films include David Mamet's *State and Main*, *The Sixth Sense* (DVD version), *Wanda* (Best Actor, N.V. Film Critics), and Francis Ford Coppola's *The Conversation*. Higgins was a combat platoon leader in World War II.

El Chancecito
Efterpi Charalambidis, Director

At Rudi's hair salon, everybody has their own aspirations. Coromoto, the girl who washes heads at the back of the parlor, wants to be a stylist; Tere, the manicurist, wants to win the lottery; Yolanda, the stylist, wants to win love and respect; Rudi wants to have breast surgery; and Javier, the new stylist, wants to seduce customers showing off his talents. Their aspirations get unexpected turns, provoked by the whimsical demands of Valeria, a beautiful customer who believes she can win the Miss Venezuela contest.

Director's Statement:
I wanted to tell a story that would represent a microcosmos of my country. There are two popular and powerful institutions in Venezuela: lottery games and beauty contests. The beauty parlor represents the country of beauty. It's that place where beauty is fabricated. And inside of that microcosmos, people bet on their own aspirations through lottery or hard work, through courage or patience. All this is set against the actual context of Venezuela, where the latest political turmoil has brought economic crisis, pot-banging demonstrations, and uncertainty. El Chancecito is perhaps a satirical look at all this.

Efterpi Charalambidis
Director

Efterpi Charalambidis and **Ricardo Hernandez Anzola**
Writers

Alexandra Henao Sierra
Director of Photography

Beto Benites
Assistant Director

Jose Ernesto Martinez
Executive Producer

Carlos Marchan
Producer

Sergio Curiel
Editor

Aquiles Baez, Music

Cast:

Irabe Seguias
Coromoto

Anibal Grunn
Rudi

Yulika Krausz
Yolanda

Nadeschda Makagonow
Tere

Erika Medina
Valeria

Delbis Cardona
Javier

Roberta Zanchi (Mrs. Miami)

Forbidden Wedding
Flavia Fontes, Director

A documentary about a disabled man forbidden to marry because of his sexual impotence.

Flavia Fontes has been making documentaries since 1989. She shot, produced and edited *Forbidden Wedding* after reading of the story in a small Brazilian newspaper in New York. It went on to screen at the Margaret Mead Film Festival, received an Honorable Mention at the Philadelphia International Film Festival and an Award of Excellence at the Biennial BRASA Film Festival. Altogether, it has screened at more than twenty festivals around the world. She produced and directed *Living With Chimpanzees: Portrait of a Family*, which received numerous awards and aired on The Discovery Channel. She directed *My Father, The Clown*, another award winner. She produced and edited several documentaries which have aired on PBS, TBS and TNT. Flavia was born on Brazil, lives and works in New York City. www.home.earthlink.net/~ffontes



Hedir Antonio de Brito and Elzimar de Lourdes Serafim ("Mara")
in *Forbidden Wedding*

June 29, 2004

Two Boots Pioneer Theater

Subway Salvation
Carolyn London, Director

Carolyn London was born and raised in Chicago. After graduation from Brandeis University with a theatre degree, Carolyn worked in television, theatre and film before turning to animation. In addition to directing short films and music videos, Carolyn is currently an advertising copywriter at Lowe Worldwide in New York City.



Girlspree
Lee Eypper, Director

Lee Eypper is a filmmaker, actress and writer who resides in New York City. She wrote, directed and acted in her first short film *Throw Me A Line*, which screened at 20 film festivals throughout the United States and Canada. It received a comedy award at WorldFest Houston Film and Video Festival. Lee worked as a videotape operator and playback editor at Unitel Video, New York. She directs and acts in New York and regional theatre and is a member of New Jersey Repertory Company and CineWomen NY. *Girlspree* is her second short film.



Digging for Dutch
Laura Levine, Director

Laura Levine's *Digging for Dutch* won the Kodak Torchlight Award at the 2001 Woodstock Film Festival and premiered internationally at the 2002 Edinburgh Film Festival. Levine's first short documentary, *Peekaboo Sunday*, premiered at the 2001 Sundance competition, and has gone on to screen at numerous festivals. Before filmmaking, Levine worked as a music photographer and video director for well-known artists. An award-winning self-taught illustrator, Levine has collaborated on two children's books and her illustrations have appeared in *Time*, *Rolling Stone* and *The New Yorker*, as well as on the covers of numerous books and cds. Levine's paintings have been exhibited worldwide and are part of the permanent collection of major museums. Levine's work in animation has been screened as part of the 2000 Animation Festival at the Museum of Television and Radio. She was commissioned to create and develop an animated series pilot for MTV. In her spare time, Levine is the proprietress of Home & Langley's Mystery Spot, an unusual antique/junk/oddities shop in Phoenicia, New York. www.lauralevine.com

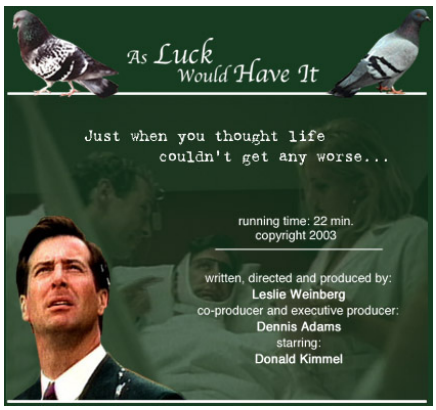
July 27, 2004

CWNY Screening Series presents:
Two Talented Cinewomen NY Filmmakers
EVA SAKS and **LESLIE WEINBERG: Life - Wild, Wooly, Wonderful**
Two Boots Pioneer Theater

As Luck Would Have It
Leslie Weinberg, Director
22 minutes

Joe Smith, a happy go lucky guy, finds himself sucked down a swirling vortex of bad luck after deleting a chain e-mail sent by Earth Day enthusiasts. www.asluckwouldhaveit.com

A recent graduate of Columbia's MFA film program, Leslie is currently working on expanding *As Luck Would Have It* into a feature film while writing a sit-com pilot and working on other feature scripts she plans to direct. She is the author of a photo book, *A Palm Beach Picture Book* and a children's book, *An American Cat in Paris*, which she plans to expand into a movie. During the 9/11 crisis in new York City, Leslie was a student at Columbia and began a personal video diary which became a documentary entitled *Voices in the Wind*. Some of her footage was used by HBO for a group documentary which aired in 2002. This is the New York city premiere of *As Luck Would Have It*. It has screened at three film festivals and will soon be shown at the Telluride Film Festival.



Donald Kimmel in *As Luck Would Have It*

July 2004, con't

Films by **Eva Saks**

A Pizza Man, 3 minutes

Documentary about an immigrant from El Salvador who makes Italian pizza at California Pizza Oven in New York City. A slice of life!

Needle In A Haystack, 7 minutes

The story of Penny - her body belongs to heavy metal, but her heart belongs to Fred Astaire!

Twin Set, 2 minutes

Twin sisters Lavinia and Virginia Albatross face off in this political comedy. An homage to Patty Duke and Bugs Bunny.

Family Values, 24 minutes

A documentary about Becky and Donna, a nice lesbian couple with a home in the sub-urbs, who run a family business cleaning up death scenes.













Confection, 5 minutes

A delicious short film about a little girl who learns empathy from a pastry.

Colorforms

A very short film about a very messy little girl.

Date, 5 minutes

Just a date like any other? Starring **Mylika Davis** (Showtime's *Just Another Story* and *Far From Heaven*) and **Sean Nelson** (Winner of the Independent Spirit Award for *Fresh* and star of HBO's *The Corner*.)

Alphabet Pam Has a Passion for P
3 minutes

A Sesame Street Letter of the Day set in a pizza shop.





images from Eva Saks films (counter-clockwise):
A Pizza Man, *Needle In A Haystack*, *Twin Set* , *Confection*, *Family Values*, *Colorforms*, *Date*, *Alphabet Pam Has a Passion for P*

Eva attended Yale College, Yale Law School and NYU Tisch School of the Arts MFA Program. She worked as a lawyer for BMI before leaving the legal world to attend NYU's film school. She has worked as a dialogue coach; clients have included the 6 year-old co-stars of Adam Sandler in *Big Daddy*. Eva has also done freelance casting for Sony, HBO and Fox. Coming up, she will write and direct comic pieces for *Sesame Street* on children's health and fitness for the 2005-2006 season. Her documentary film *Family Values* received a Student Academy Award and screened at Sundance, Tribeca, Telluride and 100 other festivals worldwide, receiving numerous awards. *Family Values* is distributed by Docurama and Netflix. Overall, her films have appeared in over 200 film festivals around the world, garnering more awards than is possible to list here. www.evasaksmovies.com.

September 28, 2004
RECONSTRUCTION:
Through Avenues Of Addiction

Two Boots Pioneer Theater

Sitayana
Nina Paley, Director
animation

Sitayana is based on an episode from the ancient Indian epic the Ramayana. Sita is unfairly rejected by her god-husband Rama, and enters a funeral pyre while lip-synching to Annette Hanshaw's 1929 recording of *Mean to Me*.

Nina Paley is best known for alternative comic strip, *Nina's Adventures*, which began in 1988 and has enjoyed 7 years publication in several American newsweeklies. Next came a 2-year stint creating the mainstream daily newspaper comic strip *Fluff* for Universal Press Syndicate, and artistic crisis which drove her animation in 1998. Since then, her works, including *Luv Is*, *Heart My Cat*, *Cancer*, *Pandorama* and *Fetch*, have appeared in festivals around the world.

Resonance
Tatiana Akoeva, Director

Andrea, a young painter, mixes imagination and reality with the memories of her lost childhood in order to come to terms with her father's death. Witnessing her father's love for the other woman, as an adult she becomes the other woman herself to recreate and recapture the love she lost in childhood.

Tatiana has been a painter, an Italian and French translator and a film director. She received her first BFA in Painting from Russia. Her second degree was earned at SVA, where her thesis film *Resonance* won the Best Film award and the Best Performance by an Actor. She is currently working on two feature scripts - one an historical epic, the other a contemporary psycho drama, where the main characters are women.

Cole Gray
Jennie Allen, Director

Magic and the mundane cross paths to help a newly clean young addict forge a connection to life.

Jennie Allen writes screenplays, teaches a video class at City College, and freelances in the world of production. *Cole Gray* is her first short film, and was produced by CWNY member Keren Atzmon. It has screened at festivals in and around New York this summer. jall@verizon.net

What's So Funny
Sandra Longo, Director

A young stand-up comedienne struggles to make sense of her life and career after losing 160 pounds. This engaging documentary follows Jessica Fischer's journey after having gastric bypass surgery. Not only does she lose the weight, but also her drive and ability to perform comedy, which she perceived as her "ticket" into the world of entertainment. While her physical transformation is remarkable, it is the emotional turmoil she experiences afterwards which is truly life changing and proves to be more than she bargained for.

Sandra Longo makes her directorial debut with *What's So Funny?* After over a decade in the corporate world, Sandra worked for several years as a personal coach whose specialty was helping others to pursue their life's dreams. As a result, she felt compelled to pursue her own dream of becoming a filmmaker. A native of the Midwest, Sandra has lived throughout the United States and Bermuda. She and her husband now reside near the Jersey Shore and are the parents of two four year-olds adopted from Guatemala. She is currently in production on her second feature documentary, as well as co-producing a television pilot.

October 26, 2004

THE WITCHING HOUR: Feminine Fire & Brim

Two Boots Pioneer Theater

The Witch And The Cow
Signe Baumane
Director

A tiny witch tries to milk an immense cow. Things get out of her control.

Light Of The Body
Amy Greenfield
Director

The electric Francine dances topless wielding fiber optic torches, bathed in strobe light against multiple projections of herself.

Potion
Juliette Campbell, Director
74 minutes

A documentary about seven witches, their spiritual beliefs and experiences practicing the nature-based religion of Wicca in Manhattan.

November 30, 2004
Two Boots Pioneer Theater

Same Difference
Joseph Dorman, Producer/Director
Daniel B. Polin, Executive Producer

New York City faith stories in words, music and dance. A powerful work which combines original music, dance and drama was created from interviews with over a hundred New Yorkers about their faith, anger, fears and hopes before and after 9/11. A joint venture by an interfaith group of artists. CWNY member Eileen B. Weiss is one of the writers/producers of the play upon which this film is based. www.samedifference.org.

We Are The Littletons
Penny Lane, Director

A tangled web of found objects, intercepted correspondences, reenactments and total fabrications centered around Eve Portian Littleton Rodriguez, an artist with "movie star good looks" who was mysteriously banished from her post-card perfect American family. www.p-lane.com.





Susan and Alan Hamovitch in *Without Apology*

Without Apology
Susan Hamovitch, Director

The story of the filmmaker's family's 'dark secret'- her brother Alan, born with a disability so severe he would never learn to speak. Institutionalized in 1958, a taboo family topic for more than thirty years, Alan is only now- after the expose of his state run facility, the radical overhaul of medical thought on retardation and autism - emerging as a member of his family and of the world. www.withoutapology.com.

January 25, 2005

LIFE CYCLES: Women Full Circle

Two Boots Pioneer Theater

Belle
Ruth Sergel, Director

"Old age ain't no place for sissies." - Bette Davis

Belle is a subversive fable of old age and beauty. A short fiction film that explores the intersection of age, race and our expectation of others www.streetpictures.org.

We Got Us
Joan Brooker, Director

Hilarious and heartwarming, *We Got Us* captures four elderly Jewish women during their weekly Mah Jong game, as they reminisce about their childhood, marriage, illness, and bereavement - all the while embracing the present and boldly coping with the challenges of old age.

Veronika's Birthday
Jessica Burstein, Director

A sometimes hilarious and often unsettling study of a grandmother, a daughter, and a granddaughter who continue their dysfunctional relationships. www.ponytailproductions.com.



Belle by Ruth Sergel



Veronika's Birthday by Jessica Burstein



Filmmakers Joan Brooker, Jessica Burstein and Ruth Sergel

March 22, 2005

UP CLOSE AND PERSONAL

Two Boots Pioneer Theater

Soaked
Stephanie Daniels, Director

For a dancer who's on the slide off the cusp of young, she needs to find her dances wherever she can. She dreams of *Giselle* and *Swan Lake*. Instead she's got twitching set to Beethoven.

Ann's Hoard
Ellen Lake, Director

Confessions of a hoarder. Ann considers herself more of a hoarder than a collector. She has vases, covered glass dishes, hats, wigs, loads and loads of jewelry, most bought from eBay. She stashes her collections in the attic, garage, under beds, and in the closets.

Ladies Room
Kate Bernstein, Director

Nicole Franklin, Producer Analog-Digital International
Chris Torella, Supervising Producer
Howard Krupa, Director of Photography
Volkert Besseling, Editor
Malado Baldwin, Production Designer
Jaslyn Melichar and **Krissy Berla**, Casting Directors
Jason A. Jordan, Music Supervisor
Delicia Rodriguez, Costume Designer
Ryan McKnight, Make-up Artist

Serious, sexy, and satirical, *Ladies Room* reveals young women in their most intimate environment - the bathroom. From sterile public schools to underground warehouse raves and glitzy hotel rooms, the short film tells an insightful, playful, and provocative story of a group of NYC girls in a variety of situations and bathrooms. Seen through the lens of fiction, documentary, and satire, their range of experiences and emotions - straddling strength and vulnerability - defines growing up female.

Starring: Lydia Hearst, Liz Bartlett, Kellie Odneal, Stacey Lyn, Prairie Rose, Dana Morrissey Astrid Luchian, Sarah Vitale, Catherine Kung, Tasha Guevara, Mercedes Connor, Brit Morgan-Saks Mercy Valladares, Wenne Alton Davis, Andrea Schell, Karla Bruning, Cassandra Cono, Jennifer Prezioso Rachel Shaffer, Matilda Szydagis, Kristen Armenia, Maya Ben Auner, Malado Baldwin, Julie Mond.

Featuring music by: Tim Delux, Smith and Selway, Somsara, Sullen, Jamie Myerson, Suffrajett, Morningwood, Adam Steiglitz.

A Place Like This
Yvonne Kenney, Director

A Place Like This takes us into the Jeanne d'Arc, an all-women's residence, and focuses on some of the lives of the diverse and eccentric residents. An in-depth portrait emerges, leaving us with a greater understanding of the values and risks of women-only communities and the challenges women face while pursuing their dreams.

April 26, 2005

COMMUNICATION: It's Not Always Easy

Two Boots Pioneer Theater

Room For One
Ambika Samarthya, Director

A dashing hero, a sleazy cop, and a wet sari, a Bollywood film does not make - or does it? *Room for One* explores the dynamics of egos and desires on and off set in Bombay, India.



Lisa M. Perry's in *On the Cliffs*

On The Cliffs
Lisa M Perry, Director

Best friends Penelope and Dora are the producers/stars of a local cable access show. Devoted to staging classics based on *Cliffs Notes*, problems arise when interpreting George Orwell's *Animal Farm*.

Ménage À Trois
Kimberly M. Wetherell, Director

Brandon intends to spend a romantic day with his girlfriend, Lindsay, before he leaves for Paris. But his plan backfires, as their final day together becomes one long tussle between Brandon and her cell phone, each vying for Lindsay's undivided attention.

Kimberly M. Wetherell made her first foray into the world of film, after more than ten years as an accomplished director in the operatic community, with her award-winning short film, *Ménage à trois* (The story of a boy… a girl… and her cell phone). It has screened in over 35 venues, 20 film festivals, played around the world as part of the inaugural Women in Film International Showcase (with 2005 Oscar-winning short film, WASP) and has been honored with Best Short Film at the Red Bank (NJ) International Film Festival, Filmmakers' Favorite at the (Washington) DC Shorts Festival and was a Finalist at the USA Film Festival in Dallas, TX. The short film's leading actors received the Best Actor and Best Actress Award at the Chicks With Flicks Film Festival in New York City.



Andrew Rein and Mindy Raymond in *Ménage À Trois*

Her next project was the short comedic documentary: *Why We Wax* which is currently taking the 2008 film festival circuit by storm. The film has won Best Short Documentary at the 2008 Phoenix Film Festival and the Audience Choice Award at the 2008 Winnipeg International Film Festival. Next festival stops include the International Documentary Film Festival of Amsterdam (IDFA), the St. Louis International Film Festival and the Red Bank Film Festival.

In the summer of 2008, Kimberly was the associate producer on the indie feature *7 to the Palace*, written by and starring *The Daily Show* correspondent, Aasif Mandvi, and her debut feature film project, *A Pretty Girl*, is currently in development and on the road to acquiring financing. Ms.. Wetherell made her New York directorial debut with the 2003 Bronx Opera production of *The Bartered Bride* and made her operatic directing debut staging *L'elisir d'amore* at the Houston Grand Opera in 2000 – a veritable "wünderkind" at the age of 26. During her operatic tenure, she has worked on over 70 productions with more than 15 American and International opera companies, including Le Grand Théâtre de Genève, Opéra de Paris, Lyric Opera of Chicago, Seattle Opera, San Diego Opera and the Santa Fe Opera, in both directorial and producing capacities. Her most recent operatic work is with The Opera Company of Brooklyn; for whom she created a 40-minute, young-audience version of Mozart's *The Magic Flute*, which is currently on tour throughout New York City public schools. Ms. Wetherell is a graduate of The Theatre School at DePaul University in Chicago, IL and has studied extensively in Europe at L'Alliance Francaise in Paris, France and Societa Dante Alighieri, in Siena, Italy. In June of 2004, she began her filmmaking career as a member of the New York Women in Film & Television (NYWIFT) Revlon™ Intern/Mentorship program, and is a member of NYWIFT, IFP and Cinewomen NY. She is also a contributing writer at The Nervous Breakdown. Kimberly is a native of Clearwater, FL and currently resides in New York City. www.sheshootstoconquer.com.

The Cast

Andrew Rein (Brandon) has performedat theaters in New York and around the country, including Westbeth Theatre Center, HERE, Expanded Arts, Stage One Incorporated, Broken Stock, Gallery Players, PCPA Theaterfest, Washington Stage Guild, Source Theater Festival, Burning Coal Theater Company, and Porthouse Theater Company. His one-man show *Worker Bee* was twice seen at PSNBC, the live performance space of the NBC network in New York, and was a finalist for the HBO Comedy Arts Festival in Aspen. His film and television work includes the award-winning indie feature *Bobby G. Can't Swim*, the award-winning short *Struck*, *Law & Order*, *All My Children*, and numerous national and regional television commercials. He holds an M.F.A. in acting from the American Conservatory Theater and a B.A. in Drama from Duke University.

Mindy Raymond (Lindsay) comes to New York City via Texas where she received her B.S in Communication and Performance at the University of Texas, Austin. She moved to New York to continue her education by attending the One Year Conservatory at Michael Howard Studios. The last two years have been packed full with film credits including *Last Days* directed by Gus Van Sant and *Nailed Right In* starring Alec Baldwin, Freddy Prinze Jr., Mena Suvari and Scott Caan. She also had a guest roles on *The Sopranos* and *Law & Order: SVU*. Mindy is a member of the Stilted on Stage Improv troupe which performs at Caroline's on Broadway and the New York City Comedy Club. Mindy's next project is the feature film *Anticipation* directed by Todd Henderson.

How I Learned To Speak Turkish
Therese Schechter, Director

Chronicles one American woman's obsession with Turkish men. Her attempts to understand their language, culture and psyche leads to a revealing exploration of cultural cliches and the 'exotic other.'

Frozen River
Courtney Hunt, Director

A border crossing through Mohawk territory between New York State and Québec, two women smugglers -- one white and one Mohawk -- are confronted with a dilemma when, after crossing the border with two Pakistani illegals in the trunk, they realize that they have left behind a bag containing a Pakistani infant. www.frozenriverthemovie.com.

Frozen River is Courtney Hunts' feature directorial debut. The original script was selected as one of six finalists in IFP New York's emerging Narrative Feature Script Section in 2005. It was also included in the Los Angeles Film Festival's Fast Track Program in 2006. Shot in sub-zero weather in Plattsburgh, New York, in March of 2007, on Lake Champlain and surrounding areas, *Frozen River* stars Melissa Leo, Misty Upham, Charlie McDermott, Jr., Michael O'Keefe, and Mark Boone, Jr.

Courtney is a graduate of the Columbia Film School (MFA). Her thesis film, *Althea Faught*, a short about the American civil war which she wrote and directed, was purchased by PBS and aired on *American Playhouse*. It also screened in numerous film festivals around the world, including the Edinburgh International Festival, Montreal Festival des Film du Monde, the Los Angeles Independent Festival, and the Tribeca First Look Series. It was awarded the highest finishing funds of any film from the Columbia faculty, and First Prize in Directing from New Line Cinema.





Misty Upham and Melissa Leo in *Frozen River*
© 2008 Sony Pictures Entertainment, Inc.

Courtney wrote and directed *Frozen River*, the short film, starring Melissa Leo and Misty Upham, which was shot in sub-zero weather on the Canadian border in Upstate New York. The film premiered at the New York Film Festival in 2004, and went on to screen at numerous other festivals, including the Los Angeles Film Festival, Nashville, Williamstown, and the American Indian Film Festival in San Francisco.

Courtney also holds a law degree from Northeastern University, where she studied civil rights and constitutional law, and a B.A. from Sarah Lawrence College. Besides *Frozen River*, Courtney has written two other original feature scripts, one of which (*Elfie Neary*) is soon to go into production. Courtney was born and raised in Memphis, Tennessee.

Filmmakers Courtney Hunt, Ambika Samarthya, Jesse Hutcheson
(front row - left to right)
Kimberly M Wetherell, Therese Shechter, Lisa M Perry
(back row - left to right)

May 24, 2005
PAST/PRESENT: Forgetting and Remembering

Two Boots Pioneer Theater

Q&A with flimmakers
Catalina Santamaria, Julie Lynch and indie legend **Gil Holland**

Except My Soul...
Catalina Santamaría, Director

Obsession and sanity come to the forefront as lonely and reclusive Alex follows the sounds of the person next door, to the point where reality dangerously blends with fantasy.

Catalina Santamaría is a filmmaker and photographer born in Bogotá, Colombia. In 1995 she moved to New York to pursue her studies in filmmaking at The New school for Social Research. *Except My Soul...* is her second film. In 1998, her first film, *Derail*, was awarded the Kodak Cinematography Award and The First Place Audience Award at The New Heaven Film Festival. Both films participated in several festival around the world. She is currently working on her feature film *Luminescence* which was awarded a grant from The Jerome Foundation.



Christine Harnos
in *Getting Off*

Getting Off
Julie Lynch, Director

Set in 1992, *Getting Off* is about Josie, a downtown artist locked in a compulsive cycle of sex and alcohol. When a friend is diagnosed with AIDS, Josie and her two friends take an HIV test. As they await for their results, the three women are forced to examine their lives. www.gettingoffthemovie.com.

Julie Lynch, Writer/Director/Producer
Julie Lynch wrote, directed and produced the award- winning independent feature, *Getting Off*. *Getting Off* premiered on Showtime in September, 2005. Julie is also the host of the new PBS travel show, *Great Finds*, set to premiere later this year. Most recently, Julie was commissioned to write a courtroom drama about a serial pedophile and the school that harbored him.

Enrique Chediak, Director of Photography
Enrique most recently shot *A Home At the End of the World* based on the Michael Cunningham book. Other recent credits include: *Brown Sugar*, *The Good Girl*, *The Safety of Objects*, *Song Catcher*, *The Boiler Room*, *The Faculty*. Enrique received the award for Best Cinematography at Sundance '97 for *Hurricane Streets*.

Gill Holland, Producer
Nominated for the Spirit Award for Producer of the Year 1998, Gill Holland produced Morgan J. Freeman's triple Sundance award-winning *Hurricane Streets*, the Fox sit-com *Greg the Bunny*, *Spring Forward* (on many critics' top ten lists for 2001), and the Emmy-nominated *Dear Jesse* and Sundance 2005 Competition selection *Loggerheads*. He is developing a movie about The Wright Brothers and one on Jeff Buckley.

Eilhys England, Producer
Eilhys produced *Love or Money*. Her feature projects in development include a film based upon the memoir by David Hackworth. With her husband, Eilhys has written the thriller, *The Price of Honor* and *Steel My Soldier's Heart*.

Nadia Leonelli, Producer
Nadia produced *Acts of Worship*, *Desert Blue*, *The New Yorker* in collaboration with Les Films Du Requin, and co-produced *Hurricane Streets*.

June 28, 2005

"IN SEARCH: Of..."

Two Boots Pioneer Theater

Everday
Pei-Lin Kuo, Director
7 minutes

A young Chinese female office worker uses her imagination to build herself a new but not real relationship through some photographs that she secretly takes of one man in the subway stations. www.peilinkuo.com.

The Ring
Jeanne Omlor, Director
15 minutes

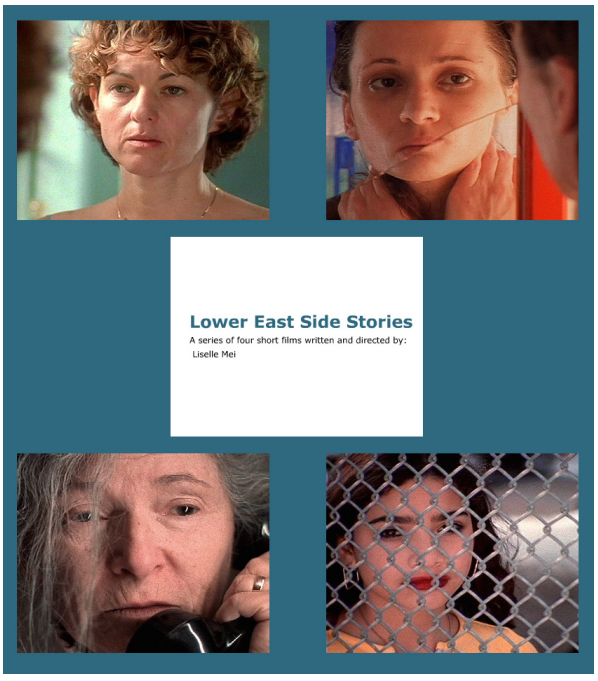
George (Georgina) an uptight, young businesswoman is sent to Paris to find her grandfather, Pierre's wedding ring. What she went in search of transforms into something else.

No Verbal Response
Helena Smith, Director
15 minutes

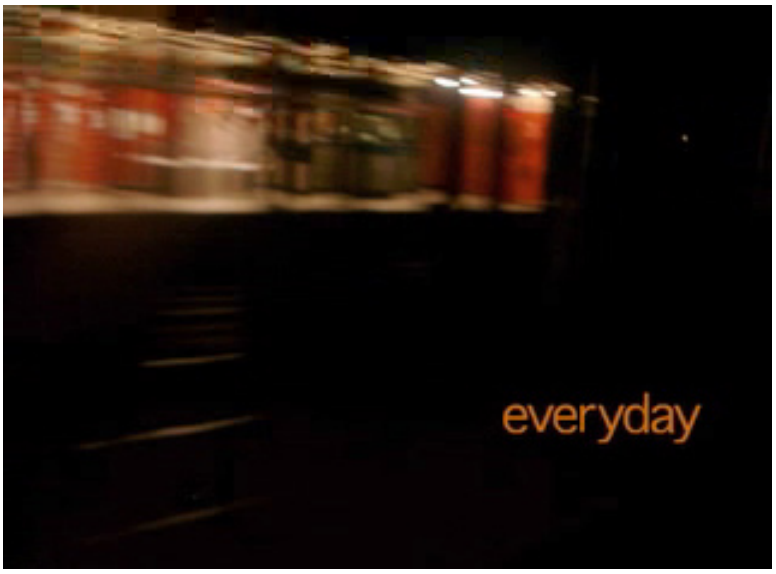
Is Martin brain dead? The surgeons want to take him to theatre for organ donation. How can Dr. Megan Pillay be sure and what will she do?

Lower East Side Stories
Liselle Mei, Director
38 minutes

A series of four sequential portraits of women living in the Lower East Side of New York City. The characters' individual struggles for validation and self fulfillment are presented against the unique social and cultural back drop of this immigrant neighborhood. www.qifilm.com



Lower East Side Stories by Liselle Mei



Everyday by Pei-Lin Kuo

July 26 , 2005

THE CALM: After The Storm

Two Boots Pioneer Theater

M
Arzuna Veloz, Director

M is about survival and the inspiration to keep living after loss. It is the story about a girl who finds strength within herself even when the world around her is crumbling.

L-O-V-E
Tamiko Joye Ball, Director

A young woman gets caught in a dangerous love triangle with her ex-boyfriend and incarcerated lover. As she tries to make sense of her situation, her life is turned upside down when her lover is released from prison and her ex-boyfriend won't let go.

Beautiful City
Patricia Mulcahy, Director

Beautiful City explores the myth of a safer city during the Giuliani years; from the perspective of the inhabitants of one crime infested neighborhood. The backdrop of the glittering New York City skyline provides a striking contrast.

Sparks
Virginie Danglades, Director

A beautiful dancer who works as a cleaning lady at the hospital showcases her electrifying talents while dancing luxuriously in front of the patients...and when she dances, their world comes to a stop.

September 27, 2005

IMAGINATION: A TO Z

Two Boots Pioneer Theater

El Episodio
Caroline Bell, Director

An old gentleman dances his way down a city street. His stylish moves seem to be ignored by the young people and children he passes. Just before the film runs out, he finally finds a dance partner. *El Episodio* was shot hand-held using one roll of Super 8 film. The music was composed specifically for the film.

To The Sea
Erika Jakubassa, Director

An urban woman's feeling of being trapprd, sensuality, the power of the imagination, and final release: an exploration in images and sounds. Shot on location in Melbourne, Australia.

Why A Duck
Doris Toumarkine, Director

Several dramas swirl around an otherwise peaceful pond where ducks and swans suggest to an assortment of kids and grown-ups that there are better ways for humans to behave.

Little Wishes: The Alasitas Festival Of La Paz
Patricia Llosa, Director

Throughout the year craftsmen and ordinary citizens of all levels of skill prepare miniatures to be sold in the streets of La Paz, Bolivia during the annual Alasitas festival in January. The miniatures are of food, cars, homes, building tools, computers, diplomas, condoms; they run the gamut of human needs and desires and are purchased for a nominal fee by those who wish to acquire the reality that the miniature represents.

A tradition of the indigenous Aymara community of the Andes, the central idea of the event is Exchange. You cannot, for example, make a miniature of your own, rather you acquire one through exchange, i.e., in this day and age, the exchange of money. After a miniature is bought, it must be blessed-by a shaman (yatiri),a Catholic priest, or both, as this is a pre-Columbian ritual that has been absorbed into the local Catholic lexicon. Noon is the most potent hour for dreams to be blessed and fulfilled, although blessings do go on throughout the day.

The miniatures are often "carried" or protected under the auspices of the Ekeko, a pre-Columbian god of good fortune and abundance. The Ekeko's generative powers activate the miniatures in his care-in exchange for favors bestowed upon him by a person who keeps his image.

Peruvian-American filmmaker and artist Patricia Soledad Llosa captures the flow and feeling of this unique ritual day in her short film *Little Wishes*. She takes the viewer along as, like most inhabitants of La Paz on that day, she shops for miniature representations of her dreams. In a quick succession of sensitive encounters, we meet fellow shoppers and dreamers, sellers, and an elderly shaman-and experience first-hand the wonder of this vibrant and compelling cultural tradition.

Patricia Soledad Llosa grew up in Peru and lived in Israel for ten years where she studied archaeology and art history before moving to the United States. She works at the Metropolitan Museum of Art and this is her first film.

Derail
Catalina Santamaría, Director

A collage of images and sound reflections of the rhythms, textures and daily choreography of the New York City subway.

Catalina Santamaría is a filmmaker and photographer born in Bogotá, Colombia. In 1995 she moved to New York to pursue her studies in filmmaking at The New school for Social Research. *Except My Soul...* is her second film. In 1998, her first film, *Derail*, was awarded the Kodak Cinematography Award and The First Place Audience Award at The New Heaven Film Festival. Both films participated in several festival around the world. She is currently working on her feature film *Luminescence* which was awarded a grant from The Jerome Foundation.

152nd Street
Sascha Just, Writer, Director, Producer

This silent film tells the story of Phoebe whose view of life is limited to her block, her stoop on *152nd Street*. An attractive stranger interrupts her solitary routine of observing the neighborhood. Phoebe allows herself to be seduced, invests deep feelings in this brief affair and in turn runs the risk of losing a man who has secretly cared for her for a long time. *152nd Street* is the third part of the short film trilogy entitled *Triangles*.

Sascha Just is an independent filmmaker. Parallel to completing her short film trilogy *Triangles*, Sascha directed the radio play Deborah by Romanian author Carmen-Francesca Banciu, released in the Spring 2005 issue of *Logos: A Journal of Modern Society and Culture* .

She is a member of New York Women in Film & Television and a producer of one of NYWIFT's esteemed programs, the Power Player Breakfast series. Sascha has produced documentary segments on the arts for German television. She also works as an assistant on film and theater productions in New York and Berlin and as a translator of subtitles and screenplays. Sasha is currently preparing for a new film entitled *I Am and You Were, Too* featuring the Russian Gipsy singer Natascha Osterkorn. She is also raising funds for her documentary *Up on a Hill* about her Harlem neighborhood.

A South Bronx Tale
Janis Astor del Valle, Director

Ariana lives in one of the most homophobic "hoods" in the South Bronx, so coming out is not an option. But when she feels her life and reputation are threatened, 15-year old Ariana must choose between honoring herself or her familia.

The Mens Room
Gladys Bensimon, Director

An animated history satirizing Hollywood's history of male domination.

Gladys Bensimon is a script writer/director, Prsident of HBR Production Company. Working in wide range of genres, from feature to animation, she wrote and directed the irreverent *Man in Red*, and several awards for her bold documentaries *Domestic Violence: The Legal Process*, *Roll Call* and *Silent Victims Speak*. In addition to *The Men's Room*, Gladys' latest adventure is her newly released book *Paha Saha: The Black Hills*. Geared for a young audience, the book is based on Gladys' original film script, and adapted in conjuction with Shelia Martin-Berry.

October 25, 2005

GHOULISH TIMES: Life, Love, Loss, Lust

Two Boots Pioneer Theater

Shorts:

Hollow
Jen Soemantri, Director

Paul is suspicious that his girlfriend Esther has been hiding something from him. To her annoyance, he pressures her to tell him the truth. Little do they expect that her secret is going to haunt them both this Halloween night! Jen's personal genre of choice is horror. She created a very intriguing hybrid of horror/ drama beautifully shot which deals with a young couple's choice and how this choice comes back to haunt them. A fascinating spin on the art of the horror film.

Jennifer Soemantri was born and raised in Indonesia and moved to Los Angeles at age 15. She attended New York University's Tisch School of the Arts film school. She graduated with Honors at age 20 and was given the Founders Day Award for being in the highest bracket of scholastic achievement. Her experience includes working for Creative Artists Agency, director Kimberly Peirce, Miramax Films, Atlas Entertainment and Samuelson Productions. *Hollow* has participated in more than 25 festivals/ film screenings and has won 4 awards. Since then, Jennifer has completed 4 spec commercials and is currently wrapping post-production on her latest film *Post-Mortem*. Jen will direct the music video for the winner of the Turningpoint Music Festival and is developing her first feature.

Carla Cope
Aileen McCormack, Director

Set to the beat of a music video against a hip, sensual edit pace, shot in Super 8 with mixes of hypnotic archival stock, *Carla Cope*, tells us her story of simultaneously dating both a fireman and a policeman and the heart that broke because of it during 9/11. The film follows Carla through the city as she looks back on all she has lost while grappling with the uncertainty of her future. Aileen has put together an explosively alive visual and audio treat. This hi-8 stunner takes the audience on a haunting stroll by a woman torn between two lovers who perished on 9/11.

Alak Films is a family venture founded by **Aileen**,**Tim** and **Sheila McCormack**, whose hands-on approach influences every aspect of their filmmaking, from conception to completion. Alak Films has been producing underground short films for the last two decades. The three change roles for each film, from acting to editing to directing, in an on-going creative process. Alak's trademark style incorporates Super 8 film and archival stock, which is assembled together at a fast and furious pace, creating new stories out of old footage.

Feature:

God in the Machine
Kathleen Harty, Director



Filmmakers
Kathleen Harty and Aileen McCormack

Take a strung-out, karmic ride with a young woman facing her past and her present. *God in the Machine* is a unique story told in an equally unique way. It features people and puppets, raw contemporary art and the classic illustrations of Beardsley and combinations of Photoshop and video rearscreen projections. Newsroom slave and cinephile Danna develops a rare illness that causes pain with sex, and, as her life deteriorates, doctors, sad dates and yoga bring no relief. Soon, Danna begins to question WHY this illness happened. Could it be karma? Are those flashbacks memory or imagination? Will she ever be loved if she can't have sex? Tennessee Williams meets Tim Burton on a ride with Oscar Wilde's *The Nightingale and the Rose*.

Kathleen Harty is currently working on her next feature film - *Flown*. She is a former NBC news editor as well as former assistant to both Steve Buscemi and the President of Christie's. Her short, *Smoke and Mirrors*, won a PBS Independent Images award. *God in the Machine* is her first digital feature. Kathleen has never forgotten her amazing first job: sweeping David Bowie's dressing room, where she learned to appreciate all things strange.

November 22, 2005

CINEWOMEN NY and WOMEN MAKE MOVIES
present:
THE MOSAIC OF BIOGRAPHY

Two Boots Pioneer Theater

Dreams Of Jagodina
Nora Malone, Director
29 minutes

A portrait scripted from the experiences of Serbian émigré Suzana Jeremic, *Dreams of Jagodina* merges experimental dreamlike visuals and documentary storytelling to intimately explore the mother-daughter relationship within the context of domestic violence. Using the motif of Suzana's vivid, recurring nightmares, her haunting family history unfolds.

She makes passionate attempts to end her family's suffering but when on the verge of womanhood, she must make the most difficult decision of her life: to assume the role of victim in keeping her family legacy, or to strike out on her own to create a life that is different. www.noramalone.net/work.html.

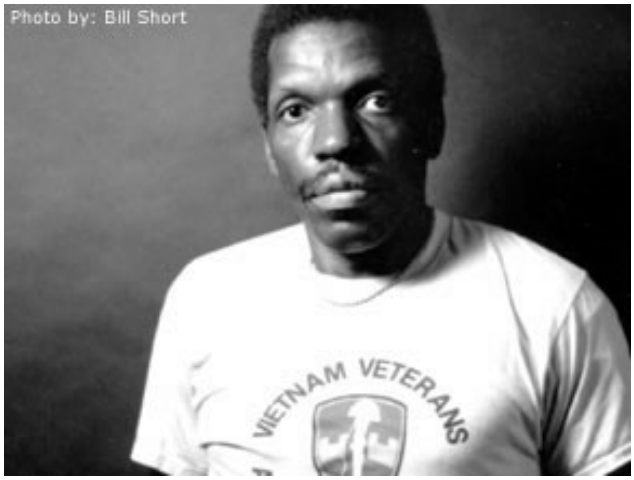
Another Brother
Tami Gold, Director
60 minutes

A moving biographical portrait of one ordinary yet extraordinary man, **Clarence Fitch**. An African American veteran of the Vietnam War, Clarence was like many veterans in the hardships he endured -- racism, poverty, substance abuse, and HIV/AIDS -- yet uncommon in his ability to transform these experiences through a life of political activism.

In telling Clarence's gripping personal story, the film provides a unique window onto the Vietnam War, racism in America, and a host of social problems which have ravaged America for the past three decades. The film is narrated chiefly by Clarence in an audio taped interview by William Short, a fellow Vietnam veteran, before Clarence's death from AIDS. www.andersongoldfilms.com.



Dreams Of Jogadina by Nora Malone



Clarence Fitch in *Another Brother*

January 24, 2006
Two Boots Pioneer Theater

Crimes Of The Heart
Robyn Hughan, Director

This film generates awareness and exposes the horrors of child sexual abuse on a global scale. This is achieved through a unique and effective fusion of dramatic enactments and documentary, and archival footage.

A.K.A.084 94####
Pei-lin Kuo, Director

A new immigrant to American society tries to identify herself by the numbers associated with her. www.peilinkuo.com.

Everybody's Pregnant
Debra Solomon, Director

A wild ride through the rough terrain of modern baby making.



The Abortion Diaries
Penny Lane, Director

This film gives voice to an important but silenced community: women who have had abortions. Over a million American women will have an abortion each year. *The Abortion Diaries*, directed by 27-year-old Penny Lane, dispels the stigma of abortion by presenting the abortion stories of twelve diverse women. T heir stories weave together with Lane's own diary entries to present a compelling, intimate and at times surprisingly funny "dinner party" where the audience is invited to hear what women say behind closed doors about sex, love, careers, motherhood, medical technology, spirituality and their own bodies. www.p-lane.com.

Penny Lane is an independent filmmaker and video artist living in Troy, NY. Her experimental and documentary videos have screened at AFI FEST, International Film Festival Rotterdam, San Francisco International Film Festival, Images Festival, Seattle International Film Festival, Women in the Director's Chair, Santa Fe Art Institute, MOMA, and DUMBO Art Under the Bridge.
Her award-winning documentaries *The Abortion Diaries* and *Independent Media in a Time of War* (the latter made with Hudson-Mohawk Indymedia) are regularly screened in classrooms, community centers and microcinemas across the U.S. and internationally on Free Speech TV and Yes! Television. *The Abortion Diaries* has screened in 42 states at over 200 different community venues, ranging from bars to art centers to clinics to colleges. From 2003-on, she has been a core producer of the Hudson-Mohawk Independent Media Center and a programmer/volunteer/organizer of The Sanctuary for Independent Media, two Troy-based groups dedicated to challenging the assumptions of the mainstream media by producing and presenting independent media for diverse audiences. She has also worked extensively with youth in community centers such as Children's Media Project and The Ark, Inc. She earned her MFA in Integrated Electronic Arts at Rensselaer Polytechnic Institute and her BA in American Culture at Vassar College. Currently she is a visiting lecturer in art (video and new media) at Williams College, having wrapped up several wonderful years as Visiting Professor at Hampshire College.

Confessions Of A Black Woman

Tamiko Joye Ball, Director

Using her own experience of getting the HIV test as a backdrop, filmmaker Tamiko Joye Ball sets out to examine the reality behind the surge in HIV infection among black women by looking at how the virus has impacted individual women as well as presenting concrete ways to stem this destructive tide through awareness and self-empowerment.



Love Story

Signe Baumane, Director

A story about the separation of love and sex.

Signe Baumane's *Love Story*

February 28, 2006

TWO SIDES OF A COIN: Beginnings And Endings

Two Boots Pioneer Theater

Something For Henry
Nina Tsai, Director

Thirty-six years old, still at his first job, and living with his parents, Henry is shopping for a change. He stumbles upon Anna, who gives him a gift to help set them free.

Space Available
Kathilynn Phillips, Director

In 2025, no baby can be born and remain alive unless at the moment of birth, or within sixty seconds thereafter, there is space available. At the moment of Lazaro's birth, the counter reads zero. Will the man clinging to life in another room lose his battle in time to make a space for little Lazaro?

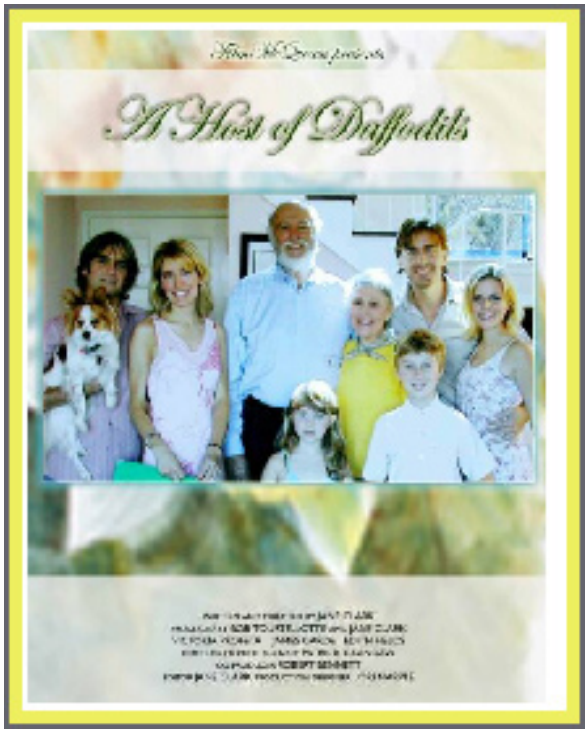
Life At Bay
Susan Stuart, Director

On one fateful day in an isolated coastal town, five characters' yearnings clash as they await major life events... the death of a family member, the blossoming of a young romance, the return of a husband. *Life At Bay* explores living in the moment, and the drifting feeling of being in limbo even while there is so much going on.

A Host Of Daffodils
Jane Clark, Director, Writer
Jane Clark and **Bob Tourtellotte**, Producers
Robert Bennett, Co-Producer

When the patriarch has a debilitating stroke, an estranged family finds themselves thrust back together in a cramped hospital room. Deep seated issues threaten to destroy a fragile truce. Over four difficult days they come to realize that love is stronger than their differing religious preferences, personalities and lifestyles. With Victoria Profeta, James Garde, Edith Fields, Maurice Weiss, Tracy Thomas, Clyde Tull and Lola Soto.

FilmMcQueen is a husband and wife partnership in a film and television production company. FilmMcQueen has produced five short films: *Dog Gone*, which was director's pic at the Woods Hole Film Festival; *A Host of Daffodils*, which has played in 16 festivals, earned 2 awards, was nominated 4 times for best short film and is distributed by Big Film Shorts (www.bigfilmshorts.com); *Carrie's Choice*, which played an abbreviated 3 month festival run, won 1 award, was nominated once for best short, was a finalist in the USA Film Festival and is being distributed by Intermedia (www.intermedia-inc.com), and *The Touch*, which was completed, October 2007. It is enjoying a successful festival run with over 25 festivals to date, winning best dramatic short at the Ft. Worth Gay and Lesbian Film Festival, with TV distribution through HERE TV in the winter of 2008. Their fifth, *MOM*, has finished editing. www.filmmcqueen.com.



A Host Of Daffodils by Jane Clark

Jane Clark
Director, Writer

As writer/director Jane just wrapped production on her sixth short film, "Beyond Words," which incorporates dance into a story about a woman seeking to reclaim her identity which has been lost to her children and her husband's career. T he film is being produced by Pete Maggi (*Merchant of Venice*, *Head in the Clouds*) and Barbara Martins for Essence Entertainment.

She just finished editing her fifth short, *MOM*, an ultra low budget short film that she also stars in. Her fourth short film, *The Touch*, is based the true story of Renee Vivien, a celebrated lesbian poet and her romance with Kerime Turkhan Pasha, a married Islamic woman. The film is fiscally sponsored by Women Make Movies, received the Panasonic Digital Filmmaker Grant and a cash grant from the Arch and Bruce Brown Foundation of Palm Springs California.

Jane's third short film, *Carrie's Choice*, is a narrative about a girl who becomes pregnant and must make a difficult decision. The project is fiscally sponsored by Women Making Movies (www.wmm.com), was awarded the Panasonic Digital Filmmaker's Grand Prize for 2005 and was supported in-kind by Planned Parenthood - LA.

Jane began her career as an actress in independent films and on television shows such as *Chicago Hope*. In 2002, she directed and produced her first short film, Dog Gone, and followed with 2004's award-winning *A Host of Daffodils*, and 2005's *Carrie's Choice*. The second two scripts were also written by Jane.

Jane has spoken on a number of panels covering film production, fundraising, marketing and distribution, most recently addressing the topic of filmmakers and social change. She is currently writing a book on making short films from Idea through Distribution, and is also a board member and programmer for the Woods Hole Film Festival in Cape Cod, Massachusetts.

Bob Tourtellotte
Producer

Bob is the entertainment editor for Reuters news service in Los Angeles, where he covers entertainment. He has interviewed the most influential people in Hollywood over his 8 years in the post and profiled directors and stars of both the commercial and independent film world. He can be seen weekly as the box office correspondent on Reuters TV's weekly entertainment wrap up and was also seen Live from the Red Carpet annually at the Oscars.

Bob co-produced the couple's four short films and wrote the first script, *Dog Gone*. He is currently working on an animated feature script. Bob holds a B.S. in economics from Oklahoma State University. After graduation, Bob worked on his father's campaign for Lt. Governor and owned and operated a real estate management company. He then moved to New York City and earned an M.A in journalism from New York University. While living in the city, Bob created and published the underground magazine, *Gotham*.

March 28, 2006
Two Boots Pioneer Theater





Harlem Sistas Double Dutch by Nicole Franklin

Harlem Sistas Double Dutch
Nicole Franklin, Director

Nicole Franklin's short film, *Harlem Sistas Double Dutch* brings to life the characters Vivian and Ruby who are thriving women in Harlem's new renaissance. Vivian, a free-spirited Harlem diva gives advice to her admiring niece in a film that shows how family bonds can get in the way of a woman's night on the town. Or do they? www.nicolefranklin.com.

Nicole Franklin is an award-winning filmmaker whose credits include the feature length film *I Was Made To Love Her: the Double Dutch Documentary* (Sundance Channel, Numerous Festival Awards including Best Documentary at the Hollywood Black Film Festival), the short film *The Double Dutch Divas!* (Filmmakers Library, Numerous Festival Awards including The Inspiration Award at the Riverrun Film Festival), and the television program *Journeys In Black: The Jamie Foxx Biography* (BET). Nicole produced, directed, wrote and edited all three productions. Currently Nicole is filming *Meet BESS* (formerly known as *Gershwin, Norway and the Artists' Libido: a Dialogue with Anne Brown*), nominated for a 2005 IFP Gordon Parks Award for Directing), which profiles the soprano who originated the role of Bess in *Porgy and Bess* and the actress for whom George Gershwin wrote the part. Principal photography is on location in Oslo, Norway. In the narrative world, Nicole was a director for one of the vignettes for the independent feature film *Short Comings Humor in Orgasmic Proportions*, a comedy about "smart sex." Nicole also directed and co-wrote with actor/writer/producer Peter Parros *Harlem Sistas Double Dutch* (WNET's Reel NY X). This film is derived from her new feature length screenplay *When Sistas Jump* (Finalist, 2008 Sundance Screenwriters Lab), her fourth and final double Dutch film. Nicole has also entered the world of commercials directing Harlem Brewing Company's first Internet commercial for Sugar Hill Golden Ale, entitled *The Quest*.



The Art Of Love And Struggle
Jessica Habie , Director

A new feature documentary preview on: hip-hop, spoken work, and performance artists, singers and activists; narrated by Smokifantastic. Love? Money? Political Propaganda? What inspires female artists to take risks? An up-close look at eleven ladies and the paths they choose in life, love and the movement for social change. Artists include: Raqiyah Mays, Denise De La Cruz, Nemesis, Elizabeth Mendez Berry, Claudia Alick, Helena D. Lewis, Amanda Diva, Kyana Brindle, Vista Solo, Toni Blackman.

Jessica Habie is the founder of EyesInfinite Films and President of the EyesInfinite Foundation. She graduated from NYU's Tisch School of the Arts Film Program where she completed her short film *Act Accordingly* in 2003. Since then she has traveled to the World Social Forum in Mumbai India (2004) to produce her first documentary feature *Another World is Happening* which documents the artistic involvement at the Third Social Forum. *The Art of Love and Struggle* is set to be released in March 2006. Jessica is coming back from the Middle East, where she is in production with her current feature *Art and Apathy* to celebrate the release of the film with all of the talented ladies featured in the project. www.eyesinfinite.com.

APRIL 25, 2006

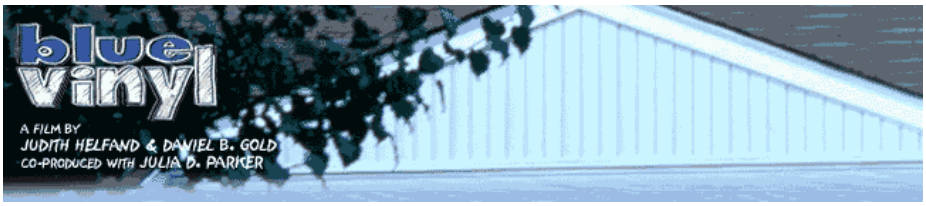
Two Boots Pioneer Theater

Blue Vinyl
Judith Helfand and **Daniel B. Gold**, Directors
Daniel B. Gold, **Judith Helfand** and **Julia D. Parker**, Co-Producers
Daniel B. Gold, Director of Photography

Blue Vinyl, recently released on DVD by Docudrama and winner of the Excellence in Cinematography Award at Sundance and nominated for two Emmy Awards (Best Research/Best Documentary), is a deeply personal and vital expose that has been applauded by Elvis Mitchell of The New York Times as "scary and hilarious!"

Skeptical of her parents' decision to "re-side" their home with vinyl siding (polyvinyl chloride or PVC), Peabody Award-winning filmmaker Judith Helfand set out with award-winning cinematographer/co-director Daniel B. Gold in search of the truth about vinyl, one of the fastest selling plastics in America. With a deep appreciation for irony, a great deal of chutzpah, and a piece of vinyl siding firmly in hand, Helfand and Gold travel from suburban Long Island to the vinyl-manufacturing capital of Louisiana and as far as Venice, Italy - where 31 former executives from a PVC-producing company are on trial for manslaughter. Artfully balancing the horror with the humor, unexpected twists with unbelievable turns, *Blue Vinyl* is a sobering, shockingly funny, uniquely personal exploration into what it takes to be a really educated consumer. www.bluevinyl.org.

Filmmaker, activist and educator **Judith Helfand** is best known for her ability to take the dark, cynical worlds of chemical exposure and heedless corporate behavior and make them personal, resonant, highly charged, and entertaining.



Her films, *The Uprising of '34* (*POV*, 1995; co-directed with George Stoney), *Blue Vinyl* (HBO, 2002) (for which she and co-director Daniel Gold were nominated for two Emmy's), and its Peabody award winning "prequel" *A Healthy Baby Girl* (POV, 19'97) (a five-year "video-diary" about her experience with DES related cancer), explore home, class, corporate accountability, intergenerational relationships and the ever shrinking border between what is "personal" and what is a critical part of the public record.

Building on a decade of developing innovative outreach and organizing efforts around the distribution of her own films, Helfand co-founded Working Films in 1999, a national organization dedicated to leveraging the power and reach of documentaries to strategically support long-term social change. She speaks widely and passionately about this work in North America and internationally, and is full-time faculty at New York University's Undergraduate School of Film and Television. Concurrently with producing and co-directing *Melting Planet* she is developing a feature documentary about the 1995 heat wave that ravaged the city of Chicago leaving 739 people dead in a matter of days.

Daniel B. Gold won the 2002 Sundance Excellence in Cinematography Award for his work on *Blue Vinyl*, which he both co-directed and co-produced. Gold also received two Emmy Nominations for *Blue Vinyl* in 2003: one for Research, and one for Best Documentary.

His recent broadcast credits as dp include *The Nazi Officer's Wife* (A&E Special, 2003), *Breaking The Violence* (Lifetime Special, 2003), and a segment on the upcoming PBS series, *Colonial House* (sequel to the PBS series *Frontier House*). Prior to concentrating on documentary work, Gold's camerawork was frequently seen on *Saturday Night Live*, *Dateline NBC*, and the Hallmark Channel.

Currently, Gold is producing and co-directing *Melting Planet*, a toxic comedy about global warming, and *Waiting To Be Sung*, a film about the songwriter's life in Nashville. He is also developing a feature documentary he will direct *In Cuba with Click and Clack* -- the Tappet Brothers of NPR's *Car Talk* fame.

Gold came to filmmaking after college where he studied music and photography. In 1985 he made *Skin On Skin* under the tutelage of George Stoney, which won an award as one of the best New York University documentaries of the year. He went on to produce, direct and edit several short films for non-profit organizations and won two Cine Golden Eagle Awards, a USA Film and Video Screen Award and an NY festivals ITVF Award.

Blue Vinyl represents a challenging and rewarding return to directing and producing for Gold and he has started a new production company with collaborator and co-director Judith Helfand, Toxic Comedy Pictures. Toxic Comedy is a production company formed to create original, entertaining media with a social conscience and a sense of humor.



The *Blue Vinyl* team

"That rare muckraking film with a sense of humor."
- Kenneth Turan
Los Angeles Times

Julie D. Parker

Julie D. Parker began her documentary career in 1994 as a researcher on Walter Cronkite's eight-hour television autobiography *Cronkite Remembers* that aired on the Discovery Channel. In 1996, she moved to non fiction films and served as production executive on three documentary series -- *Choosing Sides: I Remember Vietnam*, *The Warrior Tradition* for The History Channel and *Gunfighters Of The West* for The Learning Channel. Julia's commitment to linking filmmaking to environmental health started with her work on the one hour documentary *Prostate Cancer: A Journey Of Hope* which aired nationally in June 1999, attracting over 3.5 million viewers -- one of public television's largest audiences. In addition to co-producing *Blue Vinyl*, Parker is the Bay Area Coordinator for the My House Is Your House consumer organizing and education campaign.

May 23, 2006

ECHOES OF MOTHERHOOD

Two Boots Pioneer Theater

The following films were also in a special sidebar screening at
FilmFest Kansas City
in September, 2006.
More information may be found on page 152 - 153.

Period Piece
Camille Holder Brown, Director

Maybe Mum's Not The Word
Beth Taylor, Director

The Whisperer
Andrea Odezynska, Director

A Hard Place
Kate Clere, Director

The Mccombie Way
Kristina and Nick Higgins, Director

June 27, 2006

HUMAN RIGHTS: AT HOME AND THE WORLD

Two Boots Pioneer Theater

Orange Bow
Dee Rees, Director
14 minutes

A Brooklyn teen navigates through seemingly mundane obstacles as he makes his way to a neighborhood birthday party. Inspired by a true story, *Orange Bow* shows that the victims of police brutality are often not criminals, but are just regular folks going about their daily routine—our brothers, uncles, husbands, and friends.

Dee Rees is a native of Nashville, Tennessee and is currently a graduate film student at New York University. She has produced, written, and directed three short films, all of which have gone on to be screened at festivals. Most recently, she produced and directed a feature documentary film titled *Eventual Salvation* which was shot in Monrovia, Liberia, and is now in post-production. She is a two-time winner of the Benjamin L. Hooks Fellowship from Fox Television Group, the Celebration of Diversity Scholarship from the Producer's Guild of America, and was recently awarded the Richard Vague Production Grant and an MTV Networks Production Grant toward the production of a short adaptation of her first feature-length screenplay, *Pariah*. Dee holds a Master's degree in Business Administration from Florida A&M University and slaved away at three different, successively more soul-crushing FORTUNE 500 companies in a far, far distant former life.

Yesterday in Rwanda
Davina Pardo
Director

Yesterday in Rwanda tells the powerful story of Claire Wihogora, a Rwandan genocide survivor now living in Canada. As Claire recalls the genocide, interwoven images of Toronto and Rwanda reveal the texture of memory and one woman's daily struggle to live with yesterday.



Marie Claire Wihogora in *Yesterday in Rwanda*

Davina Pardo is a recent graduate of Stanford University's M.A. program in Documentary Film and Video, where she directed and produced four short films including *Yesterday in Rwanda* and *Birdlings Two*, a personal documentary that screened widely, including the 2004 Toronto International Film Festival, Tribeca Film Festival, and Slamdance Film Festival, where it received an Honorable Mention for Best Documentary Short. Before film school, Pardo was director David Cronenberg's assistant for two years. Born in Montreal and raised in Toronto, she now lives in Brooklyn, New York. www.birdlings.com

Vendetta Song
Eylem Kaftan
Director



Eylem Kaftan in *Vendetta Song*

Eylem Kaftan gazes from her hotel window down over the bustling streets of Istanbul. She is preparing for a 1,400-kilometer journey into the heartland of her Kurdish ancestry. Armed with only a few contacts, a faded family photograph and a passionate urge to discover the truth, the Montreal filmmaker will travel deep into eastern Turkey to attempt to unravel the 30-year-old mystery of her aunt Guzide's murder.

Vendetta Song is the story of her incredible journey - a riveting account of a senseless vendetta killing, the antiquated customs that brought it about and one woman's search for connection and closure in an ancient culture she's never known.
Working against time, political instability and facing possible retribution for her investigation, Eylem follows a series of word-of-mouth clues, venturing from village to village as she pieces together Guzide's final days and closes in on the identity of her killer. Amazingly, *Vendetta Song* brings Eylem face to face with one of the men she suspects is her aunt's murderer. It is 30 years later. Can the vendetta finally be laid to rest?

Eylem Kaftan was born in Turkey, Eylem Kaftan completed a B.A. in Philosophy at Bogazici University in Istanbul and a Masters degree in Cinema at York University in 2002. At York University, she worked as a teaching assistant and wrote her thesis on the identity crisis in post-1980 Turkish cinema. Her first documentary *Faultlines* which investigates the aftermath of the earthquake, which hit Turkey in 1999, won Best Short Film and the Jury Prize at the Planet Indie Film Festival in Toronto. Kaftan recently completed a one-hour documentary, co-produced with the National Film Board, about her personal journey into the honour-killing of her aunt in a small Kurdish village in Turkey. The film will soon be broadcast on Vision TV and Télé-Québec. She is also co-directing an important film about Montreal's non-status Algerians for the Quebec broadcaster Télé-Québec. Kaftan contributed to several Canadian documentaries on social and political issues ranging from immigration, women's rights, mental illness to culture shock. Kaftan wrote, directed, edited and collaborated on several short films, among which are the award winning shorts of Turtle Productions. www.dliproductions.ca/vendettasong

July 25, 2006

REFRACTED LENS:
A WOMAN'S EYE VIEW OF MUSIC

Two Boots Pioneer Theater

What to expect? films, free beer, pizza, and BUST magazines!

A woman making music is a beautiful thing, but women making music videos are all too rare. In light of the industry's overwhelming male status, celebrating the accomplishments of women in the field becomes even more urgent. ***Refracted Lens*** turns the spotlight on the women behind the camera, often in collaboration with their colleagues – or themselves - squarely in front of it.

The program features music videos by women working all over the map and across a variety of genres, including: Sadie Benning for ubiquitous feminist rocker Kathleen Hanna's solo project, Julie Ruin; Gina Birch, filmmaker and bassist of the seminal post-punk band The Raincoats; Birgit Rathsmann (with Bruce Alcock) for Dutch solo female artist Solex; Julia Feyrer (Canada) for Canuck indie rockers They Shoot Horses Don't They; Rosa Barba (Germany/NL), for experimental electronic artists Mouse on Mars and Microstoria; Valerie Toumayan (France) for the all-female Vancouver quintet The Organ; Meredith Danluck (US) for the unclassifiable Japanese electronic artist Mu; performance and video artist Angie Reed (Germany); and others.

Capping off the lineup is Deborah Schamoni's (Germany) 2005 short film, Visitors, featuring art-rockers extraordinaire and role models for record label-owning aspirants everywhere, Chicks on Speed, reimagined as aliens exploring New York City.

Refracted Lens is by no means an exhaustive survey of women music video makers, but it's an earnest attempt to capture some of the magic that happens when a woman and her camera meet some of the most exciting music around.

Program details:

Aerobicide
Sadie Benning / Julie Ruin
4:00 minutes
video, 1998

Solex All Licketysplit
Birgit Rathsmann and
Bruce Alcock / Solex
2:26 minutes
DV, 1999

Gina Birch / The Raincoats, TBD.

Sunlight
Julia Feyrer /
They Shoot Horses Don't They
2:50 minutes
animation, 2006

Cache Coeur Naif
Rosa Barba / Mouse on Mars
3:30 minutes
16 mm projected as video, 1998

Kontra
Rosa Barba / Microstoria
3:00 minutes
Beta, 2000

Let The Bells Ring
Valerie Toumayan / The Organ
3:13 minutes
video, 2006

Paris Hilton
Meredith Danluck / Mu
4:10 minutes
video, 2005

Cosmo Ho
Angie Reed
3:46 minutes
video, 2003

Visitors
Deborah Schamoni / Chicks on Speed
26:13 minutes
video, 2004

Rosa Barba is an artist working with film, sound, text, and photography. She works and lives in Cologne and Amsterdam.

Sadie Benning is an experimental filmmaker and one of the founding members of the feminist band, Le Tigre. She lives in Chicago.

Gina Birch is a founding member of the Brit all-girl band, The Raincoats and also the founder of The Hangovers. She is an artist and filmmaker and lives in London.

Meredith Danluck is a multi-disciplinary artist working in video, sculpture and painting. She has worked with musicians such as DJ Hell, Mu, Lopazz and The Roots and lives in NYC.

Julia Feyrer is an artist and designer, as well as the drummer for the band They Shoot Horses, Don't They. She lives in Vancouver.

Birgit Rathsmann makes art, animations, and documentaries and lives in Brooklyn.

Angie Reed is an Italian-American visual and performance artist, musician, and filmmaker living in Berlin. She was the former bass player for the band Stereo Total. Currently, she's working on a new movie and touring with her multimedia show XYZ Frequency.

Deborah Schamoni regularly collaborates with Chicks on Speed and is the founder of Smoczek Policzek, a film and video production company in Hamburg, Germany.

Valerie Toumayan is an artist, designer, and filmmaker and recently finished her graphic design studies in Paris.

Curated by Kelly Shindler.

August 22, 2006

SUMMER SHORTS:
CLASSICS FROM
THE WOMEN MAKE MOVIES
COLLECTION
presented by
CINEWOMEN NY and
WOMEN MAKE MOVIES

Two Boots Pioneer Theater

In partnership with CineWomen NY, Women Make Movies presents a rare screening of films from our archives, including a classic short from pioneering filmmaker Maya Deren; tales of teenage love from Pixelvision auteur Sadie Benning; and three more entertaining shorts on self-image and identity.

Women Make Movies is the largest distributor of films by and about women, and is a leading nonprofit organization serving both users and makers of independent women's film and media. Join WMM staff for a Q&A about Women Make Movies afterwards.

These films are part of WMM on MNN, a series curated with the assistance of Manhattan Neighborhood Network's Community Media Grant, and cablecast on MNN's Channel 34 on alternate Wednesdays. Don't miss the final episodes on August 29th and September 5, when more films from the Women Make Movies collection will be shown.

Find out more about…

Women Make Movies
www.wmm.com

MNN's Community Media Grant
www.mnn.org.



Real Indian by Malinda Maynor

The Program:

Real Indian
Malinda Maynor
Director

A lighthearted personal look at the meaning of cultural identity and the complex world of Lumbee Indian culture.

My Filmmaking, My Life, Matilde Landeta
Patricia Diaz
Director

A portrait of Mexican filmmaking legend Matilde Landeta.

Hair Piece
Ayoka Chenzira
Director

An animated satire on the question of self image for African American women living in a society where beautiful hair is viewed as hair that blows in the wind and lets you be free.

Me And Rubyfruit
Sadie Benning
Director

An assembly of in-your-face shorts that thoughtfully mediate on issues of teen angst, first loves and growing up queer in a small town.

A Study In Choreography For The Camera
Maya Deren
Director

The Mother of the avant garde's film-dance: "a dance so related to the camera and cutting that it cannot be performed as a unit anywhere but in this particular film."



My Filmmaking, My Life, Matilde Landeta
by Patricia Diaz



Hair Piece by Ayoka Chenzira



Me And Rubyfruit by Sadie Benning

September 26, 2006

PORTRAITS OF TWO HEROES

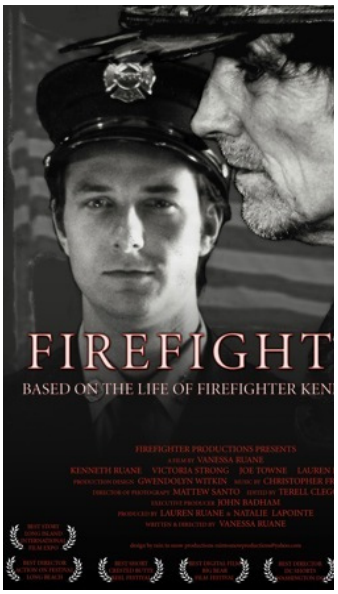
Two Boots Pioneer Theater

In honor of September 11th, CineWomen NY Screens presents a very special program.
Two films by two women filmmakers about family members who were reluctant heroes on that tragic day.

Firefighter
Vanessa Ruane, Director

Firefighter Ruane is haunted by his idealistic actions in 1971, as he struggles with the guilt of having traded tours with a young firefighter lost to the rubble of the WTC. Unable to face his family and unwilling to heed the advice of his lieutenant and go home and rest he pushes himself to continue on. When his company is called to fight their first fire since 10 days of digging, he finds redemption when he rescues a woman trapped in the building and in the act of saving a life he remembers who he is and what he stands for and is finally able to go home to his family. Best Director, DC Shorts; Best Story L.I. International Film Expo; Best Digital Film, Big Bear Film Festival.

Firefighter marks Vanessa Ruane's directorial debut. The film was written about her father and his struggles with survivor's guilt after September 11, 2001. It has been a labor of love that has taken three years to finish. V anessa has studied under and worked for the award winning director John Badham for the past five years. Studying under him and shooting uncredited 2nd Unit on TNT's *Evel Knievel* and CBS's *Footsteps*. She first began taking on producing duties as John Badham's assistant on the USA movie *Brother's Keeper* and received her first upgraded credit to Production Associate on the Lifetime movie *Obsessed*. www.vanessaruane.com.



Kenny Ruane in *Firefighter*



Vito Friscia in *Vito After*

Vito After
Maria Pusateri, Director

Deeply relevant, *Vito After* tells the story of NYPD homicide detective Vito Friscia, one of the 40,000 workers and volunteers who participated in the 9/11 rescue and recovery and now suffer from health problems. It is an intimate portrait of a selfless cop and devoted husband and father - a man whose life was forever changed by just doing his job. The film explores the emotional, physical and spiritual price of heroism. Best Documentary, Long Island Film Expo.

Maria Pusateri is a documentary filmmaker and *Vito After* is her first film. She was compelled to explore her brother-in-law Vito's emotional journey in the aftermath of his WTC rescue and recovery experiences. Awed by his bravery, she was driven by a need to better understand someone who instinctively risks his life to help others. Previously, Pusateri was a field producer for Metro Channel's *Unblinking Eye*, creating 40 cultural arts shows covering literary, music and film events in New York City. Her work netted several Communicator and OMNI Awards, and a NY Emmy nomination. She has also studied acting and performed in theater and film. Pusateri is co-director of programming for NYWIFT/CWNY's monthly screening series. www.vitoafter.com.

October 24, 2006

CineWomen NY Screens Women Filmmakers from the 2006 IFP Market

Two Boots Pioneer Theater

CineWomen NY presents a special selection of shorts and works-in-progress from some of the talented women filmmakers who screened their projects at September 2006 IFP Market.

Friends for Life
Julie Winokur, Director

Friends for Life is a documentary about Arden Peters, 90, and Warren DeWitt, 76, two men whose lives intersected at a Wal-Mart one day. Their encounter transformed them forever, as their friendship evolved into a commitment of profound magnitude. T heir story reveals both the beauty and the pain of growing older in America. *Friends for Life* is excerpted from the one-hour film *Aging in America: The Years Ahead* produced by multimedia innovators Ed Kashi and Julie Winokur.



Arden Peters and Warren DeWitt
in *Friends for Life*



Julie Winokur is a freelance writer and producer whose work has appeared in *The Wall Street Journal*, *The New York Times Magazine*, *Salon*, and the Sunday magazines of the *Seattle Times* and the *San Jose Mercury News*, among others. She is author of the book, *Aging in America: The Years Ahead*, which features the photography of Ed Kashi. The book was named One of the Best Photo Books of 2003 by *American Photo Magazine* and *The Village Voice*, and it won the Golden Light Award for Best Collaborative Photo Book from the Maine Photographic Workshop. Winokur also produced and directed the one-hour documentary film for *Aging in America*, which received a Northern California Emmy nomination, won two Freddie Health & Medical Media Awards, and was named Best Educational Film in the Silver Images Film Festival. It has been aired on more than 70 PBS stations nationwide. Winokur and Kashi's last book together was *Denied: The Crisis of America's Uninsured*, which examines the plight of the millions of Americans who go without health coverage. Winokur and Kashi are currently in production on a film version of *Denied*. Winokur also co-edited the book, *We the Media: A Citizen's Guide to Fighting for Media Democracy* (New Press), which looks at the corporate influence over media content. www.mediastorm.org.

The Dishes
Katy Chevigny, Director

Work-in-progress about four Midwesterners – 3 women and a man – who rock just for the love of it...and it ain't easy. *The Dishes* is a documentary that follows a midwestern punk rock band as they juggle family, careers and survival in America's cutthroat music industry. The film takes the viewer from the band's local haunts in Chicago to life on the road during their U.S. tour. *The Dishes* is not a story about the likes of The Rolling Stones or Beyoncé. It is about bare-bones band-making and the dramatic politics that surround it.

Election Day
by
Katy Chevigny





The Dishes
by
Katy Chevigny

Election Day +
Katy Chevigny, Director

A work-in-progress, *Election Day* is a verité film that follows the actions of ordinary people over the course of one important day: Election Day. During November 2, 2004, we filmed from dawn to dusk in 14 different locations around the United States capturing 105 hours of Election Day footage. We show how the system really works in all its messy glory. (+ Note: Although not screened at the IFP, we're happy to be able to show a special sneak preview of Katy's upcoming film.)



Katy Chevigny
Director

Katy Chevigny co-founded Big Mouth Productions in 1997 with long-time friend and colleague Julia Pimsleur. Chevigny's producing credits include the award-winning documentaries *Innocent Until Proven Guilty*, *Nuyorican Dream*, *Brother Born Again* and *Outside Looking In: Transracial Adoption in America*. Chevigny produced and directed the one-hour documentary *Journey to the West: Chinese Medicine Today*. Before founding Big Mouth Productions, Chevigny produced and directed advocacy videos at the Chicago Video Project, including *The Chicago Jobs and Living Wage Campaign* and *Cabrini Green: Mixed In, Not Mixed Out*. She is a graduate of Yale University and the Chicago Community Film Workshop. She currently directs and produces films at Big Mouth Productions. She recently finished the film *Deadline*, which she co-directed with Kirsten Johnson, and which premiered at Sundance 2004. Her latest project is *The Dishes*, which she is producing and directing. Chevigny also oversees operations for MediaRights.org. www.bigmouthproductions.com.

No Umbrella: Election Day in the City
Laura Paglin, Director

No Umbrella: Election Day in the City is a documentary which takes an unblinking look at the 2004 US Election Day failures in one of Ohio's poorest neighborhoods. In the most hotly contested state in the country, gridlock at inner city polls ignites tempers and sets off charges of conspiracy. *No Umbrella* drops us squarely into the chaos as we watch the irascible octogenarian councilwoman (Ms. Fannie Lewis) take on polling place breakdowns, an unresponsive bureaucracy and an increasingly agitated electorate. *No Umbrella* premiered at the 2006 Sundance Film Festival, won the Jury Award for Best Short at the prestigious Full Frame Documentary Film Festival in Durham, N. Carolina and an Audience Award at the Sydney Film Festival.





Laura Paglin's *No Umbrella: Election Day in the City*

Laura Paglin has been producing and directing films since she was a teenager in Portland, Oregon. Her nostalgic comedy/drama feature, *Night Owls of Coventry*, tells the tale of cultural turf warfare in the 1970's, where a seedy all-night deli is the "theatre of battle." After a three week run Cleveland Cinemas, *NightOwls* opened theatrically in Toronto and continues to play throughout Canada. Her documentary short, *Shadow of the Swan – A Composer's Story*, which chronicles the triumphs and travails of a disabled contemporary classical composer Dennis Eberhard, premiered at the Calgary International Film Festival and won a Crystal Heart Award at the 2005 Heartland Film Festival. Paglin is currently working on *City on the Brink*, a feature verité doc that follows the controversial and charismatic mayor of a troubled city. www.noumbrella.org

November 28, 2006

WAGING PEACE

Two Boots Pioneer Theater



Tony LaThanh in *Underpass*

Underpass
Rain Breaw, Writer / Director
work-in-progress

1992, San Diego. A family of Cambodian Khmer Rouge survivors has rebuilt their lives over the past 15 years, operating a donut shop. But the son, Sann, is still tormented by memories. He copes with his anger by painting elaborate and violent graffiti murals on a city wall. When his mother reaches out to a young illegal immigrant from Central America, Sann is forced to face his anger and fears head-on. He finds that his mother, the one person he has shut out, is the only person who can help him.

Rain Breaw is currently completing her graduate studies at the USC School of Cinematic Arts as a director/producer. Prior to USC, Rain taught interactive and web media at multiple Community Colleges in the New England and Upstate New York region. She also curated a new media center at Vassar College known as the Media Cloisters. While at USC, Rain has produced and assistant directed numerous graduate thesis films, including the award winning Thermopylae. She also directed another advanced project prior to *Underpass* - a comedic action movie a-la *Alias* titled *Secret Agent*. *Underpass* is a story very close to Rain's heart because it is loosely based on her experiences during high school and inspired by a few amazing individuals who offered her support when it seemed they had nothing left to give. www.rainbreaw.com



Rain Breaw

Bare Hands And Wooden Limbs
Alison McMahan, Director

In 1974 former Khmer Rouge commander Touj Soeurly and the fourteen year old Chhem Sip were deadly enemies. Sip was imprisoned, tortured, and just barely managed to escape with his life to the US. Soeurly lost his leg in battle. Now these two former enemies are working together to make possible the community of Veal Thom, a cooperative village composed primarily of disabled veterans, from both sides of the war, and their families. Through an unprecedented cooperation in a country still torn by political strife, a miracle takes place. With "bare hands and wooden limbs", the amputees make their village blossom. This documentary is a testament to what an impossible friendship and cooperation between a former Khmer Rouge commander and a former Khmer Rouge victim can accomplish.



Alison McMahan's
Bare Hands And Wooden Limbs



Alison McMahan, Ph.D. (www.alisonmcmahan.com), is a documentary filmmaker and the head producer for Homunculus Productions (www.HomunculusProds.com), a company that producers training films, industrials and documentaries. Her most recent training film was *Living With Landmines* (www.livingwithlandmines.com; 2005). She is in production on an industrial and a PSA for an NGO in Brazil that provides computers and internet access to poor communities. Her latest documentary is *Bare Hands And Wooden Limbs: Healing, Recovery And Reconciliation In Cambodia* (www.futureofcambodia.com; 2006). She is in pre-production on a feature length documentary, *The Eight Faces Of Jane: The Life And Work Of Jane Chambers* (www.8facesofjane.com).

JANUARY 23, 2007

ANIMATION, AVANT-GARDE and EXPERIMENTAL FILMS

Works by:
Alys Hawkins
Katerina Athanasopoulou
Judy Lee
Lili White
Margaret Dolinsky

Two Boots Pioneer Theater

This program is designed to showcase how animated, experimental and avant-garde films can explode our assumptions about cinematic narration, aesthetics, and even the treatment of space. Today, animators are often at the cutting edge of the avant-garde, both in terms of how they see and in their use of technology, both old and new. The films in this program highlight novel uses of point of view and explorations of space using traditional animation techniques (**Alys Hawkins**), poetic narrative forms and innovative combinations of 2D and 3D animation (**Katerina Athanasopoulou**), experimental films that stretch our sense of space and time by **Lili White**, machinima (animation made with a computer game engine, in this case Sims 2) by **Judy Lee**, and interactive virtual environments for C.A.V.E.s (room-sized 3D virtual environments) by **Margaret Dolinsky**. Dolinsky and White will be present to introduce their films and for the discussion after the screening.

- Alison McMahan

ANIMATION
Alys Hawkins



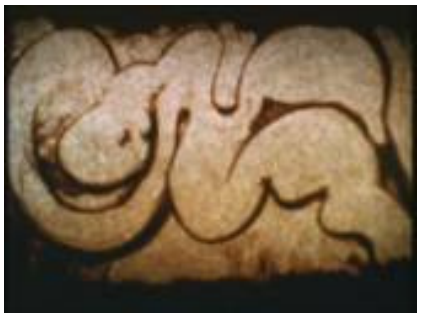
Herein, Austria, 2004



Crying & Wanking, U.K., 2002



Bun In The Oven, U.K., 1999



Hysteria, U.K., 2001

Alys Hawkins is a director of short animated films. She was born in the heat wave of 1976 and grew up in Southampton, U.K. She studied film at Northumbria University in Newcastle upon Tyne and completed an MA in Animation at the Royal College of Art, London in 2002. Her films have won awards and achieved festival success worldwide, and commissions include a 3 Minute Wonder short for Channel 4, broadcast in 2005. She is currently working in a railway arch in Southampton, juggling a number of new projects. www.alyshawkins.co.uk.

Katerina Athanasopoulou



Sweet Salt, U.K., 2005

Katerina Athanasopoulou was born in Greece in 1974 and studied Fine Art. Realizing her passion for moving images, she moved to London in 2000 to do an Animation MA at the Royal College of Art. S he makes experimental short films and enjoys mixing live action with photography and animation in a process akin to alchemy. Her work has been widely screened in international film festivals as well as on galleries and the stage. She works as a animator and compositor and teaches animation at Central Saint Martins and Camberwell College of Arts. www.kineticat.co.uk.

EXPERIMENTAL



MACHINIMA:

Judy Lee (**DECORGAL**)
Adventures In Dating, Episode 1: Frustration
U.S.

www.decorgal.com

Adventures In Dating is a long-running series and is the story of two sisters and the various trials and tribulations they go through in one year. One sister is single and looking for the ONE while the other is tired of her marriage. Visit the AinD site for more information and to watch episodes: http://decorgal.com/adventures.

AVANT-GARDE:

Lili White
The Ground From Underneath
U.S.

Goodbye Sky, Goodbye Earth

Treasure
music by **Thomas Parker Williams**

Snake Scales Or, There Are No Straight Lines
music by **Sun Ra**

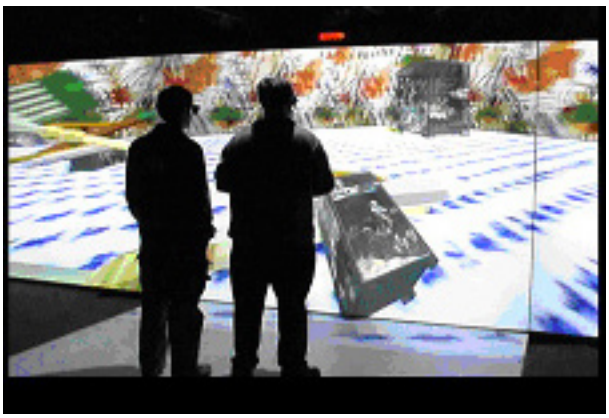
With stylized gestures used as a mode of ritualistic format and screen performance, White's modus operandi is often an exploration on the subject of relationships of power and repression; sometimes drawing from ancient stories re-contextualized into meditations on the world in which we live and the ramifications of inaction and stagnation. Influenced by Renaissance art and Asian and American landscape painting; informed by Eastern philosophy and psychological theory, White's work has been called "a magical act." www.liliwhite.com



from *Treasure* by Lili White

INTERACTIVE MOVIES FOR C.A.V.E.s
(computer automated virtual environments):





Margaret Dolinsky
C.A.V.E. Art
dolinsky.fa.indiana.edu

FEBRUARY 27, 2007

FEMALE SPIRIT RISING

These three shorts are inspiring examples of how the female spirit asserts itself in the face of injustice and personal setbacks and comes out stronger on the other side.

Two Boots Pioneer Theater

The Arm
Bita Haidarian
Director

LA-based filmmaker Bita Haidarian won the Best Film award for The Arm at Australia's Harmony Film Festival, after making the short while studying at a film school there. It captured the hearts of the audience and judges with its childlike perspective on the equality of women and men. The film tells the story of an eight-year-old girl who's sick of having to wash the dishes while her brother gets to mow the lawn. Her plea to swap jobs is ignored by her father because mowing is "for boys". So she takes matters into her own hands and ends up with a very humorous and telling result.

Covered Girls
Amy Wendel and **Janet McIntyre**

Covered Girls is a surprisingly frank, bittersweet look at the social, religious and sexual mores of Muslim-American teenage girls in post 9/11 New York. From a Brooklyn mosque to a girls' basketball game to a Harlem recording studio, one door after another opens to reveal a colorful and startling group of young women. The film won Best Documentary Short at the 2003 Nashville Film Festival.

Dear Talula
Lori Benson

Short-listed for this year's Academy Award nominations, this autobiographical short tells the personal story of Lori Benson, a 38-year-old quintessential downtown New Yorker who, just 14 months after the birth of her daughter Talula, is told she has breast cancer. Lori experiences her life shift in an instant. With grace and dignity, Lori invites us to become part of her inner circle, revealing her most intimate thoughts, vulnerabilities and discoveries as she confronts her own mortality. www.deartalula.com.



The Arm by Bita Haidarian



Covered Girls, by Amy Wendel and Janet McIntyre



Lori and Talula Benson in *Dear Talula*

FEBRUARY 27, 2007, con't

Bita Haidarian (*The Arm*) is an Iranian American filmmaker that grew up in Texas to Baha'i refugee parents. Her first two student films *The Arm* and *Virgin 72* went on to win multiple awards film festivals around the world. Fresh out of film school, Bita is currently working on *Finding Bibi* her first feature length documentary. Bita takes her youthful irreverence and young vantage point of a woman of both east and west sets out on an around the world journey to tell a story all about the east and the west finding common ground through the stories of women. *Finding Bibi*, smashes worldwide stereotypes about women in the Middle East and is simultaneously a clarion call for the emancipation of women around the world.

Amy Wendel (*Covered Girls*)
After graduating from New York University Tisch University's Graduate Film Program, Amy formed Kapok Pictures, LLC with her husband Daniel Meisel. Amy has written and/or directed six short films, three of which (*Bodies*, *Weightless*, and *Covered Girls*) secured national television broadcast in the U.S. and all six of the films were official selections at prestigious national and international film festivals. Her latest film, a sly short comedy and political satire titled *Foreign Policy*, premiered as official selections of both the 2005 Fort Lauderdale International Film Festival and the 2005 Los Angeles International Short Film Festival.

Janet McIntyre (*Covered Girls*) is a graduate of New York University's Graduate Film Program. Her documentary *Luigi* was selected for the Dance On Camera Festival at Lincoln Center in NY. Other short films of hers have screened at the Seattle Film Festival, the Portland Film Festival, and New York's First Run Festival. Janet has directed industrials for Nike, Adidas, and she has choreographed commercials for Hewlett-Packard. Prior to coming to NYU, she performed with a comedy-improv group in San Francisco and owned her own graphic design business.

Lori Benson (*Dear Talula*) has worked in feature and documentary film production for over 10 years living between Los Angeles and New York. At 36, Lori became pregnant and decided to stop working after she gave birth. 14 months after her daughter Talula was born, Lori was diagnosed with breast cancer. For the past 3 years, she has been recording her experiences and making *Dear Talula*. It is her first film as a director and hopefully the last as a subject. "When I was first diagnosed, I received calls of support from other women who had been through it. Women who wanted to offer words of strength and courage, words to help me understand, I was not alone and that I would be alright. Making the film has been my way of offering support and encouragement to other women in my shoes. I have come full circle and it's an incredible feeling."

Program curated by Maria Pusateri

MARCH 27, 2007

PIONEERING WOMEN AND THEIR STORIES:
Alice Guy Blaché Retrospective and a revival of *A Jury of Her Peers*

Two Boots Pioneer Theater

Alice Guy Blaché (1873-1968), the world's first woman filmmaker, was one of the key figures in the development of narrative film. From 1896 to 1920 she directed over a thousand films (including over 100 synchronized sound films and twenty two silent features), produced hundreds more, and was the first-and so far the only-woman to own and run her own studio plant (The Solax Studio in Fort Lee, NJ, 1910 -1914). However, her role in film history was completely forgotten until recently.

A House Divided
Solax, 1913, 1 reel, 10 minutes

Guy's best known film. A comedy that shows a husband and wife each suspicious that the other is unfaithful, but clearly depicts an equal power balance in marriage. Amazingly modern in its tone and subject, with sterling performances by Marion Swayne and Billy Quirck as the couple.

Officer Henderson
Solax, 1913, 1 reel, 10 mins
Henderson has to cross-dress in order to catch pick pockets that prey on women. Trouble starts when his wife thinks the dress belongs to the Other Woman. An exploration of how identity is gendered. Starring Billy Quirck and Marion Swayne.

Cupid And The Comet
Solax, 1911, 1 reel, 10 mins
A young girl cross dresses in order to elope. Her father then has to put on her clothes in order to catch her. The final tableaux shows a range of gender identity: the effeminate minister, the hirsute father in his daughter's clothes, the daughter in men's clothes, the boyfriend, and the minister's mother and sister, from whose point of view the scene is depicted. Starring Vinnie Burns.



Alice Guy Blaché
directing
My Madonna (1915)
from
Alice Guy Blaché:
Lost Visionary Of Cinema
by Alison McMahan
(Continuum, 2002)

www.lostvisionary.com



A Jury Of Her Peers
by Sally Heckel

A Jury Of Her Peers
Sally Heckel, Director
1980
30 minutes

On a desolate American farm in the early 1900's, a farmer is murdered in his sleep and his wife is the prime suspect. Award winning director Sally Heckel's powerful adaptation of the 1917 Susan Glaspell short story, *A Jury Of Her Peers*, brings to the screen a riveting tale of revenge, women's solidarity, and the arbitrary application of the law. A 1980 Academy Award (Oscar) nominee for Best Dramatic Live Action Short, *A Jury Of Her Peers* elicits praise for its evocative performances, insightful direction, and its gritty sense of time and place. Note: *A Jury Of Her Peers* is the short story version of Susan Glaspell's classic one-act play, *Trifles*. A year after writing the play, Glaspell rewrote it as a story for magazine publication, retitling it *A Jury Of Her Peers*.

Special thanks to Women Make Movies for making this screening of *A Jury Of Her Peers* possible.

Sally Heckel will participate in a Q&A after the film.

Alison McMahan (*Alice Guy Blaché Retrospective*) is filmmaker and film scholar. She is the author of *Alice Guy Blaché Lost Visionary of the Cinema*, (Continuum 2002). From 1997 to 2001 she taught cinema studies and new media at the University of Amsterdam, the Netherlands, and from 2001 to 2003 at Vassar College, NY. She has published widely on early cinema topics and done research for documentaries on early cinema such as T*he Lost Garden: The Life and Work of Alice Guy Blaché*, (1995, National Film Board of Canada, dir. Marquise Lepage), for the Emmy-award winning *Into the Light - State of the Arts Series*, New Jersey Network, 1995. Produced by David Davidson, Hudson West Productions, aired New Jersey Network, October 15, 1996. She is a consultant for the Alice Guy Blaché retrospective planned by the Whitney Museum for the winter of 2008-2009. She was interviewed as an early cinema expert and did research for the documentary on early woman filmmakers Reel Models: The Women of Early Film, which aired on American Movie Classics Channel.

Sally Heckel (*A Jury of Her Peers*) is an independent filmmaker best known for her award-winning dramatic short, *A Jury of Her Peers*, adapted from the 1917 play and short story by Susan Glaspell about a farm woman accused of murdering her husband in 1905 midwest America. Heckel adapted, produced, directed and edited the film. Among its awards are an Academy Award Nomination for best dramatic live-action short and Best Dramatic Film from Santa Fe Film Festival. It had distribution in Europe, and has become a classic in the US where it is shown in schools and universities as well as law schools.

Heckel has also made documentaries and animated films. Her sand animation, *The Bent Tree*, a poetic visualization of a Yiddish folk song, has won several awards, including the Judge's Award at Sinking Creek Film Celebration, and was shown in Festivals including Filmex in Los Angeles and the Ottawa International Animated Festival. Heckel's earlier films, *It's Not a One-Person Thing*, a documentary about a far-reaching organization of grass-roots cooperatives in the South that grew out of the Civil Rights Movement, *Ordinary Days* and *Lou*, both narratives about life in New York City, also won awards including the Judges' Award at Sinking Creek Film Celebration, the Cine Golden Eagle, and a Silver Hugo at the Chicago International Film Festival. Currently Heckel has just completed *Unspeakable*, a feature-length non-fiction narrative about her father's suicide, its effect on her and her family, and her coming to terms with it years later. Heckel has crafted a film in which images and sound work as counterpoints to one another, creating an inner experience of memory and discovery. www.unspeakablethefilm.com/jury2.html.

Curators for this program: Alison McMahan and Maria Pusateri

APRIL 24, 2007

ENVIRONMENTAL SHORTS
Three moving stories of people and their relationships with the environment, from nature in all its splendor to man-made toxic communities.

Two Boots Pioneer Theater

Texas Gold
Carolyn Scott
Director

Diane Wilson, a fourth generation fisherwoman and mother of five, began her fight with the giants of the petro-chemical industry in 1989, when she discovered that her small Texas county had been named the most toxic place in America. Witness to the mass die off of dolphins along the Gulf Coast and the slow death of her once thriving fishing community, Diane boldly took action. Part eco-detective, part muck-raking humorist, this "unreasonable woman" recounts the hunger strikes and civil disobedience that have made her Public Enemy No. 1 to the powerful and lawless industries that routinely spill millions of pounds of toxins into our air, soil & water. The wanton release of deadly chemicals into the Gulf, sealed the fate of many fishermen by employing them in their plants. Exposed to lead, mercury, asbestos and a host of other carcinogens many, like Lucky Bucky, are so riddled with cancer that they can no longer work to support themselves or their families. In response, Diane decides to bottle contaminated water at one of the worst superfund sites in the country and send it back to 'the businessman where it come from'. The result of Diane's new business venture: *Texas Gold*. Surviving imprisonment, surveillance and constant harassment - even becoming an outcast in her own community - Diane's often lonely struggle exemplifies her belief that good intentions are not enough - putting your life at risk is where change happens. www.texasgoldmovie.com.



Diane Wilson in *Texas Gold*



Recycled Life by Leslie Iwerks



Dirt:
Keeping Our Wild Places Wild
by Susan Cohn

Dirt: Keeping Our Wild Places Wild
Susan Cohn
Director

Marathons are now for lazy folks; Ultraruns (100 miles in 30 hours or less) are the rigour de jour. *Dirt* documents the Western States Trail 100. A lottery gets you in; something indescribable gets you through. *Dirt* profiles runners who love running on trails and making a living thinking green as well. Begin thinking these folks are nuts, end wondering when you'll run it yourself and switch to a green career! www.makingthecrookedstraight.org.

Recycled Life
Leslie Iwerks, Director

For over sixty years, children have been born and raised here, parents and grandparents eat and survive here… Thousands of families have thrived in the largest and most toxic and dangerous area in all of Central America. For decades, the Guatemala City Garbage dump and its inhabitants ("guajeros") who recycle the city's trash have been shunned by society and ignored by the government, until a disastrous and fateful event in January 2005 forever changed the face of this landfill and the many people who've called it home. Through this compelling story, the filmmakers have captured the beauty, humor and remarkable contrast that resonate throughout this vast wasteland of garbage, as generations of families struggle through an ongoing cycle of life. *Recycled Life* was nominated for an Academy Award and has won six top film festival awards. www.recycledlifedoc.com.

Susan Cohn (*Dirt: Keeping Our Wild Places Wild*) has directed, produced and written the documentaries *Green Fire: Lives of Commitment and Passion in a Fragile World*, and *Richard Nelson's Alaska* both of which have an environmental focus and were aired on PBS affiliates. *Running Madness*, also with an eye to the balance between man and nature, won multiple awards including the prestigious platinum Aurora award. In addition Susan has made other shorter documentaries such as *Dirt*. Susan is a board member of the Alaska Conservation Foundation and is completing her memoir *Arctic Prayers* about her time living in the far north. She is also in pre-production planning with her first feature narrative as well.

Carolyn Scott (*Texas Gold)* came to documentary filmmaking from an accomplished career as an environmental educator and activist. A long-time San Francisco and Bay Area resident, she was exposed at an early age to the wonder and power of cinema by her parents who were in the music and film industry. Carolyn founded The Asylum Theatre during her high school years and won full scholarships to study theatre at the University of Denver and in London. She founded the Living Puppet Theatre with grants from the San Francisco Education Fund and studied documentary filmmaking at San Francisco State University as a graduate student. *Texas Gold* launches Scott's filmmaking career as an insightful storyteller with a powerful improvisational directing style. "I believe Michael Moore got it right by taking us away from the 'talking heads' genre of documentary by plunging us head first into those deep waters of 'in-the-moment' discovery," says Scott. "You aren't just listening to activist Diane Wilson recount her trials and tribulations in *Texas Gold*, you experience Diane Wilson putting her life on the line," says Scott.

Academy Award® nominated director Leslie Iwerks (*Recycled Life*) is a third generation filmmaker from a two-time Oscar winning family. Her recent documentary short film, *Recycled Life*, has been nominated for an Academy Award and has won six top film festival awards. Leslie directed, photographed and edited the project, and along with her producing partner, Mike Glad, chronicled the thousands of people who have been living and working in the largest and most toxic landfill in Central America over the last sixty years - the Guatemala City garbage dump. Narrated by Edward James Olmos, the film has received accolades the world over. Leslie is currently wrapping post-production on a ninety-minute feature documentary about the history of Pixar Animation Studios and a behind-the-scenes look at the computer animation art form they pioneered. *The Pixar Story* is scheduled for festival release in summer 2007. Leslie has also co-authored the official 20th Anniversary book on Pixar Animation Studios entitled *To Infinity and Beyond-The Story of Pixar Animation Studios*, scheduled for release by Chronicle Books in Fall 2007. Leslie directed, wrote and executive produced *Disney's 20th Anniversary Special for Pixar Animation Studios* which aired on ABC on June 3, 2006. The show stars John Ratzenberger as a curmudgeonly police officer in search of Lightning McQueen, the star of Pixar's latest film *Cars*. The show also features Tom Hanks, Tim Allen, Billy Crystal and a host of computer animated Pixar characters in an entertaining journey through Pixar's fascinating history and state-of-the-art animation studio. *The Ride* is a big-wave reality-adventure surf film that Leslie directed and co-produced, starring Laird Hamilton and five of the world's top surfers converging in Hawaii for the islands biggest swell in recent history. The 53-minute action-adventure surf film garnered the Best Picture Award at X-Dance Film Festival in January 2004. *The Ride* has been released on DVD, has aired on National Geographic Television in various countries around the world. Leslie's award-winning theatrical documentary for Walt Disney Pictures entitled *The Hand Behind the Mouse -The Ub Iwerks Story* chronicles the life of Leslie's grandfather, Ub Iwerks, the original designer and co-creator of Mickey Mouse and Academy Award winning motion picture pioneer. Narrated by Kelsey Grammer, the film has screened in over twenty film festivals and aired on the Bravo Channel and IFC in the fall of 2001 and is currently available on home video. In addition, Leslie co-authored an accompanying book of the same title which was published by Disney Editions in 2001, and won the 2002 E.G. Lutz Award for top animation book of the year. *The Hand Behind the Mouse* biography of Ub Iwerks is sold at the Disney Theme Parks, Disney stores, the Disney Cruiseline, and major bookstores. Leslie is currently developing several new feature documentary projects, a live action feature film, and an animated short film.

Programmed by Maria Pusateri

MAY 22, 2007

Poetic interpretations of how love and longing animates our relationships

Two Boots Pioneer Theater

The Lovers
Myra Sito Velasquez, Director

Taking on the still highly controversial and, at times, dangerous subject of Japan's wartime aggressions, *The Lovers* is the tale of a Chinese American woman and Japanese man whose passion for each other forces them to confront the legacies of their families in Nanking at the time of the Japanese invasion in 1937. *The Lovers* had its world premiere at AMPAS recognized 13th Annual Palm Springs Intl Festival of Short Films & Film Market.

Key Chain
Pei-Lin Kuo, Director

Key Chain is a story about the Electra complex. A fiction film that explores the conflict between subconscious and conscious.

I Am An Apartment Building
Lara Azzopardi, Director

A reality television show plays in the background of five different apartment units while the realities of life and love play out in the forefront. Five apartments, five different relationships, connected by one TV show and one building. The film recently screened at the Tribeca Film Festival.



Connie Teng and Yasu Ikeda in *The Lovers*



Key Chain by Pei-Lin Kuo



I Am An Apartment Building by Lara Azzopardi



Contemplating Emily
by Sarah Shively and Lisa Rothe

Contemplating Emily
Sarah Shively and **Lisa Rothe**, Director

Reflecting on a past relationship, Elizabeth Richards, an English as a Second Language teacher writes to the woman who captured her heart some time ago. Jumping back in time, we join Lulu Yao, a 22-year-old modern day Emily Dickinson, who travels from Taipei to New York City. Re-inventing herself for the occasion, Lulu assumes the name "Maggie" and enrolls in English classes. By day, her teacher, Elizabeth shares Dickinson's poetry in class, and by night, she privately indulges in a deep and wild fantasy affair with the dead poet.

Maggie's self-exploration goes more than skin deep as she is emotionally and physically drawn to her teacher. Upon learning that Elizabeth is lesbian, her adventure deepens and she heads down the turbulent path of identity and sexual preference. Things spin out of control for Maggie, and she suffers an emotional breakdown that takes her out of school but into herself. Her personal journey becomes poetry while the spirit Emily Dickinson serves as the emotional conductor for the two women's relationship.

Returning to Elizabeth's musings on the by-gone affair, we share in her nostalgia about a moment in time in which she played the foreign lover for a distant traveler. While Maggie's adventurous spirit brought her half-way around the world to learn a fundamental truth about herself, Elizabeth's role in the affair is encapsulated in the words of a tender, but fleeting poem – as light, cold and passing as the winter snow.

Myra Sito Velasquez (*The Lovers*) is of Chinese, German and Mexican heritage, and was born and raised in Tokyo. A graduate of Sarah Lawrence College, Myra's debut film *Mother's Blood* is the recipient of the Lawrence Kasdan Best Narrative Film Award, Grand Prize and Best Actress Award, Chicks With Flicks NYC and has screened at numerous festivals around the country and abroad. Her feature screenplay *Diana* is the BlueCat Screenplay Competition Award winning Finalist 2006. Myra's latest film *The Lovers* had its world premiere at The 13th Annual Palm Springs Intl Festival of Short Films and most recently at the 13th Sedona Intl Film Festival. Along with developing *Diana* with a Manhattan- based production company, Myra is in pre-production with her first action comedy short.

Pei-Lin Kuo (*Key Chain*) is a filmmaker now settled in New York, born and raised in Taiwan. After graduating with a drama degree in her native land, she worked for a production company in Taipei which made music videos, commercials, and television programs. After four years of doing this, Pei-Lin recalls, "I wanted something new and I wanted more than one culture." She relocated to New York in 2002 and started to pursue her career as a filmmaker. Pei-Lin's first short film *Everyday* won the Someone to Watch 2005 from the CineWomen NY and broadcast on PBS' *Reel New York* in 2007. Her second short film *A.K.A.08494####* was awarded the first runner up and the Most Original prizes in the 72 hours Film Shootout competition presented by MTV World, ACV and AAFL. Her third short film *Key Chain* was selected into Big Apple Film Festival 2006 and Washington DC Independent Film Festival 2007. Her music video true story was screened at 2006 Sundance Film Festival.

Sarah E. Shively (*Contemplating Emily*) holds an MFA from the Professional Actor Training Program at The University of North Carolina, Chapel Hill and is a member of SAG and AEA. Inspired by the knowledge that two actresses cum screenwriters had created the script for the award winning cult classic film, *Kissing Jessica Stein*, Shively began writing her first feature script, *Contemplating Emily*. The story was an outgrowth of her work teaching ESOL (English as a Second or Other Language) where she has met many extraordinary people over the past seven years. Currently she is a teacher of English as a Second Language for the International English Language Institute at Hunter College. She is the recipient of a 2005 Filmmakers' Fellowship from the MacDowell Colony.

Lisa Rothe (*Contemplating Emily*) enjoys a multi-faceted career as an educator, actor, voice-over artist, and director. Her recent directing credits include shows for the Summer Play Festival 2005 (*Split Wide Open* by Christina Gorman) and SPF 2004 (*Anatomy 1968* by Karen Hartman); Milwaukee Shakespeare Company (*As You Like It*); Tony Randall's National Actors Theatre (associate director for *The Persians*); 59 E 59th Street and Blue Heron Arts Center (premiere of Ellen McLaughlin's *Mermaid*); Yale School of Drama (Balm in Gilead); NYU's MFA acting program (*Gum* and *Top Girls* and the world premiere of Amy Kohn's radio-opera, *One Plum Square* for WNYC. Future projects include Kara Corthron's *Downward Sparkle with Voice & Vision*, *Ah, Wilderness!* and *Stop Kiss* for NYU's Graduate Acting Program. Other directing credits include: *Agnes of God*, *The Maids*, *Dream of a Common Language*, *Fen*, *Escape From Happiness*, *Between Daylight* and *Boonville*, and *Bus Stop*.

Lara Azzopardi (*I Am An Apartment Building*) acts as director, writer and executive producer on her directorial debut, *I am an Apartment Building*. The project began six years ago, shortly after Lara finished high school. It was truly a labor of love for Lara and her producing partner Julia Cohen, who together with their shingle Building Productions made this film happen from day one, under the mentorship of one of Canada's premier producers Frank Siracusa. Because of the success of *I am an Apartment Building*, Lara signed with Fever Films as a commercial director. *New Day*, a public service announcement Lara directed for the Bereaved Families of Ontario, came in second at the Big Night Out commercial competition. She is also in pre-production for her next short, *Rewind*, starring Gemini Award winners Martha Burns and Tom McCamus. Since graduating with Honors in English Literature and Drama from The University of Toronto, she has received numerous prestigious awards and nominations including The George Metcalf Apprenticeship grant, during which she worked with DVxT theatre for a year as an artistic associate. She has assistant directed under Daniel Brooks, Vikki Anderson, Ross Manson, Lazslo Marton and many others.

Programmed by Maria Pusateri with assistance from Vicki Vasilopoulos

JUNE 26, 2007

CWNY and NYWIFT present...
THE MAKING OF A GLOBAL FILM: A Master Class with Jennifer Fox
A Case Study & Sneak Preview of *Flying: Confessions Of A Free Woman*

Two Boots Pioneer Theater

Meet Jennifer Fox as she presents a case study and sneak preview screening of a one-hour episode of her acclaimed six-part film, *Flying: Confessions of a Free Woman*.

Never before in our collective human history have so many women had such autonomy to construct a life of their own creation. Yet, the terrain is still rocky and 'choice' does not necessarily bring happiness, let alone freedom. Meanwhile, old models of femaleness still haunt women everywhere.



In this six-hour tour de force, *Flying: Confessions of a Free Woman*, master storyteller Jennifer Fox lays bare her own turbulent life to penetrate what it means to be a free woman today. As her drama of work and relationships unfolds over four years, our protagonist travels to over seventeen countries to understand how diverse women define their lives when there is no map. Employing an ingenious new camera technique, called "passing the camera", Fox creates a documentary language that mirrors the special way women communicate. Over intimate conversations around kitchen tables from South Africa to Russia, India and Pakistan, she initiates a groundbreaking dialogue among women, illuminating universal concerns across race, class and nationality. Part delectable soap opera, sociopolitical inquiry, and narrative experiments, *Flying* sweeps us up into an addictive international adventure chronicled with sincerity, innovation and elegance.

Hear how Jennifer trekked solo around the globe, filmed in 17 countries, developed characters and content, raised film funding, secured broadcast on seven networks, international film festivals and theaters, and created a co-production deal with an international programmer. Jennifer will share what this experiment taught her about the craft of documentary and discuss the business side of creating a six-part personal memoir series -- as a woman. *Flying: Confessions of a Free Woman* will open theatrically on July 4 at the Film Forum in NYC and is scheduled for a national theatrical and college tour. It will be broadcast on the Sundance Channel in spring 2008. www.flyingconfessions.com.

Jennifer Fox is an internationally acclaimed, award-winning director, producer, camera woman and educator who has been involved in countless documentaries over the last 25 years. Her first film, *Beirut The Last Home Movie*, was broadcast in 20 countries and won seven international awards, including Best Documentary Film and Best Cinematography at the 1988 Sundance Film Festival and The Grand Prix at the 1988 Cinema Du Reel Festival, in Paris. She directed the groundbreaking ten hour PBS television series *An American Love Story*, which received a Gracie Award for Best Television Series and was named "One of the Top Ten Television Series of 1999" by The New York Times and five others major American papers. Her current work, the cutting edge six part film, *Flying: Confessions of a Free Woman* was made through a unique Danish American co-production and was funded by the Danish Film Institute, TV-2 Denmark, BBC, ARTE, YLE-1, SBS, SVT, ICON & Humanist Channels Netherlands and HBO -- and was awarded a prestigious Creative Capital Grant. *Flying* had its world premieres at IDFA, in Amsterdam, and the Sundance Film Festival 2007 and is gearing up for its American theatrical premiere in New York City at the Film Forum in July to be distributed around the country for the following 9 months. It will air on the Sundance Channel in the US in Spring 2008. Fox is currently preparing to edit a new feature documentary, filmed over fifteen years, called *Learning to Swim*, co-produced with the Dutch Buddhist Television Network (BOS). Fox has executive produced many films including the award-winners: *Love & Diane*; *On the Ropes*; *Double Exposure*; *Project Ten: Real Stories from a Free South Africa*; *Cowboys, Lawyers and Indians*; and the soon to be released, *Absolutely Safe*. She has consulted on numerous documentaries, including *Southern Comfort* and *Stone Reader*. Fox is one of the subjects of two documentaries on filmmaking, *The Heck With Hollywood!* by Doug Block, and *Cinema Verite, Defining The Moment*, by Peter Wintonick.

Special thanks to NYWIFT, Terry Lawler, Exec. Dir.
Simone Pero Audi, and Adella Ladjevardi

JULY 24 2007
CREAM O' THE CROP STUDENT FILMS 2007
Two Boots Pioneer Theater

Ladies Of The Land
Megan Thompson, Director
NYU Tisch School of the Arts
Maurice Kanbar Institute of Film and Television



Megan Thompson's *Ladies Of The Land*



As small, family farms continue to disappear, and large, mechanized farms dominate American agriculture, a new kind of farmer is sprouting up across the land: women. The film follows new women farmers in Pennsylvania and Minnesota, exploring the ways in which they are challenging the traditional agricultural model, the difficulties they face, and the reasons why they love the land.

Megan Thompson made *Ladies of the Land* while completing her master's degree at New York University. A native of Minnesota and Michigan, she has long been interested in issues of health, agriculture and the environment. She currently works in television New York City, and is always looking for opportunities to get back out in the field (no pun intended).





Taxista by Enrica Perez
starring Bruno Odar

Taxista
Enrica Perez, Director
Columbia University Film School

This is the story of Alberto, an honest taxi driver who in order to survive in the sordid city of Lima, gets involved in the underground business of buying and selling drunken passengers and to his own surprise ends up becoming a cold-hearted criminal.

Enrica Perez is currently an MFA candidate in Film at Columbia University. As an undergraduate student, she directed several short films, two of which won prizes for The Best Fiction of 1999 and The Best Aesthetic Presentation of 2000, in the Young Filmmakers Festival sponsored by the national NGO Calandria of Peru. After graduating Enrica worked as an assistant director in national TV series and films and later on she was hired to work in the French film *Te Quiero* and had the opportunity to assist Manuel Poirier, the award-winning director of the 1999 Cannes Film Festival.

In 2003, Enrica began her graduate studies at Columbia University where she received the prestigious FMI Scholarship from the Film Division, a Directing Faculty Assistant Fellowship and a Teaching Assistantship with Professor Richard Peña, Program Director of the Film Society of Lincoln Center.
She has directed four short films, one of which was recently accepted in Frameline 31, the San Francisco International LBGT Film Festival. *T axista*, her thesis film is the recipient of a Development Award from the 2006 International Short Film Festival La Noche de los Cortos in Lima and was one of the seven Faculty Selects short films of the Columbia Film Festival of 2007. She also received The Adrienne Shelly Award for Best Female Director.

The Red Scare
Amanda Laws, Director
NYU Tisch School of the Arts
Maurice Kanbar Institute of Film and Television

When Molly goes hunting Communists close to home, she gets a different kind of Red Scare.

Amanda Laws grew up in New England and attended the rebel stronghold of Evergreen State College where she majored in Media Studies. Her films frequently explore the relationships between youth and authority.



The Red Scare by Amanda Laws

Program Curators: Maria Pusateri and Vicki Vasiloupolos

SEPTEMBER 25, 2007

Freeheld
by
Cynthia Wade

Screening, filmmaker master class and Q&A

Two Boots Pioneer Theater

Please join us for an inspirational evening...

a screening of the award-winning short documentary *Freeheld*, followed by a Q&A with filmmaker Cynthia Wade. If you have never heard Cynthia Wade speak, now is your chance to listen to her sharp, honest and memorable perspective on being a Sundance director, a successful video production business owner and professional camerawoman. This 90-minute program will be followed by an after-party downstairs at the Den of Cin.



Lieutenant Laurel Hester and Stacie Andree in *Freeheld*

Freeheld

Lieutenant Laurel Hester is dying. All she wants to do is leave her pension benefits to her life partner - Stacie, so Stacie can afford to keep their house. Laurel is told no; they are not husband and wife. After spending a lifetime fighting for justice for other people, Laurel - a veteran New Jersey detective - launches a final battle for justice. Knuckle-biting, dramatic *Freeheld* chronicles a dying policewoman's bitter fight to provide for the love of her life.

Cynthia Wade

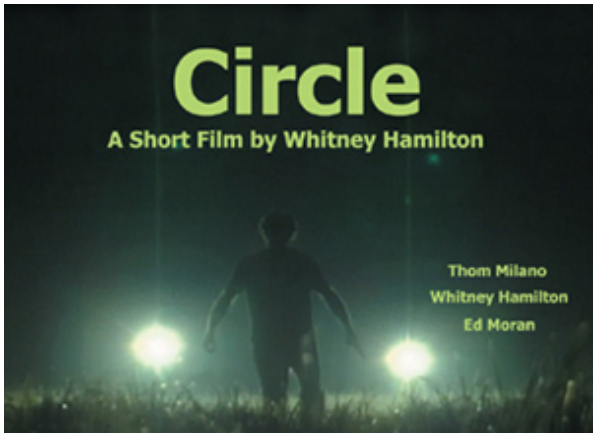


Cynthia Wade is a NYC-based documentary filmmaker. Her short documentary *Freeheld* won a Special Jury Prize at the 2007 Sundance Film Festival, and her award-winning HBO documentary *Shelter Dogs* was broadcast in seven countries. Wade directed the 1999 Cinemax Reel Life documentary *Grist For The Mill*, which The Hollywood Reporter called "a delight" -- "full of quirky moments and clever humor" and Variety called "a jewel" -- "extremely comical." She was co-producer and principal verite cinematographer for the 1998 PBS documentary *Taken In: The Lives of America's Foster Children*, which won a duPont-Columbia Award for Excellence in Journalism.

Wade has been a director of photography for PBS, HBO/Cinemax, Bravo, AMC, MTV, A&E, Discovery, TNT, Oxygen, LOGO and The History Channel. She received a BA cum laude from Smith College and an MA in Documentary Film Production from Stanford University. Wade runs a video production company and teaches advanced digital cinematography at the New School.

Director Cynthia Wade and producer Vanessa Roth received the 2007 Academy Award for Best Documentary Short for this film. www.freeheld.com.

OCTOBER 23, 2007
PARANORMAL - SUPERNATURAL
Two Boots Pioneer Theater

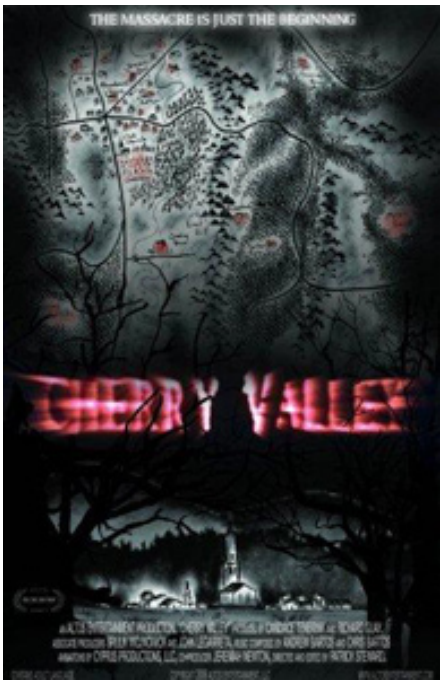


Circle
Whitney Hamilton
Director

Jeff Breggman works for the NSA. He leaves for a quiet weekend at his upstate farm, but it is anything but quiet when strange things begin to happen. All satellite communication is severed; phones, cable, the internet. Chalk drawing of crop circle designs manifest in the basement. Mysterious photos begin to appear accusing Jeff of sinister experiments. When a strange craft lands in one of his fields justice seems to be meted out as beings begin to hunt the accused.

As a producer, Whitney Hamilton's projects include short films: *Flores*, *Caught in Time* and *…go I*. As a writer/director and producer: *Spontaneous Human Combustion* (1999), *Seeing Red*, *The Discontent*, *The Delivery*, which went on to the Seattle Underground Film Festival (2000). *The Bellwatcher* which premiered at the Film Fleadh in New York in March(2001) and Cinema 16 The New Orleans Film Festival. *Circle* premiered at the Summer Shorts Festival 2002 and was submitted to the Project Greenlight director's contest placing in the top fifty out of two thousand entries 2002. *Circle* won second place as best sci-fi short at the Dragon Con Sci-Fi Film Festival in Atlanta 2003. It was nominated as best sci-fi short at the Shockerfest film festival in California. *My Brother's War*, our first feature premiered at the Methodfest Film Festival 2005 – and was nominated for best low-budget indie and for best actress Whitney Hamilton. It went on to the Bluegrass Independent Film Festival, Temeculah Valley Independent Film Festival and New Filmmakers series NYC at the Anthology Film Archives. Whitney has also produced short industrials and spec spots. www.bjornquistfilms.com/circle.html.

Cherry Valley
Candace TenBrink
Director



A look into a real ghost town, Cherry Valley, New York. This film takes the viewer back to revolutionary times when the haunting began in Cherry Valley. Citizens from young to old share their personal accounts with the supernatural spirits as the directors find themselves face to… "face?" with ghosts. Three friends investigate a supposedly haunted house, what they discover changes their lives and belief in supernatural activity forever. With chilling occurrences, ghostly phenomena, and eccentric interviews, Cherry Valley brings the audience along on a discovery of the boundaries that separate our world from that of the supernatural.
Candace TenBrink founded Altos Entertainment, a production company dedicated to producing feature films with strong female content. *Cherry Valley*, a thrilling documentary about a truly haunted town, is Altos Entertainment's first full-length film. Prior to producing, Ms. TenBrink has had principle roles in eight films, including the highly acclaimed *I Was a Teenage Mathlete Until I Met Margo Marris*, two plays, and two comedy venues. She was featured in the Sundance 2005 premier of *Symbiopsychotaxiplasm: Take 2 ½*, directed by Bill Greaves and executive produced by Steven Soderbergh.

Prior to entering the entertainment field, Ms. TenBrink was an equity analyst for William Blair & Co., a highly respected, global investment bank. Among her numerous accomplishments, Candace TenBrink was named "Best on the Street" by the Wall Street Journal in 2001 for earnings forecasts and number two for stock picking.

Ms. TenBrink is an elected member of New York Women in Film and Television, a founding board member and former President of the University of Michigan Entertainment Coalition, a VP on the board of the Michigan (Ross) Business School Alumni Club and is fully committed to improving her community. Candace earned an MBA from the University of Michigan, where her studies emphasized finance and corporate strategy. www.altosentertainment.com.

NOVEMBER 27, 2007
***So Close*, by Marin Gazzaniga**
Two Boots Pioneer Theater



Marin Gazzaniga and John Ellison Conlee in *So Close*

So Close
Marin Gazzaniga, Director

Love hurts. Never more so than in *So Close.*

Filling out a bureaucratic form in a nondescript waiting room, Claire (Marin Gazzaniga) is jolted by a simple question – and the five strangers sitting nearby become the characters in her recollection of her turbulent marriage to Joey (Tony-nominee John Ellison Conlee). *So Close*, inspired by interviews, takes the viewer on a stream-of-consciousness journey into the highs and lows of passion gone wrong. It will leave you questioning your own relationships, and wondering how close you could ever come to "crossing the line that shouldn't be crossed."

Also starring: Julia Gibson (*Michael Clayton*, *The Exonerated*), Perri Gaffney (*As The World Turns*, *Intimate Apparel*), Daniel Stewart and Nina Murano. Music by Al Houghton. Edited by Johanna Witherby. Director of Photography Jon Hokanson. Produced by John Ellison Conlee. Written and produced by Marin Gazzaniga. Directed by Michael Sexton and Rob Fruchtman. For more info and to see a trailer: www.soclosefilm.com.

Marin Gazzaniga wrote, produced and acted in the film version of her play *So Close*, directed by Michael Sexton and Rob Fruchtman. The play, which premiered at Soho Rep in NYC, was the recipient of a Pilgrim Project grant, and was named a Don't Miss Critic's Pick in *Time Out New York*.



MARIN GAZZANIGA

Marin is the female lead in Gray Miller's forthcoming *2K3* (IFP Rough Cut Lab, www.2k3film.com) and is featured in Julie Talen's *Pretend* (Best Fiction Film at Festivalito, MoMA mediascope series, Lincoln Center's Video Festival, The Hamptons, Mill Valley, Vancouver film festivals). Other upcoming film: *Three Days in Dublin* (Dir. Beth Lauren), *Uncertainty* (Dir. Scott McGehee and David Siegel).

Other film and television credits include: *As the World Turns*, *Soldier's Heart*, *Out of Love* (Bogota and Cartagena Film Festivals) and the short film *Rumpy* (Savannah Film Festival). Theater: world premieres of *So Close* (Soho Rep), *What Comes Next* (Access Theater), *The Bigger Thing* (Red Room and Edinburgh Fringe Festival) and workshops of *Clean* (The Flea).

She has trained with the Actor's Center, Bob Krakower, Judith Weston, Adrienne Weiss, Nina Murano, the LAByrinth Theater Company and Naked Angels, among others. These credits have all been since 2001 when Marin returned to acting after getting her BA from Columbia College and working in journalism (while getting her MA in creative writing at night from CUNY). She has written several books, numerous magazine and online articles and screenplays (her script *Will's Ride* was a semi-finalist at the Austin Film Festival) and teleplays (most recently for *As the World Turns*).

Have you ever loved someone so much it made you actually crazy?

"*So Close* is a fascinating look into the complexities of abuse and survival from a truly character-based perspective. Marin Gazzaniga and John Conlee are great: powerful performances and very real."
- Robert May, producer of *The Station Agent*

"Very well acted and moving – haunting."
- Marilyn Agrelo, director of *Mad Hot Ballroom*

JANUARY 22, 2008
Two Boots Pioneer Theater

Return to Afghanistan
Vida Zaher Khadem, Director
2007
84 minutes

Return to Afghanistan is a film about forces of destiny colliding against human will on the road of destiny where no one knows what will happen next?

The documentary follows the true event story of an Afghan American woman who wants to direct a documentary in Afghanistan's during the Taliban regime. Though the male dominated society - including her own uncle - contests her directorial role she persists and leaves the country successfully with eighty two hours of raw footage. She returns to New York City with her small crew on August 13th 2001. A month later it is September 11th.

Safe in a democratic nation she is now faced with new challenges in a post Nine Eleven world where nothing and no one is seen the same. *Return to Afghanistan* gives us a personal account of one woman's struggle to take charge of her own destiny despite intense social and personal pressures.



Vida Zaher Khadem



Vida Zaher Khadem was born in Kabul, Afghanistan, the granddaughter of the renowned senator and poet Qyammuddin Khadem. In 1980 the Russians invaded Afghanistan and killed several members of her family including her grandfather. Vida and her family fled the country, trekking over mountains on horseback and on foot for several days before reaching the bordering country of Pakistan. She was seven years old. In October of 1984 her mother was hired as a broadcaster for Voice of America and the family finally immigrated to the United States. Vida showed a passion for painting and theater early on. She began writing and directing short commercials at the age of eleven. While still in school she wrote and directed plays and short comedic films, and hosted a festival of short plays during the summer holiday. By the age of sixteen Vida had made eleven short films and four sitcoms for the Cable Access Network. She received a Bachelor of Arts in Media Communication and Film from George Mason University and was awarded the Best Student Film Award for her thesis film *Bound by the Flesh*. Vida is a courageous soul who has put her life on the line many times to give voice to those in need. During the time of the Taliban she was the first woman to enter Afghanistan with a camera and interview the Taliban foreign minister on the subject of women's rights. This brave effort became the much sought after documentary *A Bleak Existence* which was showcased at the Beijing Plus Five Summit in New York City and at the United Nations Human Rights Commission in Geneva. *A Bleak Existence* was screened by the State Department, the International Organization for Migration, UNICEF and other NGO's and became a primary educational tool for understanding Afghanistan and its politics. Vida began working on her first feature film *FireDancer* as the assistant director and co-producer. *FireDancer* was the first film of its kind, telling the story of the Afghan Diaspora living in America. After the untimely death of the director, Vida became the associate director, finishing the film on his behalf. The film went on to become Afghanistan's first official entry into the Academy Awards. It was an official selection at the Tribeca Film Festival, the Mill Valley Film Festival and Film Fest DC. It opened at the Quad Cinema in New York City and played in theaters all over United States and Canada. In the summer of 2001, Vida was ready for the role she had prepared for all her life, the chance to direct a feature length documentary and become the first female Afghan director. *Return to Afghanistan* is Vida's directorial debut, a highly personal coming of age story. It will premiere at the United Nations on October 16, 2007. www.returntoafghanistanthemovie.com

Two Months to Home
Janice Ahn, Director

Two Months to Home is a short documentary about an Afghan woman who has fled the Taliban prior to 9-11 gets taken from her family and home in New York, and told she will be deported. Distributed by Third World Newsreel.

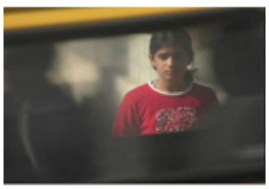


Janice Ahn hails from Brooklyn, New York, by way of Terre Haute, Indiana, and Los Angeles, California. After graduating Phi Beta Kappa from Stanford University (English MA & BA, Art History minor), she dropped out of a Ph.D. program and reclaimed her love of practicing the arts through film. Ahn's other films include *Stutter* (writer-director/ producer), a dramatic short about how a jilted woman's New Year's Eve gets turned upside-down; and Keith Davis' *Surface of Things* (producer), an improvisation-based dramatic short about how a Brooklyn couple's relationship is defined by a critical moment. Her films have screened at Cinequest, CineVegas, Chicago International Film Festival, San Francisco International Asian American Film Festival, Slamdance, Northampton Independent, etc. Currently Ahn is co-writing an animated feature with animator/director m dot Strange (*We Are the Strange*), and is penning a sci-fi adaptation (the notes on the previous page are about this project). Janice Ahn, Daniel Patterson, Keith Davis, and Darius C. Monroe are co-founders of Relative Noise. Current Relative Noise productions include *Evolution of a Criminal*, *The Untitled North Korea Project*, and *The American People*. www.janiceahn.com.

Janice Ahn







FEBRUARY 26, 2008

Family Bonds

Two Boots Pioneer Theater

These films were also presented in a special sidebar screening at
The Long Island International Film Expo
in June 2008,

My Nose
Gayle Kirshenbaum

Pills
Liz Foley/Peter Hobbs

Little Pumpkin
Tiffany Bartok

Still(e)
Susan Schwarzwald

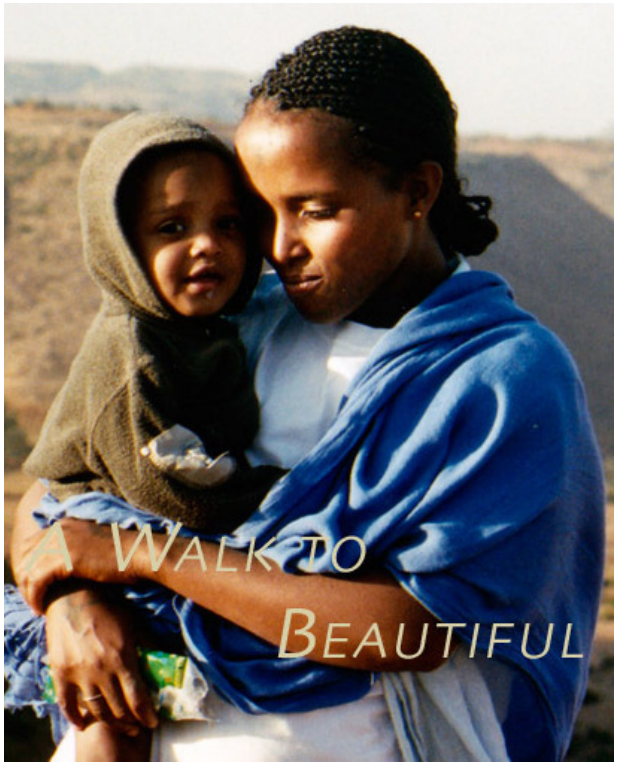
Make A Wish
Cherien Dabis

Details: pages 156 - 158.

MARCH 25, 2008

A Walk to Beautiful
Mary Olive Smith, Director

Two Boots Pioneer Theater



Ayehu in *A Walk to Beautiful*

A Walk to Beautiful tells the stories of five Ethiopian women who suffer from devastating childbirth injuries and make the journey to reclaim their lost dignity. Rejected by their husbands and ostracized by their communities, these women are left to spend the rest of their lives in loneliness and shame. The trials they endure—and their attempts to rebuild their lives—tell a universal story of hope, courage, and transformation.

Ayehu, Almaz, Zewdie, Yenenesh and Wubete suffered through prolonged, unrelieved obstructed labor in a country with few hospitals and even fewer roads to get to them. Although they survived the often-fatal childbirth experience, they were left with a stillborn baby and feeling, as Ayehu tells us, that "even death would be better than this." The obstructed labor has left each of them incontinent. In most of their cases, this is as a result of an obstetric fistula, a hole in the birth canal. We discover Ayehu, 25, living in a makeshift shack behind her mother's house where she's hidden for four years, shunned by siblings and neighbors alike because of her smell. She hesitantly begins her journey on foot, and once she gets to the Fistula Hospital in Addis Ababa, she realizes for the first time that she isn't the only person in the world suffering from this problem. At the hospital we meet Almaz, a woman also in her 20s who was abducted by her now-husband in a village market and has suffered from double fistula for three years.



Zewdie, 38, has five children longing for their mother to be well. Though abandoned by her husband, Zewdie is supported by the strong extended family that surrounds her. As for Wubete and Yenenesh, both 17, early marriage and their small physical stature (the result of undernourishment and heavy labor) determined the tragic outcome of their first pregnancies. For these two girls a cure is not simple. We're with them as they struggle with disappointing news and later as their youthful determination triumphs. We follow each of these women on their journey to the Addis Ababa Fistula Hospital, where they find solace for the first time in years, and we stay with them as their lives begin to change. Through the intimate experiences all five share, we are no longer in the heart of Africa—we are in the hearts of these women. And through their eyes we also reveal a larger story, that of the seemingly intractable problems facing women in the developing world, including malnutrition, child marriage, and lack of obstetric care. www.walktobeautiful.com.

Mary Olive Smith
Director, Producer and Cinematographer



Mary Olive Smith

Winner of the Int'l Documentary Association's Best Documentary award in 2007 (beating Oscar nominees Sicko and Taxi to the Dark Side), *A Walk to Beautiful* is Mary Olive's feature-length directorial debut. It was also winner of three Audience Awards for Best Documentary (San Francisco Int'l Film Festival, the Starz Denver Film Festival, and the St. Louis Int'l Film Festival) and Best Human Rights Documentary at the Docupolis film festival in Barcelona, For more than a decade Mary Olive Smith has produced, directed and written prime-time documentaries for major television broadcasters including the Discovery Channel, National Geographic Channels, The History Channel and PBS. Her work has taken her to more than 30 countries, and her travels to Ethiopia for the making of *A Walk to Beautiful* mark her fifth time filming in sub-Saharan Africa. Mary Olive joined Engel Entertainment in 1996.



The crew of *A Walk to Beautiful*

Steven Engel
Executive Producer and Producer

As president of Engel Entertainment and executive producer of all of its projects, Steve is the guiding force behind the company's growth. He is a member of the Writer's Guild of America and an experienced executive producer, producer, director, and writer. Steve graduated from Columbia College of Columbia University with a B.A. in Political Science and earned a J.D. from New York University School of Law.

Amy Bucher
Field Director

Amy Bucher has been in the documentary business for almost 20 years, developing, writing, producing and directing. Her work has aired on National Geographic Channel, The Discovery Channel, PBS, A&E, The History Channel, TLC, Channel 4 (UK), among other international networks. Amy worked at National Geographic Television for the first ten years of her career, before joining Engel Entertainment, where she is currently a senior producer. Her award-winning career has included two Cine Golden Eagle Awards, a Chris Award, recognition by the Festival du Film d'Archeologie d'Amiens, the Telluride Mountain Film Festival, the Houston International Film Festival, and nominations for two Emmys. She also associate produced the Academy Award nominated film, *Blues Highway*. Amy most recently produced and directed a one-hour special on child brides for the PBS series *NOW* with David Bracaccio.

Allison Shigo
Co-Producer

In addition to co-producing *A Walk to Beautiful*, Allison spearheaded the film's development and fundraising. Allison joined Engel Entertainment in 2003 after working in development at Revolution Studios. Previously, Allison served as director of development at Chicagofilms, Bob Balaban's New York-based production company, where she worked on the Academy Award winning film *Gosford Park*. Allison is currently director of feature projects at Engel Entertainment, where she is developing a number of documentaries, including *God Squad: Fast Talk for Glory*, that follows the nation's top college debate team out of Jerry Falwell's Liberty University.

APRIL 22, 2008

SPRING SHORTS

Join us for a potpourri of shorts by women filmmakers, with themes from self-healing to family secrets.

Two Boots Pioneer Theater



Traci Hovel in *The Friendly Visit*

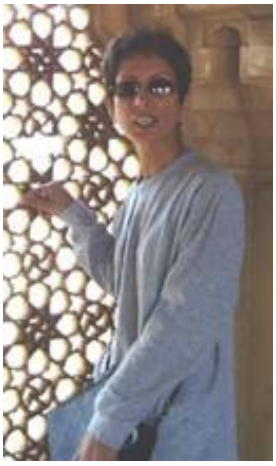
The Friendly Visit
Lisa Cacace, Director

A story about a woman who decides to volunteer her time visiting the homes of senior citizens - until one day, she visits a home that changes her life forever.



Lisa Marie Cacace is now in pre-production with one of her full-length scripts - and has also formed her own production company called Lotus Films, LLC. She also has a background as a bass player and has toured all around the country with several bands. She plans to write and record most of the score for her next feature film. Lisa is also a certified yoga teacher who teaches yoga workshops part-time.





Saluting The Sun
Roopinder Bhullar, Director

Inspired by Akira Kurosawa's film *Rashomon*. *Saluting the Sun* is a yoga exercise in which twelve continuous postures complete the whole movement. The story starts out as a mystery with snippets of information so the viewer is willingly allowed to jump to conclusions only to realize at the end that all is not what it appears to be - as in *Rashomon*.

Roopinder Bhullar went to graduate film school at San Diego State University. While a student she worked for KPBS on award winning documentaries such as *Women and Alcohol - A Road to Recovery*. She then went on to work as a story editor at Touchstone Pictures. Now she is pursuing her career as an independent film producer/director.

Family Reunion
Isold Uggadóttir, Director

Family Reunion (*Gódir gestir*) is a modern-day coming out story about a young Icelandic woman living two separate lives. In *Family Reunion*, Katrín, a sculptor in NYC is headed from grungy Chinatown back to pristine Iceland for her grandfather's 70th birthday. Katrín's family members in Iceland are beside themselves with excitement over the daughter's expected return, not to mention the arrival of the highly popular American goods they've requested. Katrín will soon find herself reunited with her family who enthusiastically engage her in discussions about marriage, children and her future. Katrín must decide whether to continue leading her dual life or risk outraging her family by revealing her true self. Little does she know that her family is about to reveal a secret of its own. www.no9productions.com



Family Reunion by Isold Uggadóttir



Isold Uggadóttir is an accomplished filmmaker in New York City, with over 8 years of experience in the field of production and post production. She recently wrote, directed and edited a 20 minute narrative film, *Family Reunion*, which was selected for the Sundance Film Festival 2007. *Family Reunion* was also nominated for the Icelandic Academy Awards. Additionally, she has worked extensively with the Emmy Award-winning production company Partisan Pictures. Isold recently edited four 1-hour episodes of a History Channel documentary series on the American Revolution.

Mother's Blood
Myra Sito Velasquez, Director

A mother's strange habit. A grandmother's silence. A daughter's unheard cry... All witnessed through the eyes of a daughter yet unborn, *Mother's Blood* is the story of a young Chinese American woman struggling to break the bonds of her family's emotional legacy before they break her.

Winner of Lawrence Kasdan Best Narrative Film Award, Grand Prize Chicks with Flicks and Best Actress Award for Nina Zoie Lam in the lead role, it has screened at numerous festivals across the U.S. and abroad, was part of Women In the Director's Chair Country Wide Tour and most recently with New Visions in Brooklyn last month. *Mother's Blood* had its preview screening with CineWomen NY back in 2001.

Of Chinese, German and Mexican heritage, Myra Sito Velasquez (*Mother's Blood*) was born and raised in Tokyo. A graduate of Sarah Lawrence College, Myra's debut film *Mother's Blood* is the winner of the Lawrence Kasdan Best Narrative Film Award, Grand Prize Best Film Chicks with Flicks NYC at which her lead actress Nina Zoie Lam also won Best Actress Award. *Mother's Blood* has screened at numerous festivals across the country and abroad. Her film *The Lovers* premiered at the AMPAS accredited Palm Springs International Festival of Short Films, followed by the 29th Mill Valley Film Festival, Sedona International Film Festival, and most recently with CineWomen NY at the Pioneer Theater in New York City. Myra's *Diana* is an award winning finalist of the BlueCat Feature Screenplay Competition 2006 and her *Kung Fu Granny* short screenplay is a Finalist of BlueCat Short Screenplay Competition 2008. She is happy to share that she has just completed post production of *Kung Fu Granny*, her first action comedy based on her feature screenplay of the same title. www.myravee.com.

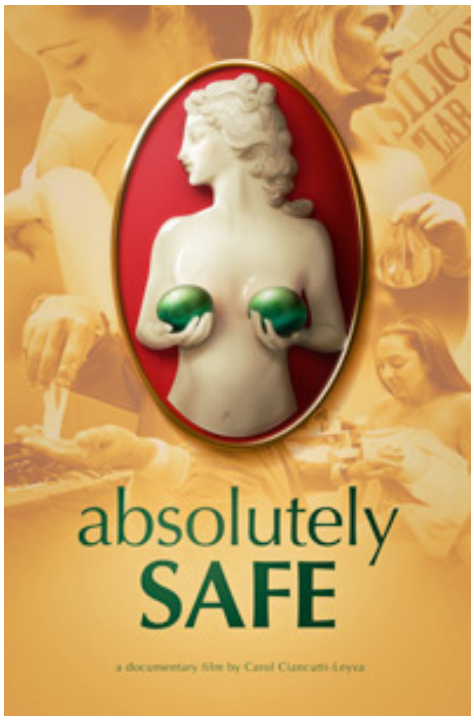


Sammie Lau in *Mother's Blood*



Myra Sito Velasquez

May 27, 2008
Absolutely Safe
Carol Ciancutti-Leyva, Director / Producer
Jennifer Fox, Executive Producer
Two Boots Pioneer Theater



At a time when more women than ever are getting breast implants, fewer voices than ever seem to be asking "Why?" And fewer still are asking "Are they safe?" *Absolutely Safe* takes an open-minded, personal approach to the controversy over breast implant safety. Ultimately, *Absolutely Safe* is the story of everyday women who find themselves and their breasts in the tangled and confusing intersection of health, money, science, and beauty.

At its heart, *Absolutely Safe* is driven by the experience of the filmmaker's own mother. Diagnosed in 1974 with breast tumors, Audrey Ciancutti underwent a double mastectomy with silicone-implant reconstruction surgery. A year later, her implants ruptured, and soon after, her health steadily declined. Like thousands of other women, Audrey believes her debilitating illnesses-joint pain, chronic fatigue, scleroderma-- are linked to her breast implants; however, most doctors and researchers deny this link. Among the debate by plastic surgeons, toxicologists, attorneys, implant manufacturers, whistle blowers, government officials and activists, *Absolutely Safe* introduces more everyday women like Audrey who make choices about their breasts in our appearance driven culture.

27 year-old Deneé Dimiceli has long been insecure about her breast size, and she's frank about why: a deep envy of pop culture icons and images of big-breasted women. Although her husband likes her breasts as they are and does not want her to take any risks by having surgery, Deneé chooses to go ahead with breast augmentation. Step by step, the film follows Deneé through the implantation process. With the help of renowned plastic surgeon Dr. Franklin Rose, Deneé becomes the "Full C" she has longed to be. Months after surgery, Deneé is happy and healthy, though she initially lost sensation in her breasts.

As Deneé makes the choice to get breast implants, we meet Wendi Myers who has spent years longing for a life without implants. After suffering unexplained illnesses for years-dizziness, hair loss, fatigue - Wendi believes her silicone implants are making her sick and that they are ruptured, even though the implants appear to be in tact. As a younger woman, Wendi was an exotic dancer and had to get implants to earn more money. With the financial help from her mother and the surgical skill of Dr. Edward Melmed, one of the few plastic surgeons in this country who argues that implants have severe flaws and cause illness in some women, Wendi makes a unique choice-to have her breast implants "ex-planted" and removed from her body forever. The remnants of Wendi's implants, are an alarming discovery for Wendi and her family.

The Food and Drug Administration (FDA) stands as the only traffic light at the implant intersection, for it is ultimately left to the FDA to analyze data and define risk. Billions are at stake as implant manufacturers lobby the FDA for approval of silicone implants and present studies which support no link between breast implants and disease. A data debate is at the heart of the FDA decision. Dissecting industry-sponsored safety research, a public interest watchdog acknowledges that the data does not prove a link between implants and illness, but probes the fact that the majority of the studies were based on short-term research. Meanwhile, physicians Dr. Ernest Lykissa and Dr. Michael Harbut maintain there are dangers associated with the platinum used in the making of breast implants. Dr. Lykissa, who studies chemical compositions of ruptured implants, wonders why there have not been any required studies on failed implants.

The story of *Absolutely Safe* always returns to the women and girls who stand front and center-both willingly and unwillingly-in the traffic jam of beauty, media, risk, and "choice." The quest for physical perfection leads the film's characters to operating rooms, support groups, hospital beds, and public hearings. In a plastic surgeon's waiting room, a patient is both enthusiastic about her own silicone implants and also shocked by tales of family friends with implant ruptures and sickness. At a support group of breast cancer survivors with failed breast implants, group leader and photographer Anne Stansell reveals that she never had the option to live without implants after mastectomy-her implants were presented as a given part of her treatment package. At a discussion with 8 year-old girls, the pre-teens flip through magazines rating beauty and breasts with sharp, judgmental tongue. Shockingly, the quest to be the "ideal beauty" begins long before breasts grow.

Even though the FDA recently lifted its restrictions on silicone implants and approved them for wide-scale use, many serious questions remain regarding breast implant safety. However, *Absolutely Safe* reveals that the conversation on implant safety is far more complex than simple pros and cons. Rather, the real conversation, the most important conversation-with the most difficult and challenging questions-rests with viewers themselves, as all individuals in our culture ultimately face this confusing intersection of choice, risk, money, beauty, and health.

Absolutely Safe sparks this long overdue cultural conversation.
www.absolutelysafe.com



Top row: Audrey Ciancutti, Deneé Dimiceli, and Wendi Myers
Second row: Dr. Edward Melmed, Dr. Franklin Rose and Dr. Michael Harbut, MD, MPH, FCCP
Third row: Dr. Ernest Lykissa, John Byrne, Executive Editor, *Business Week* and Anne Stansell
Fourth row: Colleen and John Swanson and Dr. Joy Taylor



Carol Ciancutti-Leyva is a producer, director, writer and development executive with more than twenty years experience. Her directorial debut, a documentary on the controversy over the safety of breast implants, is a co-production with the Independent Television Service. Inspired by her own mother's struggle with illness related to ruptured breast implants, she has spent a decade documenting the breast implant safety debate.

Ciancutti-Leyva began her career in the arts as Director of the Theatre Arts Program at the Lexington School for the Deaf in New York. Her teaching took her to Nairobi, Kenya where she founded and directed the Kenya School of Performing Arts. While in Kenya, she produced over 30 commercials on location with directors from England, Australia and Hong Kong. On her return to New York, she continued producing film and video for corporate and education clients, and, with a multi-media creative team on location around the country, she produced the annual convention for the National Education Association.

For Hometown Films, she served as a feature film developer, working with screenwriters and developing story ideas. Ciancutti-Leyva also helped to develop a six-part documentary series called *Hometowns* about small towns across America struggling to stay economically alive. She also was the associate producer for the documentary, *Choc-O-Rama* about America's fascination with chocolate, produced for Arte.

Today, Carol manages her independent film production company Amaranth Productions in New York City. Currently, Amaranth Productions has several projects in pre-production.



Jennifer Fox is an internationally acclaimed, award-winning director, producer, camera woman and educator who has been involved in countless documentaries over the last 25 years. Her first film, *Beirut The Last Home Movie*, was broadcast in 20 countries and won seven international awards, including Best Documentary Film and Best Cinematography at the 1988 Sundance Film Festival and The Grand Prix at the 1988 Cinema Du Reel Festival, in Paris. She directed the groundbreaking ten hour PBS television series *An American Love Story*, which received a Gracie Award for Best Television Series and was named "One of the Top Ten Television Series of 1999" by The New York Times and five others major American papers. Her current work, the cutting edge six part film, *Flying: Confessions of a Free Woman* was made through a unique Danish American co-production and was funded by the Danish Film Institute, TV-2 Denmark, BBC, ARTE, YLE-1, SBS, SVT, ICON & Humanist Channels Netherlands and HBO -- and was awarded a prestigious Creative Capital Grant. *Flying* had its world premieres at IDFA, in Amsterdam, and the Sundance Film Festival 2007 and is gearing up for its American theatrical premiere in New York City at the Film Forum in July to be distributed around the country for the following 9 months. It will air on the Sundance Channel in the US in Spring 2008.

Fox is currently preparing to edit a new feature documentary, filmed over fifteen years, called *Learning to Swim*, co-produced with the Dutch Buddhist Television Network (BOS).

Fox has executive produced many films including the award-winners: *Love & Diane*; *On the Ropes*; *Double Exposure*; *Project Ten: Real Stories from a Free South Africa*; *Cowboys, Lawyers and Indians*; and the soon to be released, *Absolutely Safe*. She has consulted on numerous documentaries, including *Southern Comfort* and *Stone Reader*. Fox is one of the subjects of two documentaries on filmmaking, *The Heck With Hollywood!* by Doug Block, and *Cinema Verite, Defining The Moment*, by Peter Wintonick.

JUNE 24, 2008

The Cake Eaters
Mary Stuart Masterson

Two Boots Pioneer Theater
Extensive details about this screening may be found on pages 120 - 130.

September 23, 2008

Where's The Music At?
Zita Zenda, Director

Two Boots Pioneer Theater



Each and every night of the week, countless singer/songwriter/musicians perform in local venues in and around New York City. With record label deals few and far between, and ever-expanding and user-friendly media technologies, will artists ultimately have total control over their careers? *WTMA* is an indie rockumentary film about the state of the music industry, featuring live performances and artist interviews. www.wheresthemusicat.com.
Born and raised in New York City, Zita Zenda spent her early childhood in both the U.S.V.I and in Switzerland attending boarding school. With a Haitian and Hungarian background, she is first generation American.

In her teen years she attended a Russian high school on the Upper East Side, introducing another language to her French/English fluency. She graduated at sixteen in 1981, and attended Southampton College at Long Island University. There she studied European literature and creative writing, and found her voice through poetry.


Zita Zenda

Zita Zenda's late father, Laslo Zenda, was a baron in the Austro/Hungarian Monarchy, and a camera operator on *The Bicycle Thief*. Her mother, Marie Therese Salnave, was the great-granddaughter of Sylvain Salnave, a short-lived president of Haiti, 1867-69. Together, Zita's parents owned two prestigious restaurants in St. Croix and St. Thomas, U.S.V.I, in the 1960's and early 70's. She was raised with a unique understanding of the world, as larger than one homeland, and always felt that genuine communication between people was of the utmost importance. Currently a mother of two, Ms. Zenda has spent the last 8 years working as an assistant in finance, in each of the private equity, hedge fund and investment banking areas. Zita Zenda makes her directorial debut with her documentary film, *Where's The Music At?*



Melissa Leo and David Strathairn in *Racing Daylight*

OCTOBER 28, 2008

Racing Daylight
Sophia Raab, Producer

Nicole Quinn, Director / Writer, / Executive Producer

Two Boots Pioneer Theater

Racing Daylight is a ghost story, a murder mystery and a love story which crosses time. What happens when time collides? Sadie thinks she's going insane. Edmund's sure he's being haunted. And Henry, well Henry's racing daylight.Told as three short movies *Racing Daylight* is the story of Sadie Stokes (Melissa Leo) who's returned to the family farm to care for her catatonic Grandma (Leclanche Durand).

There have always been Stokes in Cedarsville. Sadie and Grandma are the last. Sadie's life has been pretty colorless until the man appears in the mirror calls her "Anna!" and then fades away. As Sadie takes on the characteristics of her ancestor, Anna Stokes, she realizes that they both want the same thing, they both want Henry (David Strathairn) the farm's idiosyncratic handy-man/civil war junkie. Only Anna thinks Henry is her long lost Harry (David Strathairn).

Told as three short movies *Racing Daylight* is the story of Sadie Stokes (Melissa Leo) who's returned to the family farm to care for her catatonic Grandma (Leclanche Durand). There have always been Stokes in Cedarsville. Sadie and Grandma are the last. Sadie's life has been pretty colorless until the man appears in the mirror calls her "Anna!" and then fades away. As Sadie takes on the characteristics of her ancestor, Anna Stokes, she realizes that they both want the same thing, they both want Henry (David Strathairn) the farm's idiosyncratic handyman/civil war junkie. Only Anna thinks Henry is her long lost Harry (David Strathairn).

This magical love story of hope and forgiveness is set against the backdrop of the Hudson River Valley, with light that glows from the inside out, and specifically the Shawangunk Ridge; home to Revolutionary war battles, the Underground Railroad, Native Americans and Dutch settlers.

Academy Award Nominee David Strathairn (*Goodnight and Good Luck*) stars opposite Melissa Leo (*The 3 Burials of Malquiades Estrada*, *21Grams*) and Leclanche Durand (*Sleepless in Seattle*), along with Sabrina Lloyd (*Sports Night*, *Ed*, *Sliders*), Jason Downs (*Hairspray*, *Clara's Heart*), Giancarlo Esposito (*The Usual Suspects*, *Do the Right Thing*) Denny Dillon (*Dream On*, *Saturday Night Live*), and John Seidman (*Jeffrey*) in this love story which crosses time. www.racingdaylightthemovie.com

Sophia Raab is a graduate of NYU Tisch School of the Arts and has worked production on NBC's Law & Order, ABC's *Spin City*, independent feature films and music videos. As a member of the Peregrine Theatre Company she directed plays at the John Houseman Theatre and HERE Performance Space.



Sophia Raab and Jason Downs conceived Watershed Works, their film production company, in a grungy apartment in upper Manhattan three years ago. Their first film, *Come Lovely*, has taken them around the country to many festivals including Newport Beach International, Woodstock, Austin Independent, Dahlonega, the LA Shorts and the Hamptons International. They are currently filming a documentary about women's reproductive rights set against the current moral and political climate. *Sheep's Clothing*, a feature length drama, is in development.

Nicole Quinn has written for John Singleton, HBO, Showtime, the networks, and Jodie Foster's Egg Pictures. Her play, co-authored with award winning playwright Nina Shengold and some 40 high-school students and community members, *War at Home: Students Respond to Sept.11th* is published by Playscripts, inc. and in the anthology *Under Thirty* by Vintage Originals. Playscripts, inc. will publish *Odds & Ends* a collection of Quinn's short plays in 2006.



Quinn's *Slap & Tickle* is a finalist and her stageplay The Torment is a semi-finalist at the 2006 Moondance Film Festival. *Slap & Tickle* has also won first prize in the Reel Sisters screenplay contest sponsored by African Voices Magazine. Quinn's *Hair Is Crucial* won the Spirit of Moondance award for best short story at the 2004 Moondance Film Festival. *Racing Daylight* won the First Fifteen at the Tanglewood Film Festival 2003. She has participated in the Hamptons International Film Festival Writers' Conference, the Equinoxe Writers Fellowship in Bordeaux, France, the Hudson Valley Film Festival and has had scripts in the finals of the Winfemme Film Festival and the Moondance Film Festival.



Director of Photography Stephen Harris with David Strathairn and Melissa Leo



Sabrina Lloyd and Jason Downs



Giancarlo Esposito and Melissa Leo



John Seidman



Leclanche Durand

Racing Daylight images:
Dion Ogust

Special screenings: *Margarita Happy Hour* Party

Thursday, March 21, 2001
Margarita Happy Hour Party
SPA
76 East 13th Street

Sponsored by Herradura Tequila & Otter Creek Brewing Company & Film Festival Reporter. Co-hosted by Passport Pictures, Susie Q Productions and Cinewomen NY.

Held in support of Ilya Chaiken's debut film *Margarita Happy Hour*. Complimentary drinks were served for the first two hours. (A $5 door charge for non-members was donated to CWNY.) *Margarita Happy Hour* premiered at the 2001 Sundance Film Festival, and opened in New York at the Cinema Village on Friday March.



Eleanor Hutchins, Holly Ramos, Barbara Sicuranza and Amanda Vogel
in *Margarita Happy Hour*

About the film:

Set against the backdrop of the underground music and art scenes in New York, *Margarita Happy Hour* is a film about life after the party. Five "disreputable" young women meet in the late afternoon hours of half price drink specials and jabber uninhibitedly about life, libidos, and lactation. The heroine of this real life *Sex and the City* quintet is Zelda (Eleanor Hutchins), an artist and unwed mother struggling to hold on to her persona as sexy, rock star-seducing siren.

To make ends meet, Zelda works as a porno-mag illustrator and shares a communal Brooklyn loft infested with drug-addled hipsters and scene queens. Her once fiery romance with her boyfriend Max (Larry Fessenden), a street-fighting, caffeine fueled washed-up poet is on the rocks as he struggles to live up to the challenges of modern fatherhood. To aggravate matters, Zelda's best friend Natali (Holly Ramos) moves in to recover from the damage of her rock'n'roll lifestyle. At first, Max is angered by this intrusion into their already delicate balance of personalities, but later finds himself becoming strangely attracted to Natali.

Meanwhile, Zelda begins to falter in her attempts to care for everyone's needs. When events take an irreversible turn, Zelda is forced to decide whether to remain trapped by the illusions of youth or break out of the cycle. www.margaritahappyhour.com.

Special screenings: *The Notorious Bettie Page*

April 1, 2006
Two Boots Pioneer Theater

CWNY is very proud to have hosted a screening of
The Notorious Bettie Page
with special guest
Director **Mary Harron**

We are very thankful to
PICTUREHOUSE
for making this special evening happen.



Director Mary Harron discussing the making of
The Notorious Bettie Page

image: Julie Saad



Gretchen Moll in *The Notorious Bettie Page*
© 2005 Picturehouse Entertainment

The Notorious Bettie Page is a provocative exploration of sexuality, religion and pop culture as she takes us into the 1950s and the fascinating world of famous pin-up girl, Bettie Page. In an incandescent performance, Gretchen Mol, pictured above, stars as Bettie Page who grew up in a conservative religious family in Tennessee and became a photo model sensation in 1950s New York. Bettie's legendary fetish poses made her the target of a Senate investigation into pornography, and transformed her into an erotic icon who continues to enthrall fans to this day. www.thenotoriousbettiepage.com

Farewell and thank you, Bettie.
April 22, 1923 – December 11, 2008

Special screenings: *The Cake Eaters*

In June, 2008, the CWNY-NYWIFT Screening Series proudly presented **Mary Stuart Masterson**'s directorial debut ***The Cake Eaters***.

The Q&A panel consisted of:
Mary Stuart Masterson
Director/Producer

Jayce Bartok
Screenwriter/Co-Producer/Actor

Jesse Scolaro
Producer

Patrick R. Morris
Executive Producer

Two Boots Pioneer Theater

www.thecakeeaters.com

Director/Producer
Mary Stuart Masterson

Producers
Elisa Pugliese, **Jesse Scolaro**
Allen Bain, and **Darren Goldberg**

Executive Producers
Patrick Morris, **Carol Morris**

Screenplay/Co-Producer
Jayce Bartok

Casting
Billy Hopkins, **Suzanne Crowley**,
Kerry Barden, and **Paul Schnee**

Editors
Joe Landauer and **Colleen Sharp**

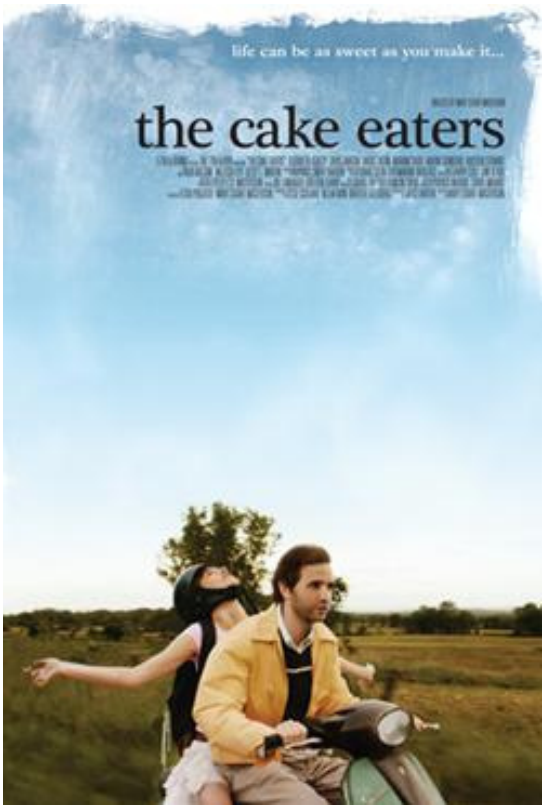
Cinematographer
Pete Masterson

Production Designer
David Stein

Sound Design
Lew Goldstein

Music Composition
Duncan Sheik

All images from the film
The Cake Eaters © 2008 57th & Irving Productions



Aaron Standford and Kristen Stewart

The Cake Eaters is a quirky, small town, ensemble drama that explores the lives of two interconnected families coming to terms with love in the face of loss.

Living in rural America, the Kimbrough family is a normally odd bunch; Easy, the patriarch, owns a butcher shop and finds himself grieving over the loss of his wife, Ceci, while hiding a secret ongoing relationship for years; Beagle, his youngest son who was left to care for his ailing mother, works in the local high school cafeteria by day but has a burning passion inside that manifests itself through painting street signs; and the eldest son, Guy, has been away from the family for years while pursuing his musical aspirations in the big city until the day he learns of his mother's passing and that he's missed the funeral.

Upon Guy's return home, the complex nature of each character unravels; Beagle's pent up emotions connect with Georgia Kaminski, a terminally ill teenage girl wanting to experience love before it's too late; Easy's long time affair with Marg, Georgia's eccentric grandmother, is exposed to the Kimbrough family; and Guy discovers that, in his absence, his high school sweetheart, Stephanie, has moved on and started a family of her own.

Through it all, the Kimbroughs and Kaminski's manage to establish a new beginning in the face of their greatest fears; truthfulness, intimacy, the afterlife, and family...

The ensemble cast includes Bruce Dern, Jayce Bartok, Elizabeth Ashley, Miriam Shore, Jesse L. Martin, Aaron Standford and a breakthrough performance by Kristen Stewart.

Special screenings: *The Cake Eaters*

Mary Stuart Masterson
Director & Producer



Director Mary Stuart Masterson on the set of *The Cake Eaters*

The daughter of screenwriter, director and actor Peter Masterson and Tony Award-winning actress Carlin Glynn, Mary Stuart Masterson was raised in New York City and made her film debut as an actress in The *Stepford Wives* (1975) with her father.

At the age of 16, she appeared on Broadway in Eva LeGallienne's version of *Alice in Wonderland*.

Her first teenage film role was in *Heaven Help Us* (1985) followed by roles in *Some Kind of Wonderful* (1987), *Immediate Family* (1989) for which she received a National Board of Review Award for Best Supporting Actress, *Fried Green Tomatoes* (1991) and *Benny & Joon* (1993).
In 2003, Mary Stuart made her musical debut on Broadway in a revival of *Nine*, which was inspired by Fellini's film *8 1/2*. This role earned her the Theatre World Award and a Tony Award nomination.

The Cake Eaters is her narrative feature directorial debut.

Director's Statement:
When I was on the phone with Bruce Dern for the first time as he was agreeing to play the role of "Easy", he said to me, "Masterson, don't be afraid of the word 'sweet' when you make this movie." He was 100% right.

When I first read the script for Jayce Bartok's *The Cake Eaters* I was struck by its simplicity and sweetness. Oddly, the world of this movie is untouched by the techno-centric modern world. Rather than fight it, I chose to embrace it on every level. The simplicity of the story meant that the success of the film would depend on the integrity of the actors' performances.

I am in awe when in the presence of great actors. The feeling is like one feels at the edge of a cliff. No one knows whether or not they are going to be able to do it – to fly – but they jump into the void anyway and on their own faith, or faith in the ideas of the story, or faith in the character they are playing, or faith given to them by their director they fly… or not. There's no other way to do it well. On *The Cake Eaters* I was blessed with an amazing group of actors including Kristen Stewart, Aaron Stanford, Bruce Dern, Elizabeth Ashley, Jayce Bartok, Miriam Shor, Talia Balsam, Jesse L. Martin and Melissa Leo, among many others, whose scrupulous attention to detail and truth was matched only by their willingness to jump. And they flew.

Everything about the look of the film was a blissful collaboration with my brother and dp, Peter C.B. Masterson, and my production designer, David Stein. I referenced Normal Rockwell for the color palette and, to some extent, the formal composition of some shots, but the rest was a world unto itself. Working with my brother was a creative high in my career. David Stein commented that when Pete and I got on a roll solving a problem we would cease to speak in an English he couldn't understand. He called it "twin speak". By the end of the shoot, he was fluent.

The simplicity to the overall aesthetic is a deceptively delicate animal. When it came time to edit the film, we had way too much story for such a simple film. It was a very complicated road to find the simplest gesture in the film. I cannot say enough about my collaborators and Editors Joe Landauer and Colleen Sharp, and how their two different and invaluable perspectives helped me solve the puzzle. Similarly, the score needed to support the story but never sit on top of it or over embellish. Our composer, Duncan Sheik, found, as I did, that there is a complex paradox to the central theme between Beagle and Georgia that isn't obvious on the sweet surface.

Usually, when young lovers get together there's the implied "happily ever after." Not in this case. The impermanence which underlies each of the three love stories is what makes them so vital. Thet themes of love and loss in *The Cake Eaters* are a refreshingly sweet alternative to what our cynical world usually serves up. At its core, *The Cake Eaters* is a story about risking love in the face of loss. Everyone in the story is either grieving a recent loss or anticipating an impending one. Everyone wishes for something they can't have. But a young girl named "Georgia", played magnificently by Kristen Stewart, who has the most to lose in the story, manages to show every character that it's better to love and lose than to never love at all.

Special screenings: *The Cake Eaters*



Jayce Bartok and Bruse Dern

Jayce Bartok
Screenwriter, Co-Producer &
Guy Kimbrough

After appearing in numerous films and television shows as an actor, most notably Richard Linklater's *Suburbia*, John Frankenheimer's *Andersonville*, Tom McCarthy's *The Station Agent* and Georgia Lee's award-winning *Red Doors*, Jayce Bartok was inspired to write and direct, *Stricken*, a short film starring Hayley Mills which made its world premiere at the 2005 Vail Film Festival. Eager to embark on a larger project, he produced and directed with his wife Tiffany, *Altered By Elvis*, a feature length documentary about lives permanently changed, for better or worse, by the King of Rock 'n Roll. *Altered By Elvis* premiered at the 2006 Memphis Film Festival and is continuing its festival run to great response.

The Cake Eaters is Jayce's deeply personal feature screenplay debut. *Livingston Avenue* and *Tiny Dancer*, Jayce's newest screenplays, are currently in development. In addition, he is proud to be the voice of Robert Redford's, The Sundance Channel, and to have just completed the soon-to-be-released horror film, *Trapped Ashes*, and *Trainwreck: My Life As An Idiot* starring Sean Williams Scott. With one produced feature script and an acclaimed documentary under his belt, Jayce steps into the realm of feature directing with *The Wedges*, a stark, gritty drama set in the Smokey Mountains of North Carolina in the 1980's.

Jayce currently resides in Brooklyn, New York with his wife Tiffany.

Duncan Sheik
Music Composer

In addition to writing the music for *Spring Awakening*, Grammy award nominated singer–songwriter Duncan Sheik has composed original music for the Public Theatre's *Shakespeare in the Park*.

His self-titled debut album, which was an enormous popular and critical success, introduced the hit singles *Barely Breathing* and *She Runs Away*, and spent 30 weeks on the Billboard 200. Other albums include *Humming*, *Daylight*, *Phantom Moon* and his latest, *White Limousine*, which was released in January of 2006.



Film Soundtracks include *Great Expectations*, *The Saint*, *Teaching Mrs. Tingle*, *Three to Tango*, *What a Girl Wants*, *Transamerica* and *A Body Goes Down*.

Sheik recently composed and produced the original score for the feature film *A Home at the End of the World*, starring Colin Farrell.

Bruce Dern, Elizabeth Ashley
Kristen Stewart and Aaron Stanford

Special screenings: *The Cake Eaters*

The Cast

Kristen Stewart
Georgia Kaminski

Kristen Stewart was introduced to worldwide audiences with her outstanding performance alongside Jodie Foster in *Panic Room*. Stewart is currently starring in Screen Gems *The Messengers* directed by The Pang Brothers. She will next star this April in Warner Independent's *In the Land of Women*, alongside Meg Ryan and Adam Brody for writer/director Jonathan Kasden. In September she will be seen in Paramount Vantage's *Into The Wild* for director Sean Penn.

Currently, Stewart is in production on the independent film *The Yellow Handkerchief* alongside William Hurt and Maria Bello and will soon begin filming *What Just Happened* alongside Robert De Niro and Sean Penn for director Barry Levinson.

Stewart's additional film credits include *Zathura*, *Speak*, *Fierce People*, *Catch That Kid*, *Undertow*, *Cold Creek Manor*, and *The Safety of Objects*.

Stewart resides in Los Angeles.

Aaron Stanford
Beagle Kimbrough

An actor who consistently brings intensity and intelligence to his work, Aaron Stanford is poised to become one of the foremost talents of his generation.

Aaron received critical acclaim for his feature film debut in *Tadpole* opposite Sigourney Weaver and Bebe Neuwirth. Since that breakout performance, he has continued to tackle a variety of roles including: Gabe Winter in *Winter Solstice* (for which he received the Rising Star of Tomorrow Award at The 2004 Hamptons Film Festival) opposite Anthony LaPaglia; and supporting roles in David Mamet's *Spartan*, Woody Allen's *Hollywood Endings* and Spike Lee's *25th Hour*.

Stanford's other film credits include *X Men 2* and *X Men 3*; Alexandre Aja's remake of Wes Craven's thriller *The Hills Have Eyes*; the independent films *Flakes* opposite Zooey Deschanel for Indigent Pictures and director Michael Lehmann (which will premiere at this year's South By Southwest Film Festival); *Live Free or Die* opposite Paul Schneider; *Runaway*, opposite Robin Tunney, which he also produced, and which was an official selection at the 2005 Tribeca Film Festival.

Aaron will next be seen in ABC and Warner Bros. Television's new pilot *Traveler* where he plays the title role of Will Traveler. In the vein of *Enemy of the State* and *Three Days of the Condor*, this thriller asks the question, "do you really know who your friends are?" Three Yale graduate students set out on a road trip only to become wrapped up in a national security emergency after one of them frames the other two for the bombing of a famous New York art museum. The two friends on the run (Matthew Bomer, Logan Marshall-Green) must clear their names by determining the true identity of their betrayer (Aaron Stanford), who they suspect has set them up as part of a larger conspiracy. Flashbacks to the trio's lives together in academia help illuminate the lie that was their friendship.

Aaron began his career with an intense focus in stage performance, beginning with local theatre in his Massachusetts hometown and continuing with work at the London Academy of Theatre. He returned to the stage in 2004 to star in the Vineyard Theatre's off-Broadway production of *Where Do We Live*, for which once again, he received rave reviews. A graduate of Rutgers University, Aaron currently resides in Los Angeles.



Kristen Stewart and Aaron Stanford

Special screenings: *The Cake Eaters*

Bruce Dern
Easy Kimbrough

Bruce Dern's award-winning performances over decades have earned him recognition as one of the most talented, versatile and prolific actors of his generation.

Dern has a recurring roll on HBO's new series *Big Love*, and was most recently seen in *The Astronaut Farmer*, *Believe in Me*, *Down in the Valley*, *The Hard Easy* and *Walker*. Other recent credits include the independent features *Monster*, *Masked and Anonymous*, *Madison* and *Milwaukee, Minnesota*. Born into Illinois aristocracy, Dern was expected to follow family tradition and become a lawyer. But he was inspired by the effect James Dean had on a theatre audience." I decided I wanted to be an artist as an actor, whatever it took," Dern says. "I geared my whole life, lifestyle and all my energies to that end. For me, there were no alternatives."

He studied at Lee Strasberg's Actors Studio in New York and began winning roles on Broadway. In 1960, he landed a movie role under Elia Kazan's direction in *Wild River*.

Dern then went to Hollywood, where he created over 100 television and movie character portraits. Deciding he had what it took to be a leading man, Dern was determined to take no more featured performer roles. He didn't work for ten months. Finally, Dern received his first meaningful recognition with a Best Supporting Actor award from the National Film Critics Association for his role in Jack Nicholson's *Drive, He Said*.

He has since won numerous honors, including an Academy Award nomination and a Golden Globe nomination for *Coming Home*, Genie Award nominations for his work in *Middle Age Crazy* and *Harry Tracy, Desperado*, and the Best Actor Award at the Berlin Film Festival for *That Championship Season*.

Dern's starring credits reveal uncommon versatility. He has performed leading roles in such films as *The Great Gatsby*, *Family Plot*, *Black Sunday*, *Smile*, *The Driver*, *The King of Marvin Gardens*, *They Shoot Horses, Don't They?*, *Tattoo*, *Space* and *Toughlove*. More recently, he was seen in *Down Periscope*, *Mulholland Falls*, *Last Man Standing*, *The Haunting*, *All the Pretty Horses* and *The Glass House*.

Dern received rave reviews for his performances in Showtime's *Mrs. Munck* with Diane Ladd, and TNT's *Amelia Earhart: The Final Flight*. He also costarred with Linda Hamilton in USA Network's *A Mother's Prayer* and Burt Reynolds in TNT's *The Premonition*.

Away from the camera, Dern remains in full stride, finding time to run at least 10 miles a day.

Elizabeth Ashley
Marg Kaminski

Elizabeth Ashley made her Broadway debut in 1959 in Dore Shary's *The Highest Tree*. Her Broadway credits include *Enchanted April* with Molly Ringwald, the recent revival of Gore Vidal's *The Best Man*, *Take Her, She's Mine* opposite Art Carney and directed by George Abbott (Tony and Theatre World Awards). *Barefoot in the Park*, in which she starred with Robert Redford, was written for her by Neil Simon and directed by Mike Nichols (second Tony nomination), *The Skin of Our Teeth* directed by Jose Quintero (opened the American Bi-Centennial at the Kennedy Center & on Broadway), and Shaw's *Caesar and Cleopatra* with Rex Harrison at the Palace Theatre. Other Broadway credits include *Legend*, *Hide and Seek*, and *Agnes of God* (originated the role of Dr. Livingston opposite Geraldine Page and Amanda Plummer) for which she received the Albert Einstein Award for excellence in the performing arts.

Perhaps best known as one of the definitive interpreters of Tennessee Williams' work, she has starred in many of his plays, including *Eight by Tenn* (eight of Williams' one-acts) starring with Amanda Plummer at the Hartford Stage, the 1973 landmark Broadway production of *Cat on a Hot Tin Roof* directed by Michael Kahn (third Tony nomination and Tennessee Williams Foundation Award), *Suddenly Last Summer* at Circle in the Square, *Red Devil Battery Sign*, and *The Milk Train Doesn't Stop Here Anymore* (WPA), *Out Cry* directed by Michael Wilson and *Sweet Bird of Youth*, directed by Michael Kahn at Washington's Shakespeare Theatre (Helen Hayes Award nomination / Millennium Award). She has also appeared in The Glass Menagerie directed by Michael Wilson (Hartford Stage, A.R.T. Boston and Alley Theatre) which won the Boston Globe Critic's Award and most recently she became the first actress to have played Maggie in *Cat on a Hot Tin Roof* and returned 30 years later to play Big Mama in the highly praised production at Hartford Stage.



Bruce Dern and Elizabeth Ashley

Special screenings: *The Cake Eaters*

Elizabeth Ashley, con't

She played Isadora Duncan in *When She Danced* (Playwrights Horizons); appeared in A.R. Gurney's *The Perfect Party* and Giraudoux' *The Enchanted* (Kennedy Center); *Master Class* (Royal Alexandria Theatre/Toronto); played Regina in *The Little Foxes* directed by Douglas Hughs at the Shakespeare Theatre. National tours and regional work include *Vanities* with Kathy Bates, *Who's Afraid of Virginia Woolf* directed by Michael Wilson, *A Coupla White Chicks* with Sandy Dennis, Full Gallop, and *Eleemosynary* directed by Burt Reynolds.

Film credits include *The Carpetbaggers* (debut, 1962), *Ship of Fools* (Golden Globe nomination), *Rancho Deluxe* with Jeff Bridges, *Marriage of a Young Stockbroker*, *Golden Needles*, *92 In the Shade* with Warren Oates, *The Great Scout*, *Cathouse Thursday* with Lee Marvin, *Coma* with Michael Douglas, *Paternity* with Burt Reynolds, *Split Image* with James Woods, *Dragnet* with Tom Hanks, *Vampire Kiss* with Nicholas Cage, *A Man of Passion* with Anthony Quinn, *Happiness* directed by Todd Solondz (Independent Spirit Award), *Just the Ticket* with Andy Garcia, *Stagecoach* with Willie Nelson and Johnny Cash, *Windows* directed by Gordon Willis, and *Broadway: The Golden Age* directed by Rick McKay.

Among her TV credits are A&E's *The Rope* by Eugene O'Neill (Cable ACE Award Nomination - Best Actress), *The Two Mrs. Grenvilles* with Ann-Margret, *Miami Vice*, *Svengali* with Peter O'Toole and Jodie Foster, *The War Between the Tates*, *When Michael Calls* with Michael Douglas, *Sandburg's Lincoln*, *Caroline in the City*, *Dave's World*, series' regular on *Evening Shade* with Burt Reynolds (Emmy nomination), *The Buccaneers* (PBS), *Law & Order* and *Law & Order: Special Victims Unit*, *The Larry Sanders Show*, *Homicide: Life on the Street* and many appearances on *The Tonight Show* with Johnny Carson.

Miss Ashley was a founding member of the Board of Directors of the American Film Institute while serving on the first National Council of the Arts during the administrations of Presidents Kennedy and Johnson, and also served on the President's Committee for the Kennedy Center Lifetime Achievement Awards. She is the author of the best-selling book, *Actress: Postcards from the Road* (published in 1978). She can be heard on Lou Reed's 2004 CD, *The Raven*. *Rolling Stone Magazine* credits Miss Ashley as originating the phrase, "money is the long hair of the 80's." Miss Ashley has retired and resumed her career twice. The first time was in 1965 when she married actor George Peppard, her second of several marriages (actor James Farentino being her first). She and Peppard gave birth to their son Christian in 1968. After divorcing Peppard in 1970, she resumed her acting career with great success. Her book became a best seller in the late 70's and she retired a second time to sail around the world on a nine-meter ocean racing sailboat.

She once again resumed her career by hosting *Saturday Night Live* on February 7th, 1982. She started rehearsals for *Agnes of God* two weeks later, which played 14 months on Broadway and 40 weeks on the road and has continued to work on stage, in film and on television ever since. She is currently working on her autobiography while driving through all of North America with her dog, Che Guevara.

Miriam Shor
Stephanie

Miriam Shor was born in Minneapolis, Minnesota, but moved to Venice, Italy when she was only six months old. It was there her love of theatre started when she saw her first opera at the ripe age of two. She began doing plays in high school, and went on to get a BFA in theatre/drama as well as a BA in English from the University of Michigan, Ann Arbor. From there she moved to New York to pursue a career in the theatre.

Recently, Miriam starred on the ABC series *Big Day* and played Becca, the bride's sister.

Shor has since appeared in more than half a dozen films, including *Hedwig and the Angry Inch*, and *Bedazzled*. She was a series regular on *Inside Schwartz* and *Then Came You* and has guest starred in many TV shows including *The West Wing* and *My Name Is Earl*.

She has gone back to her theatre roots many times working with such renowned artists as Stephen Sondheim, Terrence McNally, Lanford Wilson as well as many young, up and coming writers.

Miriam speaks fluent Italian having grown up splitting her time between Detroit, Michigan and first Venice, then Torino, Italy. She has an adorable mutt named Maude, loves to travel, but having established her status as a true New Yorker, hates driving.

Special screenings: *The Cake Eaters*

Talia Balsam
Violet

Talia Balsam has appeared in numerous films including most recently: *All the Kings Men* starring Sean Penn, directed by Steve Zailian, New Regency/Fox's *Little Manhattan*, and the indie *Line of Fire*. Other films include *Killing Emmett Young* with Tim Roth and Gabriel Byrne which premiered in the first Tribeca Film Festival, *In the Mood* opposite Patrick Dempsey, *Trust Me*, *Valerie Flake*, *Cold Blooded*, *Camp Stories*, *Mass Appeal* and the cult horror film *Crawl Space* opposite Klaus Kinski.

On television, Ms. Balsam recurs on CBS' *Without A Trace*, and co-starred for one season on HBO's *K Street* directed by Steven Soderbergh. She appeared in the pilot *Commander in Chief* with Geena Davis for ABC. Talia has guest starred in *Law & Order*, *Law & Order: Criminal Intent*, *The Larry Sanders Show*, *Mad About You*, among others.

Theater credits include the Broadway production of Neil Simon's *Jake's Women*, for which she received a Theater World Award, John Patrick Shanley's *Psychopathia Sexualis*, *Snakebit*, directed by Campbell Scott, *Vicious* (L.A. Weekly Award) New York Stage and Film's *Hand to Hand*, and the *Democracy Projects*, for Naked Angels.

Jesse L. Martin
Judd

An accomplished actor and singer who has already made his mark in the worlds of theater, television and film, Jesse L. Martin continues to establish himself by constantly bringing a winning combination of indelible charm, charisma and intensity to his roles.

Martin was most recently seen reprising his role in the film adaptation of Jonathan Larson's Pulitzer-Prize and Tony Award winning musical *Rent*. Based on Puccini's classic opera *La Boheme*, this revolutionary rock opera tells the story of a group of bohemians struggling to live and pay their rent in the gritty background of New York's East Village. Martin originated the role of Thomas B. "Tom" Collins.

Martin recently returned for his 8th season as the compulsive and passionate Detective Edward Green on the perennial hit *Law & Order*. He has received multiple SAG nominations (Ensemble) and seven Image Awards nominations (Outstanding Actor) for his work on the show.

Martin received critical acclaim for his recurring role on *Ally McBeal* as Ally's boyfriend, Dr. Greg Butters. His additional television credits include a guest starring role as a disenfranchised alien on *The X-Files* (episode written and directed by David Duchovny); a series regular on the Fox series *413 Hope Street*; a guest-starring role on the Wolf Films/Studios USA series *New York Undercover*; and the telefilm *Deep in My Heart* co-starring opposite Anne Bancroft and Gloria Reuben. Past film credits include *Season of Youth* and the independent feature *The Restaurant*, where he performed alongside Adrien Brody, Elise Neal and Lauryn Hill.

Martin most recently starred on Broadway in *Rent*, one of the longest running shows on Broadway. *Rent* was the winner on the 1996 Pulitzer Prize for Drama, the Obie Award, the New York Drama Critics Circle Award, 4 Tony Awards and 3 Drama Desk Awards. Martin originated the role of Thomas B. "Tom" Collins in the off-Broadway production at the NY Theatre Workshop and carried it through to the Broadway production. His extensive NY theater credits run the gamut from Shakespeare to musical comedy and include such productions as *Timon of Athens* (his Broadway debut) and *The Inspector General* (National Actors Theatre); *I Ain't Yo Uncle* (Hartford Stage); *Rock N' Roles from WM Shakespeare* (Actors Theatre of Louisville); *The Butcher's Daughter* (Cleveland Playhouse); *Romeo & Juliet* (Acting Company Tour); and *Two Gentlemen of Verona* (Arena Stage).

An alumni of NYU and a classically trained stage actor, Martin currently resides in Manhattan.

Special screenings: *The Cake Eaters*

CWNY/NYWIFT Present
"The Cake Eaters" - June 24, 2008
Q and A transcript by Brian Geldin



Jayce Bartok and Mary Stuart Masterson

Pusateri: What steps did you take to make yourself ready to transition from acting to directing?

Masterson: I think sometimes people think directing is a promotion from acting, and that's just not it. I didn't want more control or power. If I had been in the movie and I was directing it, maybe. I've always wanted to direct. I've always written. I had a bunch of projects for years…sixteen years since I wrote the first draft of one script that had three casts, four production companies, people with suitcases full of money, Japanese attaches, girlfriends…and it's all true. None of those movies got made. Two that I was directing that I didn't write that I was working on with various producers. In part, I've been writing a lot for a lot of years…re-writing mostly is what writing is…and developing material. I spent a lot of time doing that, sort of like my day job for 10 years, despite the fact that occasionally I had to take work to making a living as an actress. A lot of times projects that I was working on would fall apart when I was taking a job as an actress. For *The Cake Eaters* , Jayce and I had the same agent and he gave me the script and I thought it was wonderful and had great characters and great heart. We started working on the script together for a number of months and I was presented the opportunity to do a Broadway musical and I said, if I do this, this is going to fall apart again. So the gamble paid off. I did a lot of homework, a lot of reading working with great actors, great directors over the years, and really bad directors. And then I directed a half-hour film for Showtime that is a science fiction short. That's great training, a half-hour short…a stupid length. It's too long, it's too short. Don't do it, don't try it. But it was great training.

Q: What about this material spoke to you and how involved were you in the casting process?

Masterson: The material I thought was very unusual in that it had an innocence and timelessness about it. Instead of trying to change that, we just embraced it full on. For one thing, the names, come on…Beagle, Easy! These are great character names. I think it's a world that is lovely and kind of rare. The struggle that we had in terms of developing the script to be ready to shoot was he wrote so many stories in this one story and it was hard to tell, was this *The Last Picture Show* or *Nashville* , that kind of many, many character stories. That was a challenge that we both struggled with. I was very involved with casting. We had a casting director and casting sessions. The horrible part was sometimes they brought people in that I already knew or had worked with or liked or was friends with to read a three-line part. I wouldn't have asked my friend to read that part for me and put it on tape. It's embarrassing. And yet the amazing thing was that the people who did come in and read that I didn't ask to read…the incredible preparation and the choices that were made, it was really beautiful how many people came out and wanted to be a part of this. Then there were people who didn't audition. Kristen, I had just met. She loved her character and was willing to go the distance with the research and didn't in any way, shy away from extra time spent on the role. And I also I just met Aaron. Bruce, I wrote a letter and Elizabeth claims I seduced her, but I think it was the other way around. The woman made me drink a half a bottle of wine.

Q: Was pre-production or post-production more difficult?

Masterson: The obvious answer for this project might be post because we made some changes and actually went back and did a little extra shooting. We just re-wrote the material and restructured it a bit. In a way, that was more difficult, but we had a great situation where we had support from our producers and our financiers to really get it right and approach it in the most thorough and appropriate way. It was never terrible. I loved prep. We had months and months together working on the script before we even got a green light to do it, so that wasn't hard. I think a movie is made in three drafts for a director. Your first draft is in prep… how you visualize it on the page, how you set it up so you can shoot it realistically on budget and on time. And then your second draft is what happens when you're actually shooting. And the third draft is in the editing room. You just see it fresh and start from scratch. Hopefully it all fits the way you planned. You just have to embrace that as part of the process.



Jayce Bartok, Mary Stuart Masterson and Jesse Scolaro

Special screenings: *The Cake Eaters*

Q: How did you get Duncan Sheik to compose the music in the film when he was working on the Broadway musical *Spring Awakening*?

Masterson: I was interested in the idea. His agent made that a possibility. He's really got a great sensibility for this because he's very sensitive to these characters in this world and gets it and writes mostly beautiful melodies. He also understood in particular Beagle's character and his not wanting to make it sound too small town and hokey. He used electric instruments instead of just acoustic. I thought his instinct sounded really good. It just seemed right, however, her was about to go into rehearsal for *Spring Awakening*. I had done a Broadway musical a couple of years prior and thought, dude, do you have any idea what you're about to go through?

Q: What kind of dynamic did you and Mary have on set in terms of actor and director? What was the most difficult process of directing?

Bartok: We had a good dynamic on the set. The pre-production I think was very intense. It was the hardest thing I've ever done. We spent countless hours talking about it passionately trying to find the story. Once the process of was over for me as an actor, then I went to the set to take on another job. I think that was great relief. It was like a whole other chapter in the process.

Masterson: This dynamic in a way was the most difficult because we were both equally passionate about it. Some things we disagreed about, ultimately fighting for the story and the characters. And then to step into the other relationship, which is I want to nurture you and love you and help you do your best. The other part of that relationship is that some of this material is personal to Jayce and I didn't want to know how that was personal to him, because I tend to be a bit of a caretaker, and I wanted to be kind of a hard ass if I needed to be and not know that's my brother you're talking about. I probably inadvertently was kind of hard core about things.

Bartok: In a good way.



Masterson: I still don't know. Most difficult in general is probably not losing your own vision and voice as you go through with a lot of people's opinions coming at you…mostly in post. I don't think I lost that at all in any point till post. Everybody's got a valid point and were all talking about different things, and I was losing focus. I just wanted everybody to get along.

Bartok: It was good for me to have that perspective because it was my first script and was personal. If Mary Stuart hadn't come along and had that perspective, it wouldn't have become a film. That's just the reality. These processes are very artistic and intense. When you get through them, you're like wow, I'm really proud I went through that process and didn't go cuckoo.

Pioneer audience

Pusateri: You worked with your brother who was the cinematographer. What was that like?

Masterson: He did a great job. I love my brother a lot. We have a short hand and it's very easy. He was actually living at my house while we were doing this. We drove 40 minutes to and from the set every day and talked about the work, what happened or what we could do better. We shot on HD. My brother is sort of a technological wizard and hadn't shot HD before and did a lot of homework. Fortunately, we made sure to do some camera tests. We both learned a lot about HD and what we could do to get more of a film look.

Q: Can you talk about the title of the film?

Bartok: It's a term that was used in Pennsylvania where I grew up to describe the wealthy and those who had their lives kind of laid out for them…the cake eaters who live up on the hill in a nice house. When I wrote these characters, I thought they are so not the cake eaters. And through the course of these couple of days, they sort of get the cake and eat it too. I liked it as this sort of mysterious metaphor for this kind of band of misfits. It definitely raises some opinions. People get excited and passionate about *The Cake Eaters* title.



Jesse L. Martin and Kristen Stewart in *The Cake Eaters*

Special screenings: *The Cake Eaters*



Mary Stuart Masterson (center) with
CWNY Co-President Geralyn Abinader,
board members Nyna Sargent, Ylana,
Maria Pusateri and intern Julie Praetzel

Q: What are your plans for distribution?

Scolaro: We started a distribution company and are going to put it out ourselves. This came after a lot of research and talking to a lot of different distributors out there and getting their take on what they would do with the movie versus what we wanted to do with the movie collectively, and what the audiences were telling us as we traveled around the country showing it. It was the first movie I've ever been involved with where theater chains were saying, we want to show your movie, but distributors were not really putting forth anything that was very sensible. In lieu of that, we said, we're filmmakers so why not do that part of filmmaking that very few filmmakers do and actually distribute the movie as well. This way we know everything from development through distribution and we don't need to rely on other people to tell us if our movie is good or bad. I think more filmmakers are going to start doing that. They're going to say, if my movie has an audience, which hopefully it does, there are ways to get your movie to that audience and it's not brain science. It just takes hard work and some thought and a lot of time. It's going to be released around Valentine's Day next year. We're going to start in the South in Arizona, Texas and Florida. We're going to work our way north as the weather gets a little better.

Q: With the culture of independent film being what it is with the small independents folding into their bigger studios, what is the future of independent film and distribution?

Masterson: The state of things is a little scary right now. I think everybody's wondering what's going to happen with digital downloads? All the deals are being re-negotiated for direct output deals of DVD sales or the payroll companies even. Everything's up for review all at once, and of course all these strikes. Everybody's kind of trying to figure out where the money coming from…who gets part of what revenue. Financiers specifically don't know how to break even anymore. There's a lot of new models for distribution being presented. I think some combination of all of these things is definitely going to work differently for each film. It used to be, when I started out, you market a film doing regional junkets. You went to Chicago, Dallas, New York, LA and sometimes Japan and Europe. You actually did a lot of press everywhere that you went. You didn't just rely on these giant pipelines of Time Warner or whatever these massive companies bring to bare. For independents to try to penetrate this crazy market, it's really hard. There will be more and more ways. It's just going to be, I think, on an individual basis. You have to decide what makes the most sense for your film. I don't think films at film festivals are really going to necessarily get advances for theatrical release anymore. That's kind of a thing of the past. Maybe it will come back. Eliminating the middle man makes a lot of sense for an independent film that's living so close to the bone. Like Jesse said, on our film, we had personally gone to all these different places and talked to people about what they did and didn't like. We've seen age group responds and which ones are less interested. We kind of know how to target it pretty much. Who cares more than us about it? Nobody. Nobody taking a fee is going to care more than we do. If there is a way to get it into theaters or whatever DVD deals we make later, then why don't we just do it ourselves? I think a lot of people will if they have the opportunity. They're making more service deals than ever before where some company takes a percentage and find a creative way to release the movie. I think it's a scary and very interesting time. It frees up a lot of bandwidth for people whose movies have just gone to festivals and not been released. There's going to be an alternative…I hope.

Brian Geldin

a special thanks

Brian Geldin is a publicist and associate producer who regularly attends film panels, seminars, screenings, parties and other film-related events. Transcriptions and images from these events are then published, as an "educational resource" to fellow cinéastes and the public at large on his blog: The Film Panel Notetaker (www.thefilmpanelnotetaker.com). Contributions are also made by guest notetakers. Entries range from September, 2006 to present day. We thank you, Brian, for sharing this information with all of us.

Special screenings: *The Cake Eaters*

Afterparty: No Malice Palace



One of the stars of *The Cake Eaters*, EJ Carroll (center) and friends



Filmmaker and CWNY member Tiffany Bartok and husband Jayce



Filmmaker and past CWNY board member Liz Foley and Jesse Scolaro



Ylana, Maria Pusateri, Mary Stuart Masterson, Julie Praetzel, Geralyn Abinader, and NYWIFT Screening Coordinator Josefa Jaime



Geralyn Abinader, Maria Pusateri, Julie Praetzel, Mary Stuart Masterson, Jayce Bartok, Jesse Scolaro and Josefa Jaime



Geralyn Abinader, Maria Pusateri, Julie Praetzel, Mary Stuart Masterson and Jayce Bartok *



Mary Stuart Masterson and friends



Maria Pusateri, Mary Stuart Masterson, Julie Praetzel, Geralyn Abinader and Josefa Jaime *



Jayce Bartok and friends



Mary Stuart Masterson and friend

* images: Perla de Leon



Mary Stuart Masterson and EJ Carroll *

Afterparty images



Filmmakers Isold Uggadóttir, Lisa Marie Cacace, and Myra Sito Velasquez with Maria Pusateri (2nd from left)

Spring Shorts

April 22, 2008 No Malice Palace



Mike Hovel from The Grind Cafe and CWNY member Chris Theokas



Chris Theokas, John Reefer, Lisa Marie Cacace, Lauren and Véronique N. Doumbé



Isold Uggadóttir, Maria Pusateri and star of *The Friendly Visit*, Traci Hovel



CWNY members Lauren and Véronique N. Doumbé



Maria Pusateri and Lisa Marie Cacace

Freeheld

September 25, 2007 Pioneer Den of Cin



Freeheld director/DP Cynthia Wade and Maria Pusateri, CWNY Board Member and Director of CWNY Screens



Cynthia Wade and friend



CWNY Screens committee Julie Praetzel, Maria Pusateri, Vicki Vasilopoulos, and CWNY Screenwriters Group head Maria Cabrera



Chloe Walters (Cynthia's student at the New School) with her friend Alexis Aquino



Cynthia's students Adele Pham and Corinne Manabat with their friend Thea Karwowski (center)



CWNY members Joan Deraval, Producer and Akiva Penaloza, Writer/Director, both of Scorpyofilms, with supporter Laura Kulaw

Afterparty images

Flying: Confessions Of A Free Woman
June 26, 2007
Pioneer Den of Cin



Jennifer Fox
and Maria Pusateri



Alison McMahan
Co-President of CWNY

Filmmaker Jennifer Fox

Maria Pusateri
CWNY Board Member and Director
of CWNY Screens, and

Geralyn Abinader
Co-President CWNY



Maria Cabrera
CWNY Board Member and Leader of
the CWNY Screenwriter's Group and
Lisa Cacace
Leader of the CWNY Producer's Group



Alison McMahan, cinematographer
Niramon Ross and her husband Alex Ross



Filmmaker Jennifer Fox
and CWNY Board Member Jessica Bursteini

Two Boots Pioneer Theater: A Fond Farewell

The Two Boots Pioneer Theater
155 East 3rd Street
New York, NY 10009
www.twoboots.com/pioneer
January 2000 – October 2008

Established in January 2000, The Pioneer Theater was *the* home of independent cinema in New York City. Foreign films classic films were also regularly screened at The Pioneer. The Pioneer was also home to special series, such as the CWNY Screens (now the NYWIFT/ CWNY Screening Series.)

In 2003, CWNY began a long and productive relationship with The Pioneer. Countless pizzas from Two Boots, and maybe the odd beer or two, were gleefully consumed in The Den of Cin – The Pioneer's lounge.

And in October 2008, we said goodbye to another New York City cultural landmark.

To Phil, Ray and everyone else who has ever worked at The Pioneer (including of course, The Den of Cin and Two Boots Pizza), we can't thank you enough for everything.

First to Last:
CWNY Screens
May 12, 2003

The View From Here:
A Narrative in Five Parts

Auntie
Kathy Desmond

Night Blue
Elizabeth Meister

Ferry Tales
Katja Esson

Undertow
Mary Prendergast

Keeping Romeo
Elizabeth Bove

NYWIFT / CWNY Screening Series
October 28, 2008

Racing Daylight

Nicole Quinn, Director/Writer
Sophia Raab, Producer

AWARD WINNING FILMS WHICH HAVE BEEN SHOWN IN OUR SCREENING SERIES…

Film	Filmmaker	Presenting Organization	Award / Category	Year
A Bun in the Oven	**Alys Hawkins**	BAF! 2000 Bradford Animation Festival, National Museum of Photography, Film and Television 2000	Best Experimental Film	
A Bun in the Oven	**Alys Hawkins**	Special Commendation: Royal Television Society (NE)		1999
A Host of Daffodils	**Jane Clark**	Woods Hole Film Festival - New England Emerging Filmmaker Award		2004
A Host of Daffodils	**Jane Clark**	The Stony Brook Film Festival	Best Short Film, Nominee	2006
A Host of Daffodils	**Jane Clark**	Female Eye Film Festival	Best Short Film, Nominee	2006
A Host of Daffodils	**Jane Clark**	Humboldt Internationa Film Festival	Best Short Film, Nominee	2006
A Host of Daffodils	**Jane Clark**	Woods Hole Film Festival	Emerging Filmmaker Award	2005
A Host of Daffodils	**Jane Clark**	Wilmington Film Festival	Audience Honorable Mention	2005
A Jury of Her Peers	**Sally Heckel ***	Academy Award	Best Short Film, Live Action (nominee)	1981
A Jury of Her Peers	**Sally Heckel ***	American Film Festival	Blue Ribbon	
A Jury of Her Peers	**Sally Heckel ***	ATOM Award- Australian Teachers of Media		
A Jury of Her Peers	**Sally Heckel ***	Santa Fe Winter Film Exposition	Best Dramatic Film-	
A Jury of Her Peers	**Sally Heckel ***	Columbus Film Festival	Chris Statuette	
A Jury of Her Peers	**Sally Heckel ***	Cine Golden Eagle		
A Jury of Her Peers	**Sally Heckel ***	Sinking Creek Film Celebration	Judges' Award	
AKA 048494####	**Pei-lin Kuo ***	72-Hour Film Shootout	Most Original - First Runner-Up	2005
Alphabet Pam (Has A Passion for P)	**Eva Saks ***	Roshd International Film Festival (Iran)	Special Mention	
And Then She Was Gone+	**Jacqueline Pennewill ***	Best Drama Award - San Francisco Woman's Film Festival		2008

And Then She Was Gone+	**Jacqueline Pennewill ***	Director's Choice Award Black Maria Film Festival		2008
Anna & Bella	**Cilia Van Dijk**	Academy Awards, USA	Oscar, Best Short Film, Animated	1984
Another Brother	**Tami Gold**	Chicago International Film Festival	Gold Hugo	
Another Brother	**Tami Gold**	CINE Golden Eagle Award		
Another Brother	**Tami Gold**	New York Festivals International Competition	Gold World Medal	
Another Brother	**Tami Gold**	The Athens International Film & Video Festival	1st Place	
Anything You Want to Be	**Liane Brandon**	New York Women in Film and Television	Women's Film Preservation Fund Awards Grant	2008
A Place Like This	**Yvonne Kenney**			
A Walk to Beautiful	**Mary Olive Smith**	Docúpolis, International Documentary Festival of Barcelona	Human Rights Award	2007
A Walk to Beautiful	**Mary Olive Smith**	Denver International Film Festival - People's Choice Award	Documentary	2007
A Walk to Beautiful	**Mary Olive Smith**	International Documentary Association - IDA Award	Documentary	2007
A Walk to Beautiful	**Mary Olive Smith**	San Francisco International Film Festival - Audience Award	Best Documentary Feature	2007
A Walk to Beautiful	**Mary Olive Smith**	St. Louis International Film Festival	Audience Choice Award - Documentary; Interfaith Award	2007
A Walk to Beautiful	**Mary Olive Smith**	AFI/Silverdocs Film Festival	Witness Award Nominee	2007
Baby Express	**Shaya Mercer ***	CineWomen NY	CiNY Award - Honorable Mention	2003
Beyond the Bars: No Extended Embraces	**Julia O'Farrow ***	Cityvisions Showcase	Joseph P.Vasquez Award Best Story Concept / Documentary	
Beyond the Bars: No Extended Embraces	**Julia O'Farrow ***	African American Women In Cinema	Best Documentary Award	
Blue Vinyl	**Judith Helfand Daniel B. Gold**	Bermuda International Film Festival - Documentary Prize		2002

Blue Vinyl	**Judith Helfand** **Daniel B. Gold**	High Falls Film Festival - Audience Award	Best Documentary	2002
Blue Vinyl	**Judith Helfand**	Santa Cruz Film Festival - Audience Award	Best Documentary	2002
Blue Vinyl	**Daniel B. Gold**	Sundance Film Festival	Cinematography Award	2002
Blue Vinyl	**Judith Helfand** **Daniel B. Gold**	Sundance Film Festival	Grand Jury Prize (nominee)	2002
Bruce	**Ruth Sergel**	Alice's Three Minute Film Festival	Best Drama	
Bruce	**Ruth Sergel**	Picture This... Film Festival	Honorable Mention	
Colorforms	**Eva Saks ***	Moviefone Audience Choice Award	Winner	
Colorforms	**Eva Saks ***	Warner Bros. Pictures	Production Fund Award	
Colorforms	**Eva Saks ***	Mill Valley Film Festival	BAFTA Award for Best Short	
Colorforms	**Eva Saks ***	Caucus for TV Producers, Writers and Directors Award	Winner	
Colorforms	**Eva Saks ***	Chicago International Children's Film Festival	Children's Jury Prize	
Colorforms	**Eva Saks ***	American Independent Film Festival (France)	Best Short Film	
Colorforms	**Eva Saks ***	BAM Kidfest	Best Live-Action Short Film (the "BAMmie Award")	
Colorforms	**Eva Saks ***	Stony Brook 2004	Audience Choice Award	2004
Colorforms	**Eva Saks ***	Zoinks Toys Family Film Festival	Best Short Film (tied with *Confection*)	
Colorforms	**Eva Saks ***	Ojai Film Festival	Finishing Funds Award	
Colorforms	**Eva Saks ***	Lunafest	Winner	2003
Colorforms	**Eva Saks ***	SMPTE Student Film Festival	Winner	
Colorforms	**Eva Saks ***	Tribeca Film Festival	Best of Shorts Program (online)	
Colorforms	**Eva Saks ***	Williamstown Film Festival	Best of Shorts Program	
Colorforms	**Eva Saks ***	Lunafest Anniversary Tour	Best of	2005
Colorforms	**Eva Saks ***	Athens International Film Festival	Honorable Mention	
Colorforms	**Eva Saks ***	St. Louis International Film Festival	Honorable Mention	
Colorforms	**Eva Saks ***	USA Film Festival	Finalist	

Colorforms	**Eva Saks ***	Carrousel de Rimouski (Canada)	Finalist	
Colorforms	**Eva Saks ***	Fitz Award for Best Short (Australia)	Nominee	
Confection	**Eva Saks ***	Warner Bros. Pictures	Production Fund Award	
Confection	**Eva Saks ***		Caucus for TV Producers, Writers and Directors Award	
Confection	**Eva Saks ***	Stony Brook Film Festival	Audience Choice Award	
Confection	**Eva Saks ***	Zoinks Toys Family Film Festival	Best Short Film(tied with *Colorforms*)	
Confection	**Eva Saks ***	Dublin Film Fleadh	Best Young Actress - Blaire Restaneo	
Confection	**Eva Saks ***	Long IslandInternational Film Expo	Best 35mm Short Film	
Confection	**Eva Saks ***	Ojai Film Festival	Finishing Funds Award	
Confection	**Eva Saks ***	SMPTE Student Film Festival	Winner	
Confection	**Eva Saks ***	Worldfest Houston	Silver Remi Award	
Confection	**Eva Saks ***	Carrousel de Rimouski (Canada)	Honorable Mention	
Confection	**Eva Saks ***	Expresion en Corto (Mexico)	Honorable Mention	
Covered Girls	**Amy Wendel**, **Janet McIntyre**	Nashville Film Festival	Best Documentary Short (tied with I Used to Be a Filmmaker, by Jay Rosenblatt)	2003
Crying & Wanking	**Alys Hawkins**	Tricky Women (Vienna, Austria)	Synchro Film Award	2003
Crying & Wanking	**Alys Hawkins**	Unicaja Eurovideo (Malaga, Spain)	Second Prize - Experimental/Videocreation	2003
Date	**Eva Saks ***		Caucus for Television Producers, Writers & Directors Award	
Date	**Eva Saks ***	Ojai Film Festival	Finishing Funds Award	
Date	**Eva Saks ***	Black Maria Film Festival	Director's Citation	
Date	**Eva Saks ***	SMPTE Student Film Festival	Honorable Mention	
Date	**Eva Saks ***	One Reel/Bumbershoot 10th Anniversary Festival	Best of	
Dear Talula	**Lori Benson**	Ashland International Film Festival	Best Documentary Short	2007
Death of a Saleswoman	**Donna Wheeler**	Bare Bones International Film Festival	Bonehead Award - Best Direction of a Feature Film	2005

Death of a Saleswoman	**Donna Wheeler**	Gem City Film Festival	Festival Prize Best Feature Film	2007
Denis A. Charles: An Interrupted Conversation	**Véronique Doumbé ***	CineWomen NY	Outstanding Documentary	2002
Derail	**Catalina Santamaría**	Kodak Cinematography Award		1998
Derail	**Catalina Santamaría**	The New Heaven Film Festival	The First Place Audience Award	1998
Dreams of Jagodina	**Nora Malone**		Kodak Student Filmmaker Award, nominee	
Dreams of Jagodina	**Nora Malone**	Columbus International Film Festival	Best Overall Student Production	
Dreams of Jagodina	**Nora Malone**	Denver Underground Film Festival	Best Adapted Screenplay	
Evening	**Natasa Prosenc**	Brooklyn Film Festival / CineWomen NY	CiNY Special Jury Award	2000
Everybody's Pregnant	**Debra Solomon**	Aspen Shortsfest	Special Recognition Animation	1998
Everybody's Pregnant	**Debra Solomon**	Santa Barbara International Film Festival	Best Animated Short Award	1999
Everybody's Pregnant	**Debra Solomon**	Shorts International Film Festival	Best Short Film Animation	1998
Everybody's Pregnant	**Debra Solomon**	World Animation Celebration	Special Jury Award	1998
Everyday	**Pei-Lin Kuo ***	CineWomen NY	Someone To Watch Award (tied with Susan Hamovitch, *Without Apology*)	2005
Eye Creature	**Relah Ekstein** **Gary Friedlander**	Motion Picture Sound Editors (MPSE)	The Golden Reel Award for Sound Editing	1992
Falling Back to Earth: Tomatillo	**Pamela Turner**	Brooklyn Film Festival / CineWomen NY	CiNY Award Outstanding Animation	2000
Family Reunion(Gódir gestir)	**Isold Uggadóttir ***	Rhode Island International Film Festival	Alternative Spirit Award	2007
Family Reunion(Gódir gestir)	**Isold Uggadóttir ***	Minningarsjóður Margrétar Björgólfsdóttur	Grant	2006
Family Reunion(Gódir gestir)	**Isold Uggadóttir ***	Frameline Film & Video Completion Fund	Grant	2005
Family Values	**Eva Saks ***		Student Academy Award	
Family Values	**Eva Saks ***	St. Louis International Film Festival	Best Documentary Short	
Family Values	**Eva Saks ***	Magnolia Film Festival	Best Documentary Short	

Family Values	**Eva Saks ***	Copenhagen GL Film Festival	Grand Jury Prize Short Film	
Family Values	**Eva Saks ***	PlanetOut at Outfest	Grand Prize	
Family Values	**Eva Saks ***		New York State Council on the Arts Grant	
Family Values	**Eva Saks ***		WYBE Public TV Finishing Funds Award	
Family Values	**Eva Saks ***	Clermont-Ferrand International Short Film Festival	Honorable Mention	
Ferry Tales	**Katja Esson ***	Academy Award	Best Documentary, Short Subject (nominee)	2004
Ferry Tales	**Katja Esson ***	Woodstock Film Festival - Honorable Mention	Best Short Documentary Film	2003
Ferry Tales	**Katja Esson ***	CineWomen NY	CiNY Woman to Watch Out For!	2003
Firefighter	**Vanessa Ruane**	Long Island International Film Expo	Festival Prize Best Story	2005
Firefighter	**Vanessa Ruane**	DC Shorts	Best Director	
Firefighter	**Vanessa Ruane**	Big Bear Film Festival	Best Digital Film	
Flying: Confessions Of A Free Woman	**Jennifer Fox ***	CineWomen NY	Tour de Force Award	2008
Forbidden Wedding / Casamento Proibido	**Flavia Fontes ***	CineWomen NY	Someone To Watch	2004
Forbidden Wedding / Casamento Proibido	**Flavia Fontes ***	Brasa Film Festival	Award Of Excellence	
Forbidden Wedding / Casamento Proibido	**Flavia Fontes ***	Philadelphia International Film Festival	Honorable Mention	
Forbidden Wedding / Casamento Proibido	**Flavia Fontes ***	Projections International Film Festival	Audience Award For Best Documentary	
Freeheld	**Cynthia Wade, ***	CineWomen NY	Best Documentary	2008
Freeheld	**Cynthia Wade, *** **Vanessa Roth**, Producer	Academy Award	Oscar - Best Documentary Short Subject	2007
Freeheld	**Cynthia Wade ***	Boston Independent Film Festival	Audience Award - Short Film	2007

Freeheld	**Cynthia Wade ***	International Documentary Association	IDA Award - Short Documentary, nominee	2007
Freeheld	**Cynthia Wade ***	L.A. Outfest	Audience Award - Documentary Short	2007
Freeheld	**Cynthia Wade ***	New York Lesbian and Gay Film Festival	Best Documentary Short	2007
Freeheld	**Cynthia Wade ***	Palm Springs International Short Film Festival	Audience Award - Favorite Documentary	2007
Freeheld	**Cynthia Wade ***	Palm Springs International Short Film Festival	Festival Prize - Best Documentary	2007
Freeheld	**Cynthia Wade ***	Seattle International Film Festival	Short Film Competition - Special Jury Award	2007
Freeheld	**Cynthia Wade ***	Sundance Film Festival	Short Filmmaking - Special Jury Prize	2007
Freeheld	**Cynthia Wade ***	Spokane GLBT Film Festival	John Deen Award	
Freeheld	**Cynthia Wade ***	LGBT Film Festival	Audience Award	
Freeheld	**Cynthia Wade ***	LGBT Film Festival	Best Short Documentary Film	
Freeheld	**Cynthia Wade ***	Film Society	Social Justice Award	
Freeheld	**Cynthia Wade ***	Connecticut G&L Film Festival	Audience Award	
Freeheld	**Cynthia Wade ***	Long Island G&L Film Festival	Audience Award	
Frozen River	**Courtney Hunt**	Hamburg Film Festival	Critics Award - Best Film	2008
Frozen River	**Courtney Hunt**	Nantucket Film Festival	Writer / Director Award	2008
Frozen River	**Courtney Hunt**	Provincetown International Film Festival	Audience Award	2008
Frozen River	**Courtney Hunt**	San Sebastián International Film Festival	Silver Seashell Best Actress Melissa Leo (tied with Tsilla Chelton for *Pandoranin kutusu*)	2008
Frozen River	**Courtney Hunt**	San Sebastián International Film Festival	TVE Otra Mirada Award	2008
Frozen River	**Courtney Hunt**	San Sebastián International Film Festival	Golden Seashell, Nominee	2008
Frozen River	**Courtney Hunt**	Seattle International Film Festival	Women in Cinema Lena Sharpe Award	2008
Frozen River	**Courtney Hunt**	Sundance Film Festival	Grand Jury Prize Dramatic	2008
Getting Off	**Julie Lynch**	ARPA International Film Festival	Audience Award	
Hair Piece: A Film for Nappy-Headed People	**Ayoka Chenzira**	National Black Programming Consortium	First Place, Cultural Affairs	

Instructions Not Included (Bli Daf Hora'ot)	**Keren Atzmon** Ronnie Manor, Producers Producers	Long IslandInternational Film Expo	Festival Prize - Best Foreign Film	2001
Inventing a Girl: A Journey in Home-Schooling	**Fernanda Rossi ***	Riverrun International Film Festival	Women's Eye Award	2001
I Was Made to Love Her: the Double Dutch Documentary	**Nicole Franklin ***	Brooklyn Film Festival / CineWomen NY	CiNY Award - Outstanding Filmmaking	2000
I Was Made to Love Her: the Double Dutch Documentary	**Nicole Franklin ***	Brooklyn Film Festival	Best African-American Documentary	
I Was Made to Love Her: the Double Dutch Documentary	**Nicole Franklin ***	Hollywood Black Film Festival Jury Award	Best Documentary Film	2001
I Was Made to Love Her: the Double Dutch Documentary	**Nicole Franklin ***	Atlanta's Night of the Black Independents	Best Documentary	
I Was Made to Love Her: the Double Dutch Documentary	**Nicole Franklin ***		Gordon Parks Award Finalist for Directing a Feature	
I Was Made to Love Her: the Double Dutch Documentary	**Nicole Franklin ***	Black Filmmakers Hall of Fame Filmworks	Honorable Mention	
I Was Made to Love Her: the Double Dutch Documentary	**Nicole Franklin ***	The Jerome Foundation	Grant Recipient	
I Was Made to Love Her: the Double Dutch Documentary	**Nicole Franklin ***	Women's Film Finishing Fund	Grant Recipient	
Jeanne & Hauviette	**Elizabeth Foley ***			

Kiss It Up to God	**Caran Hartsfield**	Cannes Film Festival	Cinefondation Award (Tied with *Kinu'ach*, Amit Sakomski, writer/director)	2000
Kiss It Up to God	**Caran Hartsfield**	Urbanworld Film Festival	Best Short Film (Tied with *Are You Cinderella?*, Charles Hall, writer/director)	2000
Ladies of the Land	**Megan Thompson**	Gracie Allen Award	Outstanding Student Documentary	
Ladies of the Land	**Megan Thompson**		Student Academy Award	
Love Story	**Signe Baumane ***	Montevideo International Film Festival	First award - animated films	1999
Love Story	**Signe Baumane ***	Long IslandFilm Festival	Best Animated Short	1999
Love Story	**Signe Baumane ***	Worldfest-Houston International Film Festival	Bronze Award	1999
Lower East Side Stories	**Liselle Mei**		Finishing Fund Grant	2005
Lower East Side Stories	**Liselle Mei**	IFP Market	Short Film Award, Finalist	2004
Lucy's Dream	**Relah Ekstein**	Brooklyn Film Festival / CineWomen NY	CiNY Award Grand Jury Prize	2000
Lucy's Dream	**Relah Ekstein**	Athens International	2nd Place Experimental	2000
Mad About Harry	**Ashley Mendoza**	Brooklyn Film Festival / CineWomen NY	CiNY Award - Grand Jury Prize	2000
Make A Wish	**Cherien Dabis**	Aspen Shortsfest - BAFTA/LA Award for Excellence - Honorable Mention; Special Recognition		2007
Make A Wish	**Cherien Dabis**	Cairo International Film Festival for Children - Ministry of Culture's Awards for Arabian Feature & Short Films	Short Film	2007
Make A Wish	**Cherien Dabis**	Cairo International Film Festival for Children - Bronze Cairo	Best Short Film	2007

Make A Wish	**Cherien Dabis**	Chicago International Children's Film Festival - Adult's Jury Award - Certificate of Merit	Live Action Short Film or Video	2007
Make A Wish	**Cherien Dabis**	Chicago International Children's Film Festival	Peace Prize	2007
Make A Wish	**Cherien Dabis**	Clermont-Ferrand International Short Film Festival - Press Award	International Competition	2007
Make A Wish	**Cherien Dabis**	Clermont-Ferrand International Short Film Festival - Special Mention of the Jury	International Competition	2007
Ménage à trois	**Kimberly M. Wetherell**	Heart of Gold International Film Festival	Mayor's Award, nominee	2006
Ménage à trois	**Kimberly M. Wetherell**	USA Film Festival	Short Film Competition - Finalist	2006
Ménage à trois	**Kimberly M. Wetherell**	Red Bank International Film Festival	Best Short Film	2005
Ménage à trois	**Kimberly M. Wetherell**	DC SHORTS Fest	Filmmakers' Favorite	2005
Ménage à trois	**Kimberly M. Wetherell**	Chicks With Flicks Film Festival	Best Actress - Mindy Raymond; and Best Actor - Andrew Rein	2005
Meshes of the Afternoon	**Maya Deren**	National Film Preservation Board, USA	National Film Registry	1990
Mother's Blood	**Myra Sito Velasquez ***	Ann Arbor Film Festival	Lawrence Kasdan Award for Best Narrative Film	2002
Mother's Blood	**Myra Sito Velasquez ***	Chicks with Flicks International Film Festival	Grand Prize	2002
Mother's Blood	**Myra Sito Velasquez ***	Chicks with Flicks International Film Festival	Best Actress Award: Nina Zoie Lam	2002
Needle in a Haystack	**Eva Saks ***	Long Island Film Festival	Best Romantic Comedy Short	
Needle in a Haystack	**Eva Saks ***	SMPTE Student Film Festival	Honorable Mention	
No Umbrella: Election Day in the City	**Laura Paglin ***	CineWomen NY	Someone To Watch	2006
No Umbrella: Election Day in the City	**Laura Paglin ***	Chicago International Film Festival - Gold Plaque	Social Documentary	2007
No Umbrella: Election Day in the City	**Laura Paglin ***	Columbus International Film & Video Festival - Bronze Plaque Award		2007
No Umbrella: Election Day in the City	**Laura Paglin ***	Full Frame Documentary Film Festival - Jury Award for Best Short		2006

No Umbrella: Election Day in the City	**Laura Paglin ***	Sydney Film Festival - Audience Award	Best Short	2006
No Verbal Response	**Helena Smith**	New York First Run Film Festival	Wasserman Award	
Oatmeal	**Relah Ekstein**	New York Expo Finalist	Finalist	1995
Oatmeal	**Relah Ekstein**	Worldfest-Charleston	Finalist	1995
Oatmeal	**Relah Ekstein**	Worldfest-Houston	Bronze Award	1995
Oatmeal	**Relah Ekstein**	Student Academy Awards	Regional Finalist	1995
Oatmeal	**Relah Ekstein**	Brooklyn Arts Council Film Festival	First Place Experimental	1997
On the Cliffs	**Lisa M. Perry**	Ohio Independent Film Festival	Best Short Comedy	2005
On the Cliffs	**Lisa M. Perry**	35th Annual USA Film Festival	Finalist	2005
On the Cliffs	**Lisa M. Perry**	CineWomen NY	Best of	2005
Pas de Deux	**NaraGarber**	Festival of Nations, Austria	Silver Bear	2000
Pas de Deux	**NaraGarber**	Brooklyn Film Festival	Best Diverse Filmmaker	2000
Pas de Deux	**NaraGarber**	CineWomen NY	CiNY Award Outstanding Narrative Short	2000
Pas de Deux	**NaraGarber**	CineWomen NY	CiNY Award Outstanding Performance - Sarah Lively	2000
Period Piece	**Camille Holder Brown**	Daytona Film Festival	Best Student Picture	2007
Racing Daylight	**Sophia Raab**, Producer **Nicole Quinn**, Director/Writer	S.N.O.B. Film Festival (Concord, NH)	Best Feature	2008
Racing Daylight	**Sophia Raab**, Producer **Nicole Quinn**, Director/Writer	Reel Sisters of the Diaspora Film Festival	Best Cinematography	2008
Racing Daylight	**Sophia Raab**, Producer **Nicole Quinn**, Director/Writer	NY Film and Video Festival Los Angeles	Best Actress - Melissa Leo	2008
Racing Daylight	**Sophia Raab**, Producer **Nicole Quinn**, Director/Writer	NY Film and Video Festival Los Angeles	Best Supporting Actor - Giancarlo Esposito	2008

Racing Daylight	**Sophia Raab**, Producer **Nicole Quinn**, Director/Writer	NY Film and Video Festival Los Angeles	Best Feature	2008
Racing Daylight	**Sophia Raab**, Producer **Nicole Quinn**, Director/Writer	Women's International Film Festival	Best USA Narrative Feature	2008
Racing Daylight	**Sophia Raab**, Producer **Nicole Quinn**, Director/Writer	Film Fairhope Film Festival	Grand Jury Prize, Opening Night	2008
Racing Daylight	**Sophia Raab**, Producer **Nicole Quinn**, Director/Writer	The Accolade	Award of Excellence	2008
Racing Daylight	**Sophia Raab**, Producer **Nicole Quinn**, Director/Writer	Kansas International Film Festival	Top Five of the Festival, Audience Votes	2008
Racing Daylight	**Sophia Raab**, Producer **Nicole Quinn**, Director/Writer	Kansas City Star	Top Three, of the Festival	2008
Racing Daylight	**Sophia Raab**, Producer **Nicole Quinn**, Director/Writer	Women In Film	Finishing Funds	2007
Real Indian	**Malinda Maynor**	South by Southwest Film Festival	South by Southwest Competition Award - Documentary Short	1997
Recycled Life	**Leslie Iwerks** **Mike Glad**	Academy Award	Oscar- Best Documentary, Short Subject	2007
Recycled Life	**Leslie Iwerks** **Mike Glad**	Mendocino International Film Festival	Best Documentary Short	2006
Recycled Life	**Leslie Iwerks** **Mike Glad**	Newport Beach International Film Festival	Best Documentary Short	2006
Recycled Life	**Leslie Iwerks** **Mike Glad**	San Luis Obispo International Film Festival	Best Documentary Short	2006
Recycled Life	**Leslie Iwerks** **Mike Glad**	Tahoe/Reno International Film Festival	Best Documentary Short	2006

Recycled Life	**Leslie Iwerks** **Mike Glad**	Human Rights Night (Bologna, Italy)	Best Documentary Short	
Road Map Warrior Women	**Jen Senko**	Brooklyn Film Festival	Special Jury Award	2000
Road Map Warrior Women	**Jen Senko**	Houston Film Festival	Certificate of Merit Finalist	2000
Seven Hours to Burn	**Shanti Thakur**	Brooklyn Film Festival / CineWomen NY	CiNY Award - Outstanding Documentary Short	2000
Space Available	**Kathilynn Phillips** **Dave Manzo**	Arizona International Film Festival - Reel Frontier Special Jury Award		2004
Space Available	**Kathilynn Phillips** **Dave Manzo**	Fort Myers Beach Film Festival	Best Short	2004
Space Available	**Kathilynn Phillips**	Magnolia Independent Film Festival - Best Short Drama	Best Short Drama	2005
Space Available	**Kathilynn Phillips** **Dave Manzo**	Philadelphia First Glance Film Festival - Festival Award	Best Narrative Short	2004
Space Available	**Kathilynn Phillips** **Dave Manzo**	Pocono Mountains Film Festival - Festival Prize	Best Film Short	2004
Space Available	**Kathilynn Phillips** **Dave Manzo**	Rhode Island International Film Festival	Audience Award - Best Short	2004
Still(e)	**David Majzlin**	Avignon Film Festival - UCMF Award	Best Film Score	2007
Still(e)	**Susan Schwarzwald**	Black Maria Film and Video Festival	Director's Citation - Honorable Mention	2007
Subway Salvation	**Carol London** and **Andy London**, Directors; **Carol London** and **Joe Baron**, Writers	ASIFA-SF Film Festival	Best in Show	

Subway Salvation	**Carol London** and **Andy London**, Directors; **Carol London** and **Joe Baron**, Writers	Sedona International Film Festival	Best Animation - Andy London	
Subway Salvation	**Carol London**and **Andy London**, Directors; **Carol London** and**Joe Baron**, Writers	Florida Film Festival	Audience Award - Best Short Film	
Subway Salvation	**Carol London** and **Andy London**, Directors; **Carol London** and **Joe Baron**, Writers	ASIFA-East Film Festival	Excellence in Writing and Humor	
Sweet Salt	**Katerina Athanasopoulou ***	CineWomen NY	Best Animation	2008
Taxista	**Enrica Perez ***	CineWomen NY	Best Narrative	2008
Taxista	**Enrica Perez ***	CineWomen NY	Someone To Watch	2008
Taxista	**Enrica Perez ***	CONACINE (National Council of Cinematography) (Lima, Perú)	Best Fiction Short Film	
Texas Gold	**Carolyn Scott**	New York City Short Film Festival	Best Documentary	2005
Texas Gold	**Carolyn Scott**	Boulder Adventure Film Festival	Activism Through Adventure Award	2006
The Abortion Diaries	**Penny Lane**	New Orleans International Human Rights Film Festival	Audience Award	
The Abortion Diaries	**Penny Lane**	Choice USA	Spirit of Communication Award	
The Abortion Diaries	**Penny Lane**	Carolina Film/Video Festival	Best Documentary (Student)	
The Apology	**Leslie DeFrancesca**	Brooklyn Film Festival / CineWomen NY	CiNY Award Breakthrough Narrative Short	2000

The Arm	**Bita Haidarian**	Harmony Film Festival	Best Film	2005
The Bed	**Jennifer Brooke**	Brooklyn Film Festival / CineWomen NY	CiNY Awards - Outstanding Documentary Short	2000
The Cake Eaters	**Mary Stuart Masterson ***	Ashland Independent Film Festival - Audience Award	Dramatic Feature	2008
The Cake Eaters	**Mary Stuart Masterson ***	Sedona International Film Festival	Discovery Award	2008
The Cake Eaters	**Mary Stuart Masterson ***	Fort Lauderdale International Film Festival	Best American Indie	2007
The Cake Eaters	**Mary Stuart Masterson ***	Hell's Half Mile Film Festival	Best Feature	2007
The Cake Eaters	**Mary Stuart Masterson ***	Stony Brook Film Festival	Best Feature	2008
The Forgery	**Erika Yeomans**	Magnolia Independent Film Festival	Director Award for the Advancement of Cinema	2002
The Forgery	**Erika Yeomans**	CineWomen NY	Special Jury Award	2000
The Red Scare	**Amanda Laws**	NYU Tisch School of the Arts	Maurice Kanbar Institute of Film and Television Award Winner	
The Red Scare	**Amanda Laws**	First Run Film Festival	3rd prize	2007
The Three Lives of Kate	**Karen Hanson** **Ian Thompson** Co-Directors	CineWomen NY	CiNY Award - Outstanding Narrative Short	2000
The Three Lives of Kate	**Karen Hanson** **Ian Thompson** Co-Directors	Brno International Noncommercial Film and Video Festival	Best Independent Film	2000

The Three Lives of Kate	**Karen Hanson** **Ian Thompson** Co-Directors	WorldFest Houston	Gold Award Film and Video Production Awards	2001
The Witness	**Jenny Stein**	Canyonlands Film Festival	Best Documentary Award	2000
The Witness	**Jenny Stein**	Brooklyn Film Festival	Best Documentary Feature - Jury	2000
The Witness	**Jenny Stein**	Brooklyn Film Festival	Best Documentary Feature - Audience	2000
The Witness	**Jenny Stein**	New Jersey International Film Festival '01	Best Documentary Award	2001
The Witness	**Jenny Stein**	Brooklyn Film Festival / CineWomen NY	CiNY Award - Narrative Feature	2000
Three Point Turn	**Lisa Cheby**	CineWomen NY	CiNY - Woman To Watch	2002
Tofu	**Alice Lee Chun**	Brooklyn Film Festival / CineWomen NY	CiNY Award Outstanding Performance	2000
Toilette	**Joan Freeman**	Ottawa International Animation Festival	OIAF Award First Films	1976
Tom Luvs Maeve 4ever	**Wendy Jo Cohen**	Brooklyn Film Festival	Festival Award -Best Brooklyn Filmmaker (Tied with Martin Edwards for *All the Wrong Places*)	2000
Tom Luvs Maeve 4ever	**Wendy Jo Cohen**	Brooklyn Film Festival / CineWomen NY	CiNY Award - Outstanding Narrative Comedy Short	2000
Trade Off	**Shaya Mercer ***	Seattle International Film Festival	Golden Space Needle Award - Best Documentary	2000
Treading Water	**Lauren Himmel**	Santa Cruz Film Festival	Audience Award - Best Emerging Filmmaker	2002
Treading Water	**Lauren Himmel**	Torino International Gay & Lesbian Film Festival	Best Feature Film	2002
True Rights	**Meg Thayer**	Dances With Films Festival	Audience Choice Award	2000

True Rights	**Meg Thayer**	Brooklyn Film Festival	Best Feature (With a New Vision) Award	2000
True Rights	**Meg Thayer**	Brooklyn Film Festival	Director's Award	2000
True Rights	**Meg Thayer**	Brooklyn Film Festival	Outstanding Acting (Male) Award, 2nd place: Jack Betts	2000
True Rights	**Meg Thayer**	CineWomen NY	CiNY Award - Outstanding Narrative	2000
Twin Set	**Eva Saks ***	SMPTE Student Film Festival	Winner	
Twin Set	**Eva Saks ***	New York University	First Run - Commendation for Sound Design	
Underpass	**Rain Breaw ***	The Caucus Foundation	Winner of a generous student filmmaker grant from The Caucus Foundation	2007
Underpass	**Rain Breaw ***	CineWomen NY	Someone to Watch Award -Finalist	2006
Underpass	**Rain Breaw ***	USC School of Cinematic Arts	Samuel & Lorenza Gary Award	
Underpass	**Rain Breaw ***	National Theater Owners Association	Partially made possible by a National Theater Owners Scholarship	2006-2007
Utilities	**Michelle Leddon**	Brooklyn Film Festival / CineWomen NY	CiNY Award Outstanding Narrative Short	2000
Vendetta Song	**Eylem Kaftan**	Hot Docs 2005	CIDA Prize for Best Canadian Documentary on International Development	2005
Vendetta Song	**Eylem Kaftan**	Quebec Film Critics Association	Rendez-vous du Cinéma Québécois - Best Medium Length Documentary	2005
Vendetta Song	**Eylem Kaftan**	Female Eye Film Festival	Best Documentary Award	2005
Veronika's Birthday	**Jessica Burstein ***	Fall Short Film Screening Series	Best Film and Best Director	2004
Veronika's Birthday	**Jessica Burstein ***	Arizona International Film Festival	Direction and Performance	2004
Vito After	**Maria Pusateri ***	Long Island International Film Expo	Festival Prize - Best Documentary	2006
We Are The Littletons	**Penny Lane**	Athens International Film Festival (Athens, OH)	Best Narrative Short, Second Prize	2005

We Are The Littletons	**Penny Lane**	Bryant University Student Film/Video Festival	First Prize	2004
We Got Us	**Joan Brooker-Marks**			
What's So Funny?	**Sandra Longo**	The Golden Film Festival	Best Feature Documentary	2005
White Lies	**Abra Bigham *** Writer/Producer/Actor;**Luisa Pretolani *,** Director/Producer	Riverun International Film Festival	Best Short	2002
Wildfire	**Amy Greenfield**	Williamsburg's Second International Surrealist Film Festival	First Prize	2004
Without Apology	**Susan Hamovitch ***	Hearts and Minds Film Festival	Best Feature Documentary, Second Place	2005
Without Apology	**Susan Hamovitch ***	CineWomen NY	Someone To Watch Award (tied with Pei-Lin Kuo, *Everyday*)	2005
Yugodivas	**Andrea Staka**	Swiss Film Prize	Best Documentary (Bester Dokumentarfilm) (nominated)	2002

sources:
CineWomen NY archives
Internet Movie Database
Women Make Movies
Film festival websites
Filmmaker websites

Sidebar Presentations: Sizzling Cinema

July 11th, 2002
As part of Women's Center Stage - Cinema: A Festival of Women in the Arts
Presented by
The Culture Project
in collaboration with
Parker Gainesville, LLC

SIZZLING CINEMA: The Many Sensations of Femme Films

Women's Center Stage was developed to bring to light the work of emerging and established female artists. Over the course of a month, the festival will present art created by or about women. CineWomen NY was invited to curate an evening of films to open the Cinema portion of the Women's Center Stage. The evening's line-up includes a sampling of women's work that touches upon topics rarely seen. Empathize with young female love, search for a woman's identity, hear the wisdom that comes with age, step into the shoes of a show-girl, remember the power of the bond between mother and daughter and lose yourself in the rhythms of the body.

45 Bleecker Theatre
45 Bleecker Street
Admission: $10

The Line-Up:
6:00-7:00pm - Screenings…

Tall Girl
Amalia Zarranz, Director
After a body switch with the neighborhood hottie, a young girl learns to appreciate who she is.

Marie
Jadina Lilien, Director
A documentary portrait of a 75 year old woman as she philosophizes on life.

Pearl Lin
Chia Hui Gao
Midnight. A show girl passing through Times Square encounters a man who casts strange eyes upon her.

Weeki Wachi Girls
Kim Cummings, Director
It's the summer of '79, Katie and Maura are 15 and they've dreamed of being mermaids at Weeki Wachee Spring for as long as they can remember.

Mother's Blood
Myra Velasquez , Director
A mother's strange habit. A grandmother's silence. A daughter's unheard cry.

Bruce
Ruth Sergel, Director
Bruce is a collision between camera and dancer, a duet that speaks to expectations of beauty and disability.

7:00-7:30pm:
Q&A WITH THE FILMMAKERS...
The attending filmmakers will elaborate on what it's like to make movies in today's filmmaking environment and share some of their successes and war stories as female filmmakers.

Curated by Andee Kinzy.

Sidebar Presentations: FilmFest Kansas City

FilmFest Kansas City
Screenland Theatre
1656 Washington
Kansas City, MO 64108
September 8–14, 2006
www.filmkc.org

John Shipp, President
FilmFest Kansas City
info@filmkc.org
(Thanks so much for everything John!)

Cathy Runyan Svacina
FilmFest Board Vice President
816-694-4400
(also KCWIF, see below)

Nadine Mummaw
Executive Director
FilmFest Kansas City
816-210-5634

Missouri Film Commission
www.mofilm.org

Andrea M. Sporcic
Assistant Director
Missouri Film Office
Business Development Programs
165 McReynolds Hall
Columbia MO 65211
Tel: 573-882-1046
Cell: 573 424 4431
sporcica@missouri.edu

Kansas City Women In Film
Jill Shemwell, President
Collaborations, Inc.
Kansas City Women In Film & Television
816-421-1877
president@kcwif.org

Liz Holt
The CORE
816-363-5251
liz-thecore@mindspring.com
She is producing a TV reality show called
The Stir Show
www.stirshow.com (cooking and sex!)

Cathy C. Runyan-Svacina
The Marble Lady
7812 N.W. Hampton Road
K.C., MO. 64152
816-587-8687
themarblelady@aol.com
www.themarblelady.com



Alison McMahan was invited to this event as a guest of the FFKC.
She presented the following films from our screening series, all of which were very well-received.

These films were originally presented on May 23, 2006 at the Two Boots Pioneer Theatre.

ECHOES OF MOTHERHOOD

Period Piece
Camille Holder Brown
Director

A humorous look at how one mother and daughter navigate the transition from girl to woman.

Camille Holder Brown has a B.S. in Anthropology and Film from the University of Miami, Film Theory Study Abroad Program at the University of Glasgow, Scotland, MFA in Filmmaking from Howard University. Interned at 40 Acres and a Mule Filmworks. Director of photography for a documentary on FESPACO (Burkina Faso, West Africa) produced by Howard Film Department. DP on several student films, both 16mm and digital formats. Assistant camera on 35mm feature film, *Winter Wheat*. Produced a documentary in Jamaica at the Univ of West Indies campus on the Marcus Garvey Student Association.

Maybe Mum's Not The Word
Beth Taylor
Director

A funny, moving look at the lives of three women in their thirties with very different ideas on motherhood and why "Mum" may or may not be the word for them.

Beth Taylor received a Bachelor of Media at Macquarie University in 2000 and has worked on a number of documentaries including *The Trouble With Merle* and *Chinese Take Away*. In 2002/3 she production- managed the SBSi/Film Australia series, *Under One Roof*. Her short film *Swing* (writer/director) screened on ABC as part of the noise arts initiative in 2001, winning awards in festivals around Australia along with her other documentary *A Labour of Love and Lunacy*.

Sidebar Presentations: FilmFest Kansas City

The Whisperer
Andrea Odezynska
Director

Andrea, a New York filmmaker, embarks on a journey to the land of her ancestors to escape the stresses of her city life. Accompanying an ethno-musicological excursion, she enters the village of Utoropy. Sensitive cinematography reveals the magic of a culture deeply connected to the earth that still exists in rural Western Ukraine. Elderly women sing ancient songs as a wedding procession follows the dirt path from the church. The women meet Baba Ana, a traditional healer who uses natural remedies and whispered incantations to cure ailments.

Andrea Odezynska has an MFA in Film Directing from AFI. Her AFI thesis film, *Dora Was Dysfunctional* won an award at the Hampton's Film Festival and received honors at The Rotterdam Film Festival. Over the last decade, Andrea, has shot/directed close to 50 short films for the NYC based experimental theater company Yara Arts Group. Variety's review of Yara's show *Circle* included a special mention about Andrea Odezynska's "beautiful iconic video images."

A Hard Place
Kate Clere
Producer, Director, Writer

A young mother, torn by love she has for her son, faces the daily inner struggle saying goodbye to him, for another long day apart.

Kate Clere was born in New Zealand. Based in Sydney, Kate spent 18 years creating spectacular outdoor theatre and film projects celebrating people and the environment. In 1997 co-founded Second Nature Films – recent works include: *A Year on the Wing* - a multi media documentary, *What to do about Whales?* – discussing the future of whales. *Gaining Ground* - looking at wildlife extinction. Kate has two children – Piripi and Miro.

The Mccombie Way
Kristina and **Nick Higgins**

Ann McCombie is 81, gardens 15 acres every day, built the road to her house and is single handedly cleaning the blighted landscape of a deserted community. Along the way, she figured out the secret to a happy life.

Kristina Robbins-Higgins began her career as an improvisational and solo performer. As a writer / director, her awards include a 2003 grant from AFI's Directing Workshop for *Women for Wet Fur*, 2005 Nicholl Fellowship semifinalist for *The Harlots of Haversham* and *The Step Ahead* with Audi Grand Prize and People's Choice Award for *Life As You Know It* which will screen at AFI Fest this year and will be the subject of an A & E Special.

Nick Higgins graduated with a Masters in Cinematography from AFI. His most recent shooting can be seen throughout the fall on the Discovery Channel's *Firehouse USA - Boston*. Feature documentaries as dp include *Himalaya Heaven* shot deep in the jungles of the Indian Himalaya, *Hessians MC* about a group of outlaw bikers and *Mother Divine* about a Chicago south side mother of 8 whose children all graduated with masters and/or PhD's from Ivy League Universities.

Sidebar Presentations: Female Eye Film Festival

Female Eye Film Festival
50 Wallace Street
Woodbridge, ON Canada L4L 2P3
905 264-7731
info@femaleeyefilmfestival.com
www.FemaleEyeFilmFestival.com

Leslie Ann Coles
Festival Founder and Executive Director

Michelle Daides
Director of Marketing and Publicity

Mark Sanders
Script Development Programme

Ellen Douglas
Sponsorship

Michael Mortensen
Business Affairs

In March 2008, Alison McMahan curated a special Animation, Avant-Garde & Experimental Program for The Female Eye Film Festival. Featured were works by Katerina Athanasopoulou, Lili White and Margaret Dolinsky.

The Female Eye Film Festival established in 2001, is Ontario's one and only annual international independent film Festival showcasing films directed by women. The Female Eye presents films by debut, emerging and established directors in conjunction with the Script Development Program, a professional development program for screenplay writers encompassing the Script Reading Series and the Good To Go Industry event. The Script Development Programme is open to male and female writers.

Animation, Avant-Garde & Experimental Program

This program is designed to showcase how animated, experimental and avant-garde films can explode our assumptions about cinematic narration, aesthetics, and even the treatment of space. Today, animators are often at the cutting edge of the avant-garde, both in terms of how they see and in their use of technology, both old and new. The filmmakers in this program bring novel uses of point of view and cutting edge explorations of space and time to their filmmaking, with techniques that includes poetic narrative forms and innovative combinations of 2D and 3D animation (Katerina Athanasopoulou), experimental films that stretch our sense of space and time (Lili White), and interactive virtual environments for C.A.V.E.s (room-sized 3D virtual environments) (Margaret Dolinsky).

- Alison McMahan



Sweet Salt

A love story of obsession and sharp teeth: She's the hunter, He's the trembling fish.

An animate! commission for Channel4, Sweet Salt is an experimental journey in the elements, winner of the Red Stick Festival Professional Experimental Award in 2006. www.kineticat.co.uk/KaterinaA/Home.html

Ben Hardy and Gwynne McElveen
in *Sweet Salt*

Sidebar Presentations: Female Eye Film Festival

Sailing to Byzantium
Lili White

www.liliwhite.com

The Soundtrack:

My father tape recorded my mother, her parents, and sister and us kids as we recited poems.

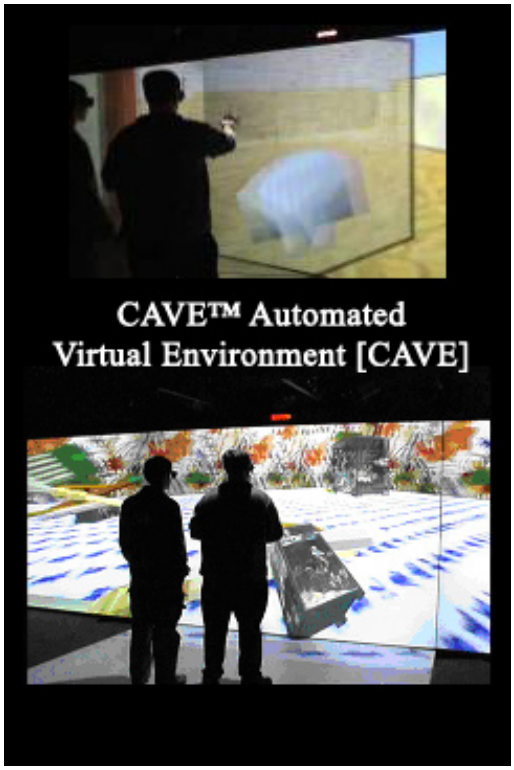
The Visual:

simultaneously in the two grand-mother lands at once; a Slovenian town square at sunset, and in Ireland rummaging through the other's forgotten property.



The title: taken from William Butler Yeats' poem, *Sailing to Byzantium*, about of an artist's metaphorical journey as he pursues his own vision of eternal life where immortality, art, and the human spirit may converge.

Indiana University's CAVE Automatic Virtual Environment is an eight foot cube room. It is a virtual reality (VR) display theater that consists of three walls and a floor. Stereo computer images and stereo sounds fill the CAVE through a rear-screen projection system controlled by Silicon Graphics machines (SGIs) and a tracking system. The graphical scenes converge into a 3D display by wearing stereoscopic shutter glasses. The tracking system updates the stereo graphics and sound according to the perspective of an active user who wears the head tracking glasses and controls a tracking wand for navigation. The display is updated in real time with the motions of active user whose head and hand positions trigger events based on the program output.



The CAVE is a multiple user system that can accommodate up to nine passive users. They also wear stereoscopic shutter glasses and receive a slightly altered perspective from the active user.

CAVE virtual reality includes the unique ability to generate imagery, view it in three dimensions and manipulate it in real time. Due to its visual and experiential nature, the CAVE theater display system lends itself well to dynamic art applications.

The most exciting aspects of recent research is connecting CAVEs across high speed networks so that people in remote CAVEs can work together in real time within the same environment. They are able to see one another and speak to one another through the use of advanced video and audio networking.

The CAVE was invented by Dan Sandin, Tom DeFanti and Carolina Cruz-Neira at the Electronic Visualization Laboratory at the University of Illinois at Chicago. The CAVE debuted at the SIGGRAPH conference 1992. The was commercialized and produced by Pyramid Systems, Inc. (now Fakespace Systems Inc.)

The Indiana University CAVE is on the Bloomington campus in Lindley Hall. The Henry Radford Hope School of Fine Arts has a laboratory equipped with high end SGIs, Macs, scanners and access to mass storage facilities. http://dolinsky.fa.indiana.edu/CAVE/

Sidebar Presentations: Long Island Int'l Film Expo

Long Island International Film Expo
c/o Bellmore Movies - Side entrance
222 Pettit Avenue
Bellmore, NY 11710
July 13, 2008
www.liifilmexpo.org

Board Members

Robert Hansen,
President/Chairman

Debra Markowitz,
Vice President/Secretary

Henry Stampfel,
Treasurer

Susan Gatti,
President - Que Productions

Robert Harrison,
Photographer - NYS Parks

Donna McKenna,
President - Donna McKenna Casting

Debbie Regan, President
Debbie Regan Locations

Laura Siegel, President -
Creative Entertainment Connections



Gayle Kirschenbaum and Mrs. K in *My Nose*





In June 2008, Maria Pusateri was asked to present the following films from the NYWIFT-CWNY Screening Series at The Long Island International Film Expo. These films were original screened on February 26, 2008 at the Two Boots Pioneer Theater in Manhattan.

Family Bonds:
Five films exploring the joy, hope, pain, and healing within family relationships:
My Nose, by Gayle Kirshenbaum
Pills, by Liz Foley/Peter Hobbs
Little Pumpkin , by Tiffany Bartok
Still(E), by Susan Schwarzwald
Make A Wish, by Cherien Dabis

My Nose
Gayle Kirshenbaum

A single Jewish woman, her mother and her nose. A dangerous love triangle. One can hardly come closer to stereotypes than talking about Jewish noses and Jewish mothers. In *My Nose* Gayle Kirschenbaum proves that there is still room for an original take on both subjects. Her witty journey is an attempt to come to terms with both body image and family ties and is certain to make you laugh. Its endearing charm is also guaranteed to make you look at your profile as soon as you're out of the cinema.

Gayle Kirschenbaum
Director, Producer, Writer

An Emmy award-winning filmmaker, she has made documentaries for television. She also has produced news and reality shows including *America's Most Wanted* (FOX TV), *New Attitudes* (Lifetime series), and *The Rosie O'Donnell Show* (NBC). Her film, *A Dog's Life: A Dogamentary* (www.dogamentary.com) premiered on HBO/Cinemax. The DVD is widely distributed. Ms. Kirschenbaum created a series called *Judgment Day* which premiered on HBO. *Look Who's Ticking*, a feature film written by Gayle was a winner of the AIVF Screenwriters Mentorship program and is in development along with a TV series called *Body Parts*. www.kirschenbaumproductions.com/mynose



Ari Fliakos and Elizabeth Kemp in *Pills*

Pills
Liz Foley and Peter Hobbs

What happens when Chris Nolan, out for a drive in the family car to pick up some heroin, discovers his mother Maggie stowed away in the back. Will he do the right thing and take her home, or will she go with him on an unusual adventure?

Pills, adapted from the feature script *Funny Peculiar* (which Rip Torn calls "great American literature") premiered at The Palm Springs International Festival of Short Films. *Pills* stars Ari Fliakos, a featured member of the Wooster Group, and Elizabeth Kemp, one of the leading lights of The Actors Studio.

Sidebar Presentations: Long Island Int'l Film Expo



Liz Foley and Peter Hobbs

Elyria Pictures, (Director/Writer/Producers Peter Hobbs and Elizabeth Foley), are in production on their upcoming feature, *Bridge of Names*, a fairy tale about a disaffected punk rocker named Steve who's taken up by a visionary preacher Brother Wilf, and his beautiful and underage disciple Agnes. www.elyriapictures.com

Elizabeth Foley
Writer / Director

Elizabeth Foley has directed three films including the award-winning short film about Joan of Arc, *Jeanne & Hauviette*, which screened in 2001 at Anthology Film Archives in the Cine-Women NY/New Directors series. In 1999, she produced a UNICEF documentary narrated by Julia Ormond, as well as the award-winning short *Silver & Gold*, directed by Ben Wolf. Foley's producing credits include projects for Dean Silvers, Cinemax, Ikea, Florentine Films, Lear Television and Bravo. She teaches at the New York Film Academy, the International Film Institute, Five Towns College, and Borough of Manhattan Community College.

Peter Hobbs
Writer / Director

Peter Hobbs has written over twenty feature screenplays and written and directed numerous shorts, including *An Open Letter to William Wegman*. He has been a quarterfinalist in the Nicholls Fellowship in Screenwriting Competition (sponsored by the Academy of Motion Picture Arts and Sciences) three times, and a semifinalist in the America's Best Screenplay contest (sponsored by The Writers Foundation.) He teaches at the New York Film Academy and the International Film Institute.



Chase Rickert in *Little Pumpkin*

Little Pumpkin
Tiffany Bartok

In the midst of his parents' divorce, a 5 year old boy seeks out friendship with a gift his father left behind for him. The fact that the newfound friend is a large pumpkin seems harmless at first, but Stephanie finds herself facing her own emotions as her son grows more and more attached to the pumpkin in the absence of his father. Will the friendly vegetable drive the family apart or somehow bring them together?



Tiffany Bartok

Tiffany Bartok received her BFA in Theater at the University of the Arts in Philadelphia appearing in many productions including *Nine*. She moved to NYC, and continued to pursue acting, a highlight being a role opposite Hayley Mills in the short film *Stricken*. Surprisingly she found herself in the role of makeup artist on a few productions, and realized she enjoyed being behind the camera as well. Inspired to make a film, she soon embarked on her first directing venture *Altered By Elvis*, an acclaimed documentary about lives that have been permanently affected by Elvis Presley. She has co-founded a production company called Vinyl Foote Productions based in Brooklyn, NY to continue producing feature films, documentaries, and shorts. www.vinylfoote.com

Still(e)
Susan Schwarzwald

Through the lens of memory, the daughter of a Holocaust survivor re-visits the pain of remembering, tinged with the fear of forgetting, that silently haunts her father, herself, and now, her young daughter as well.

Still(e) is an award-winning narrative short about the legacy of trauma left to future generations through silence. It is 1992 in America. Julia's 11th birthday party happens to fall on the anniversary of the day in 1938 Vienna, that marked the end of life, as her grandfather Sam once knew it. A photo album. An aria. A solitary boat ride and the lighting of memorial candles. All converge to catalyze memories that have shaped this family's emotional landscape ever since the Nazi terror first shattered Sam's youth, as perfectly as the broken glass shards of Kristallnacht. While Sam retreats into the familiar silence these memories provoke, Julia's mother Lily has an epiphany: She was Julia's age when she first began to understand her family's silence to be a loud, ineffable language that was not about quiet, and might never be.



Still(e) by Susan Schwarzwald

Sidebar Presentations: Long Island Int'l Film Expo



Still(e) is Susan Schwarzwald's directorial debut. Her introduction to filmmaking was in the mid-1970s as a crewmember on commercial and experimental films of the late Robert Rivlin. Concurrently she developed a career as an accomplished ceramic artist. Upon becoming a mother, she gave up her studio work to pursue writing and to raise her daughter. Together with Werner Bargsten, she is co-owner of ICBA, Inc. (specializing in design services for the advertising, television, and film industries) and of First Gaze Films. Susan received her BA in Philosophy from Alfred University and holds a Masters Degree in International and Comparative Education from Columbia University. *Still(e)* is a story inspired by her experiences, both as the daughter of a survivor, and as a parent. Her resolve to shape a cinematic vision was born in the wake of the events of September 11, 2001 in New York City. www.firstgazefilms.com

Susan Schwarzwald



Mayar Rantisse in *Make A Wish*



Cherien Dabis

Make A Wish
Cherien Dabis

Eleven year-old Mariam begs her mother for the extra money she needs to buy a cake at the local bakery. Her mother begrudgingly relents, but when Mariam arrives at the bakery, she realizes that she still doesn't have enough. Determined to get the cake, she sets out to brave the obstacles and land some cash. What begins as a simple trip to the bakery turns into a journey that depicts not only the subtle tensions of a politically charged environment, but also illustrates the grief that can result from growing up under occupation. www.makeawishmovie.com

Cherien Dabis

Born to Palestinian immigrant parents, award-winning independent filmmaker and television writer Cherien Dabis has been recognized by the industry's top organizations and trade publications, including the Sundance Institute, IFP and Filmmaker Magazine. A 2004 graduate of Columbia University's Masters of Fine Arts Film program, Dabis' short films have screened at some of the world's top film festivals. Her latest, *Make A Wish*, premiered at the 2007 Sundance Film Festival, Berlin International Film Festival as well as Clermont-Ferrand Short Film Festival where it won the Prix de la Presse and Mention Spéciale du Jury. The film went on to win top awards in Dubai, Rotterdam, Cairo and Aspen. Dabis received several generous grants in support of the film, including the National Geographic's All Roads Film Project Seed Grant, the Jerome Foundation's New York City Media Arts Grant as well as the New York State Council on the Art's Electronic Media and Film Distribution Grant.

Currently in development on *Amreeka*, her feature film writing and directing debut slated to begin production in the fall of 2007, Dabis was invited to participate in the Sundance Institute's 2005 Middle East Screenwriter's Lab, 2006 Cannes Film Festival's Mediterranean Films Crossing Borders program and 2007 Berlinale Co-Production Market.

An alumnus of Film Independent's 2005 Director's Lab, Project: Involve Mentorship Program and Los Angeles Film Festival's Fast Track Program, Dabis also received a 2006 artist fellowship in screenwriting from the New York Foundation for the Arts in support of the screenplay. She was most recently honored with the L'Oréal Paris Women of Worth Vision Award at the 2007 Tribeca Film Festival. Screen International listed Amreeka as one of their "Ten Arab Films to Watch" in 2007.

Dabis is an accomplished staff writer and co-producer on Showtime Network's original hit series *The L Word* and has been with the show for three seasons. As a feature film screenwriter, she has been awarded several distinguished awards in support of her screenplays including the Zaki Gordon Award for Excellence in Screenwriting, the Institute for Humane Studies Film and Fiction Scholarship and the New York Women in Film and Television Scholarship.

In 2003, Dabis was awarded a screenwriting grant from the Professional Organization of Women in Entertainment Reaching Up (Power Up) for her short screenplay *Little Black Boot* (acquired by The Sundance Channel). Premiering at the 2004 Sundance Film Festival, the film went on to win several best short film awards and was a grand prize winner of the 2004 PlanetOut.com Short Movie Awards. Dabis is also a recipient of the Power Up Filmmaker's Fund for her short *Memoirs of an Evil Stepmother* (acquired by MTV/Logo). Her short film-writing debut, *Nadah*, premiered at the 2003 Rotterdam International Film Festival and was nominated for the VC Film Festival's Golden Reel Award. Her production credits include Jane Campion's psychological thriller *In the Cut* and NBC's critically acclaimed television series *The West Wing*.

Sidebar Presentations: Member Selections

Non Violence International Film Festival
1700 Fairview Road
Cambridge, ON N3H 4M7
519.239.5588 info@nviff.com

Steve Cross
Festival Founder / Director
519.239.5588 scross@nviff.com

Roger Albrecht
Hospitality Director
519.742.2565 roger@nviff.com

www.nviff.com

The NVIFF (Non Violence International Film Festival) is a celebration of artistic expression where the subject matter and or themes are encouraged to celebrate and explore the human spirit as well as ideas and concepts of Non Violence in all forms.

The first annual NVIFF was started through inspiration received from the KW Humanist Movement's Non Violence Festival in the Park. The Humanist Movement is a grass roots organization who's goals include "Building the world in which you want to live." It was at the heart of that mandate that Steve Cross, NVIFF Director decided to start something special.

The Festivals mandate is to screen films that educate, challenge, inspire and entertain us through documentaries, animated and live action films without promoting Violence or Discrimination of any kind.

This years panel of judges consists of Waterloo Region and New York State residents with over 50 combined years of experience in film and in the arts.

The inaugural NVIFF received films from all over the world, including countries like Ireland, Israel, Spain, Mexico, Paris, South Korea, Japan, USA, UK, Germany, Finland, Denmark, Ukraine and many others with a total number of submissions exceeding 80 films including one 2007 Oscar® nominated film.

The 2008 season welcomes the new Student level of film submission and exhibition. In conjunction with local secondary and post secondary facilities, students, teachers and the NVIFF will select and screen films submitted by students from all over the world.

NVIFF
non violence international film festival

During the Summer of 2008, members were invited to submit their own works for inclusion in this festival. The following films were selected:

Program One:
Saturday, September 13, 2008
Princess Cinema
6 Princess Street
West Waterloo, Ontario N2J 2W8

Don't Ask
Tova Beck-Friedman, Director

Underpass
Rain Breaw, Director

Selection from
The Last Conquistador
with music by
Richard Martinez

Words on PEACE piece
Lili White, Director

Shell
Yelena Demikovsky, Director

The Tenth Planet
Melis Birder, Director

Encore presentations of
Don't Ask

Underpass

Selection from
The Last Conquistador

- plus -

La Casita
Perla de Leon, Director

The Lovers
Myra Sito Velazquez, Director

These works were presented by
Alison McMahan.

Don't Ask
Tova Beck-Friedman, Director

Language is a complicated dance between internal and external interpretations of our identity. In this experimental documentary, New York City based, Israeli-born artists, writers and a dancer reflect on their relationship with the English language and their mother tongue, Hebrew, in *Don't Ask*. With archival films featuring the City circa the 1940s, their dialogue is intersected by a poem by Carmela Tal Baron, addressing the dichotomy between the way we are perceived by others versus who we really are.



Don't Ask
Tova Beck-Friedman



Tova Beck-Friedman is an artist working in the mediums of film, video, photography and sculpture. Recipient of several grants and artistic residencies, her work has been shown internationally in festival, galleries, on television and on the internet.
www.tbfstudio.com

Sidebar Presentations: Member Selections

Underpass
Rain Breaw, Director

1992, San Diego. A family that survived the Cambodian Khmer Rouge has rebuilt their lives over the past 15 years, operating a donut shop and establishing themselves in the community. The son, Sann, is still tormented by his memories of the killing fields of Cambodia. He copes with his anger and confusion by painting elaborate and violent graffiti murals on a city underpass. When his mother reaches out to a young illegal immigrant from Central America, Sann's anger and fears rise to the surface, and he must confront them head-on without destroying his own family. He learns that true forgiveness and healing must begin with himself.





Rain Breaw's *Underpass*

Rain Breaw is an independent film director/producer currently working with Laura Ziskin Productions on the *Stand Up 2 Cancer* initiative. In addition to this project, Rain is working on PSAs and music videos, and preparing her first feature as a writer/director. A 2007 graduate of the USC MFA Production Program, Rain has produced a feature film, *Mr. Sadman* (currently in post-production) and numerous short films. www.rainbreaw.com.

Selection from
The Last Conquistador
with music by
Richard Martinez



The Last Conquistador
Richard Martinez, composer

The Last Conquistador is a documentary by John Valadez and Cristina Ibarra, with music composed by Richard Martinez. It was broadcast on PBS's *P.O.V.*, on Tuesday, July 15, 2008.

Renowned sculptor John Houser has a dream: to build the world's tallest bronze equestrian statue for the city of El Paso, Texas. He envisions a stunning monument to the Spanish conquistador Juan de Oñate that will pay tribute to the contributions Hispanic people made to building the American West. But as the project nears completion troubles arise. Native Americans are outraged — they remember Oñate as the man who brought genocide to their land and sold their children into slavery. As El Paso divides along lines of race and class in *The Last Conquistador*, the artist must face the moral implications of his work.

As a film and documentary composer Richard Martinez scored *BLAST*, directed by Paul Devlin, and *The Last Conquistador* directed by John J. Valadez and Cristina Ibarra, which recently aired on P.O.V., *Howard Zinn: You Can't Be Neutral on a Moving Train* (2005 short list for an Oscar,) *The Daytrippers*, *Bossa Nova*, *Sangre/Blood*, *Harvest of Redemption*, *Nolan's Run*, and *Take the Bridge* (Tribeca Film Festival 2007). He is presently composing the score for *Not Here Not There* directed by Betsy Haley Hershey. In theater he composed music for *Viva la Vida!* featuring **Mercedes Ruehl**. Martinez continues to produce for acclaimed composer Elliot Goldenthal and director Julie Taymor. Films: *Across the Universe*, *Frida*, and *Titus*. Theatre: *The Green Bird*, *Juan Darien*. Martinez has performed and recorded with Bono, Carly Simon, Gregory Hines, Harry Belafonte, Blood, Sweat and Tears, George Russell and has assisted John Williams. www.lightbodymusic.com.



Sidebar Presentations: Member Selections

Words On PEACE Piece
Lili White, Director





Words On PEACE Piece
Lili White

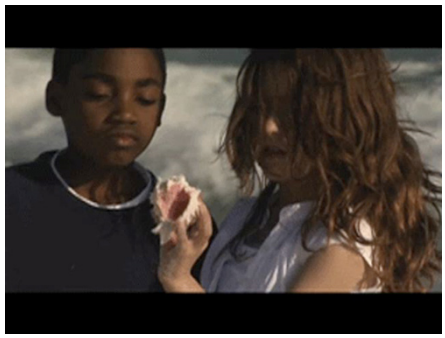
This movie was made in 2006 when the NY Filmmakers Coop put out a call to filmmakers to create a response to the current war in Iraq. (For further info: www.film-makerscoop.com/forlifeagainst.html)
Words On PEACE Piece was inspired by the following: A line from Joyce Kilmer's poem: "in Flanders field where poppies grow, beneath the crosses row on row." (Poppies grow on the military graves sites in Europe.) The flower chain in the movie was made by children at Ljubljana's National Art Gallery in Slovenia - the only nation where "Culture Day" is a national holiday.

And C.G. Jung's thought; that only by dealing with one's "shadow" side can one arrive at peace. Here is his quote:

Since it is universally believed that man is merely what his consciousness knows of itself, he regards himself as harmless and so adds stupidity to iniquity. He does not deny that terrible things have happened and still go on happening, but it is always "the others" who do them...Even if, juristically speaking, we were not accessories to the crime, we are always, thanks to our human nature, potential criminals...None of us stands outside of humanity's collective shadow. Whether the crime occurred many generations back or happens today, it remains the symptom of a disposition that is always and everywhere present - and one would therefore do well to possess some 'imagination for evil,' for only the fool can permanently disregard the conditions of his own nature. In fact, negligence is the best means of making him an instrument of evil.

- C. G. Jung
The Undiscovered Self

Lili White has been exhibiting her works in solo and group shows in the United States and abroad since before moving to New York. In Philadelphia she received at B.F.A. from the University of Pennsylvania and graduated from the Pennsylvania Academy of Fine Arts with a four-year painting certificate. Her interest in the moving image and multimedia, lead her to perform, write, produce, direct several live multi-media pieces, each of which included the performance participation of over a dozen actors, poets and dancers. Upon the introduction of computer digital editing programs, she made several videos, that featured her gestural performances as well as others that were based upon poetry and documentary subjects. These are often seen as a continuation of her earlier Super 8 film work and lead to screenings at numerous cultural centers, including the American Museum of the Moving Image in Queens, the Museum of American Art in Philadelphia and The Newhouse Center in Staten Island, New York. www.liliwhite.com



Shell
Yelena Demikovsky, Director



Yelena Demikovsky's *Shell*

Sea. Sand. Sun. Two children meet on a beach. The boy is black, the girl white. At eight, life is beautiful and simple. But not for their parents, who had a past liaison. They reignite their relationship, but their reunion inadvertently destroys the children's paradise -- washing it into the sea.

Shell is the first of five short films that will make up the planned feature film *Apples and Seeds*. Each story will be about children's formative experiences in which adults play an important role but are often unaware of their influence.

Yelena Demikovsky is founder of Red Palette Pictures. Born in Russia, she has lived in the United States for more than 15 years. She is a documentary and narrative filmmaker with a broad theatre background in the United States and Russia. She has directed three full-length documentaries —*Unity*, the award-winning *The Story of Fenist and happy to be so…* Her narrative short, *Shell*, received Honorable Mention, The Accolade Film Awards and Rochester Film Festival and was an official selection in some festivals such as San Diego Black Film Festival, Barcelona Short Film Festival, etc. She is in post-production of the documentary, *I am Vera...* and another narrative short, *Mamma+Daddy=Love*. www.redpalettepictures.com

Sidebar Presentations: Member Selections



The Tenth Planet
Melis Birder, Director

The Tenth Planet paints an unprecedented picture of the current situation in Iraq from Kawkab's perspective. It is an extraordinary respite from the US media's incessant coverage of the cost of war measured in dollars and body-counts. This documentary aims to portray a more intimate and human side of Baghdad, woven with the joys, fears and hopes of a young woman's everyday life. The director grabs an opportunity to travel to Baghdad via Turkey from the northern road when a friend of hers is assigned there. Because the filmmaker is a lone Turkish woman, the viewer is given rare access to the lives of women in Baghdad. The viewer is ushered right into the heart of traditional Iraqi hospitality, a place where sincerity is commonplace and candor is often astounding.

Melis Birder moved to New York from her native Turkey in 1994. She became interested in documentary filmmaking at the New School where she graduated with a MA degree in Media Studies. She started her career as an educator and ran video programs at various NYC public schools. She has also been commissioned to direct and produce documentaries for libraries and other community groups dealing extensively with social issues. The award winning documentary she shot in Iraq in 2004, *The Tenth Planet: A Single Life in Baghdad* was screened in many festivals around the world. Birder now lives between Istanbul and New York and undertakes different documentary projects in those countries. www.tenth-planet.org.

La Casita
Perla de Leon, Director

An ordinary day in the life of a seven year old girl turns extraordinary following news of the death of her grandfather's best friend.



Perla de Leon's *La Casita*



Perla de Leon obtained a B.A. in Art & Education from Fordham University before becoming a stills photographer. By the time she studied film directing at Columbia University, she had freelanced in television and independent filmmaking. Perla has several teaching licenses and has taught video production, to both students and teachers. She spent 10 years writing, producing, directing and editing instructional videos for the Board of Education in NYC. Currently she freelances as a screenwriter, web designer and stills photographer. www.fotograficaproductions.com.

The Lovers
Myra Sito Velasquez, Director

Taking on the still highly controversial and, at times, dangerous subject of Japan's wartime aggressions, *The Lovers* is the tale of a Chinese American woman and Japanese man whose passion for each other forces them to confront the legacies of their families in Nanking at the time of the Japanese invasion in 1937. *The Lovers* had its world premiere at AMPAS recognized 13th Annual Palm Springs Intl Festival of Short Films & Film Market.

Myra Sito Velazquez is of Chinese, German and Mexican heritage, and was born and raised in Tokyo. A graduate of Sarah Lawrence College, Myra's debut film *Mother's Blood* is the recipient of the Lawrence Kasdan Best Narrative Film Award, Grand Prize and Best Actress Award, Chicks With Flicks NYC and has screened at numerous festivals around the country and abroad. Her feature screenplay *Diana* is the BlueCat Screenplay Competition Award winning Finalist 2006. Myra's latest film *The Lovers* had its world premiere at The 13th Annual Palm Springs Intl Festival of Short Films and most recently at the 13th Sedona Intl Film Festival. Along with developing *Diana* with a Manhattan-based production company, Myra's first action comedy short, *Kung Fu Granny*, debuted in New York in September 2008. www.myravee.com.





Connie Teng and Yasu Ikeda in *The Lovers* by Myra Sito Velasquez

Partnerships and Affiliations

CWNY gratefully acknowledges the support of the following organizations:

NEW YORK WOMEN IN FILM & TELEVISION

www.nywift.org

WOMEN MAKE MOVIES
films by and about women

www.wmm.com

ifp

www.ifp.org

DCTV

www.dctvny.org

NYWMC
New York Women's Media Council

CineWomen NY is a proud member of The New York Women's Media Council - a coalition of nonprofit associations that serve women working in the communications field. Its mission is to provide an industry forum for mutual support, relationship building, information sharing and coordinated action. The member organizations represent more than 5,000 women across every media discipline.

www.nywmc.org

FRACTURED ATLAS

www.fracturedatlas.org

Discounts

CWNY would like to thank the following organizations for the discounts on industry goods and services extended to our members:

www.dctvny.org

www.empressintel.com

www.filmemporium.com

www.fracturedatlas.org

www.ifp.org



www.moviemaker.com

www.nywift.org

www.showbizsoftware.com

www.splash-studios.com

www.twoboots.com

www.wmm.com

INDUSTRY

Film/Video Arts

Membership: Two Boots Pioneer Theater

Chez Suzette Catering

CONSULTANTS

Budgets on a Budget, Consulting Producer: Liz Foley

Documentary Doctor, Consulting Editor: Fernanda Rossi

Script Consultant: Abra Bigham

Legal Services: Scoppetta, Kelley & Lee, LLP

Tax Returns: John Morgan of Francis Morgan, Inc.

PERFORMERS

Peter & Diane Miner, acting coaches

Abra Bigham, acting coach

Francesca Rizzo, directing coach

Noel E. Jefferson, photography

ActorGuild.com

FILM PRODUCTION

Digital Filmmaking Equipment Rentals and Sales:

IndieSource

LNB Productions

Professional/Broadcast Equipment:

Analog Digital International, Inc. (ADI)

FINAL CUT PRO EDIT SUITES

Mint Leaf Productions

AVID RENTALS

90 Miles, LLC

Printing Services

4over4.com

CWNY's Last Board of Directors



Geralyn Abinader
Co-President

Geralyn has been a documentary and educational filmmaker for 16 years at the American Museum of Natural History. It was there that she started the video production team for the exhibition department, which grew from being a solo operation to a production and post-production team of 10. Eventually she was asked to be the lead for the animation and computer interactive groups as well.

Recently she has launched her own consulting, media design and production freelance business www.gaMediaGroup.com. She has just returned from documenting the work of archaeologists on St. Catherine's Island off the coast of Georgia. www.gaMediaGroup.com.



Alison McMahan, Ph.D.
Co-President

Alison is a documentary filmmaker and the head producer for Homunculus Productions, a company that producers training films, industrials and documentaries. Her most recent training film was *Living With Landmines* (2005). She is in production on an industrial and a PSA for an NGO in Brazil that provides computers and internet access to poor communities. Her latest documentary is *Bare Hands And Wooden Limbs: Healing, Recovery And Reconciliation In Cambodia* (2006). She is in pre-production on a feature length documentary, *The Eight Faces Of Jane: The Life And Work Of Jane Chambers*. www.HomunculusProds.com.



Jessica Burstein
Board Member

After obtaining her MFA in Photography and Related Media from the School of Visual Arts Jessica began her filmmaking career at the YWCA after-school program in Coney Island where she upstarted a video program for disadvantaged students. Jessica wrote, directed, produced and starred in the award winning 40-minute film *Veronika's Birthday* which screened at the Pioneer Theater as part of the CWNY Screening Series. *VB* played in numerous festivals where it received audience and critical praise. In addition, Jessica worked as an Associate Producer for Off Ramp Films, producing docs for UNICEF and the ACLU, before heading to MTV, where she is now currently writing and directing on-air promos. She has appeared in six independent films, and starred as Lola in *Summer Thunder*, released on DVD by TLA. Jessica served as Co-President of CWNY, with Chris Cavanagh, from 2004-2006. www.ponytailproductions.com.



Maria Pusateri
Director, CWNY Screens

Maria found her niche behind the camera while working as a field producer for Unblinking Eye, which was shown on Cablevision's MetroChannels. She produced and directed over 40 cultural arts programs covering literary, music and film events in New York City -- from inner-city youth poetry slams to celebrity play readings to conversations with independent filmmakers and movie stars. Pusateri's producing efforts for *Unblinking Eye* netted her a New York Emmy nomination for Programming About the Arts, two OMNI Awards and four Communicator Awards. Her debut documentary film, *Vito After*, screened at several film festivals including the Rochester High Falls International Film Festival, the Vermont International Film Festival and the Global Peace Film Festival, and received the Best Documentary Award at the Long Island International Film Expo. It was also featured as part of CineWomen NY Screens in September 2006. Maria's film takes an intimate look at her brother-in-law, Vito Friscia, an NYPD homicide detective, during the two years following his 9/11 rescue and recovery work as he refocuses his life, and copes with health problems and the emotional price of heroism. www.vitoafter.com.

CWNY's Last Board of Directors



Maiko Sakai
Treasurer

Maiko holds a Bachelor's degree in Music with a concentration in Music Business from NYU. She created successful networking events that exposed NYU students to executives from the entertainment industry as VP of Music Business Association at NYU. At Logic Records US / BMG Entertainment she gained an overall label-running experience. She became a product manager for Logic's imprint, Logic 3000, and was in charge of licensing in and out, financial management, and product development. Currently she works for Musicrama Distribution in marketing where she oversees production and marketing of both CD's and DVD's. She is the founder of Airtight Concepts, Inc., which offers music licensing services, marketing, A&R consulting and other music business solutions. www.airtightconcepts.com.



Nyna Sargent
Filmmaker's Group Leader

Nyna is a filmmaker, director & writer. Through her production company Lucky14 Films, Nyna Sargent is on a mission to change the way film making happens. With the mindset that film making should be fun AND that treating each other with kindness and respect will surely fuel her mission and the fun! Nyna has worked in film since 2001, mainly as an art director. She also worked for 4 years with an amazingly talented group of after school and summer camp kids where 3 short films and 3 talk shows came to fruition. Last year, Nyna was the associate producer of The Best Lesbian Short Film Festival where herself and the executive producer drew SRO crowds for all of the screenings. This year, Nyna directed and produced her first short film *...A Light Sexy Comedy About Mistaken Identity* and is currently in the editing process.



Ylana
Board Member

Ylana is an actress, writer and singer whose credits include: *Playing Alexina* (Theatre of Necessity, NY); *Miracle at Merryvale* (Ensemble Studio Theatre, NY) and *Women of the Left Bank* (White Mask Theatre, NY). Ylana is presently working on several writing projects. She holds a Master of Fine Arts from Sarah Lawrence College. She is a member of SAG, AFTRA and AEA. www.ylana.net.

Advisory Board

CineWomen NY is deeply grateful to the following individuals for their ongoing help, support and guidance:

Signe Baumane
Animator

Meira Blaustein
Executive Director/Co-Founder of the Woodstock Film Festival

Cheryl Dunye
Director, screenwriter and filmmaker

Judith Helfand
Award winning filmmaker, activist and educator

Deborah Kampmeier
Director and Producer

Sabine Hoffman
Editor

Marilyn Horowitz
NYU professor, writer, producer,
writing coach, and script doctor.

Terry Lawler
Executive Director
New York Women in Film & Television.

Claudia Raschke Robinson
Cinematographer

Eva Saks
Director and Producer

Robert Siegel
Entertainment Attorney

Acknowledgements

Very special thanks to:

Terry Lawler
NYWIFT

Women Make Movies

Two Boots Pioneer Theater

Jonathan Russo
IFP

Vincent Santangelo
Pixel Marsala

Elizabeth McMahon
Donnell Media Center
New York Public Library

Dara Messinger
DCTV

Ingrid Kopp
Shooting People

Kevin Stock

Charles Pereira

Brian Geldin
The Film Panel Notetaker

Meeting Venues:

Landmark in the Park

New York Film Academy

St. Mary's Orthodox Church

St. Nicholas of Myra Orthodox Church

The Ohio Theatre

The Writer's Voice

Photography Credits

aka MARIELLE

Tracy Brosnan

Chris Cavanagh

Perla de Leon

Anita Filippi-DAnca

Noel E. Jefferson

Alison McMahan

Dion Ogust

Julie Saad

HJ Saunder

Mark Savage

SONY Pictures

Julia Suo

Anna-Maria Vag

Sources:

CineWomen NY Archives

NYWIFT Archives

IMDB.Com

Yahoo Groups:
Long Island Film
Videophile
Free In New York

NOVA

Hollywood.Com

Internet Wayback Machine
www.archive.org