

FRIDAY
FEB 29

discover

In Case You Missed It...

DAY 3 – 02/29:

Catch a Flick:

- ❖ *Enlightened Blood*, Camera 12, 12:00 p.m.
- ❖ **Shorts Competition:**
Forward, Backward, Sideways, Camera 12, 4:00 p.m.
- ❖ *Miscalculation*, Camera 12, 4:30 p.m.
- ❖ **48-Hour Film Presentation**, Camera 12, 6:30 p.m.
- ❖ *Sherman's Way*, San Jose Repertory Theatre, 7:00 p.m.
- ❖ *The Village Barbershop*, Camera 12, 7:00 p.m.
- ❖ **Silent Film: *I Was Born But...***, California Theatre, 7:00 p.m.
- ❖ *El Camino*, San Jose Repertory Theatre, 9:30 p.m.
- ❖ *A Perfect Match*, Camera 12, 9:30 p.m.

Not to Miss:

- ❖ **Day of Distribution**, San Jose Repertory Theatre, 10:30 a.m. – 5:00 p.m.

Featured Music:

- ❖ **Mirror Image / My Monster**
The Paragon Restaurant and Bar Courtyard, 211 South First Street, 5:00 p.m. – 7:00 p.m. (FREE)



Band, Silent Envy, rocking out at the Paragon Courtyard. Photo courtesy of Cinequest.



Do you see what I see? Ronald J. Fields, grandson of comedian/actor W.C. Fields. Photo courtesy of Dane Andrews.



Ron Leshem author and co-screenwriter of Academy Award nominated *Beaufort*. Photo courtesy of Dane Andrews.



L-R: Halfdan Hussey (Cinequest Co-founder, Executive Director), Jonathan Sale (director of *Sovereignty*), Kathleen Powell (Cinequest Co-founder, President). Photo courtesy of Dane Andrews.

What's Happening Today?

Happy Leap Year, everyone. On this magical day that only visits once every four years, we kick off Cinequest 18's **Film and Technology Forum** series with *Day of Distribution*. If you are a filmmaker, an aspiring film student or just a trendsetting media and gadget consumer, head to the REP. Get your questions answered by new and traditional media, learn how to sell your movie and what is the "New" TV? **San Jose Repertory Theatre, Part 1: 10:30 a.m. – 12:00 p.m., Part 2: 1:00 p.m. – 2:30 p.m., Part 3: 3:00 p.m. – 5:00 p.m.**

The 48-Hour Film Project filmmakers are flooding in from around the world. What's the 48-Hour Film Project? Film

teams pick a genre randomly out of a hat (literally? I'm not sure.) on a Friday evening, and their final masterpiece submitted on Sunday...exactly 48 hours later. Check out Day 1 of the top films at Filmapalooza. **Camera 12, 6:30 p.m. (Screening A) / 9:00 p.m. (Screening B)**

Don't miss the World Premiere of *El Camino*, a bittersweet film about a man who loses one of his friends to cancer, but gains new friends at his funeral. It will tickle your funny bone as much as it touches your heart. **San Jose Repertory Theatre, 9:30 p.m.**

A second helping of musical flare is coming your way today. Grab a cocktail and go enjoy happy hour out in the courtyard to check out **Mirror Image** and **My Monster**. **Paragon Restaurant and Bar, 5:00 p.m.**

Maverick Facts:

- ❖ *Sherman's Way* features a cherry red MG (a British sports car). The filmmakers drove that car up from L.A. Rumor has it MGs around the Bay Area will unite in Downtown San Jose. Keep your eyes peeled.
- ❖ Bad luck charm: Jonathan Sale's short film *Sovereignty* (Shorts Program 3) takes place entirely outdoors. Fall 2006, Sale anxiously checked the Weather Channel each morning and heard the news that Hurricane Ernesto was headed to terrorize his set. The owner of the home used in the film had emergency appendectomy. Alas, the film is completed, packed up and sent to color correct...oops, they lost the master tape! Nowhere to be found, Summer 2007 was square one for *Sovereignty*. Finally complete, a true labor of love and persistence. What a trooper!

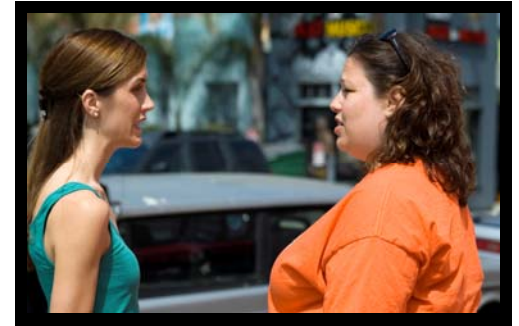
Behind the Curtains

Director Glenn Gers gave us an inside look at what really happened behind the scenes on his film *Disfigured*.

Disfigured was actually shot in 15 days with 6-to-8 crew members—all of them women, except for Glenn Gers and the “token male,” Production Assistant Anthony Fultz. Some of you might find it hard to believe, but no trucks, trailers, generators or dollies were used during the making of this film. There was only one rule on the set: if it couldn't fit in a mid-size car or be carried by the crew, it wasn't going to be used. This might have helped when it came to renting locations for filming, but little did Gers know, lugging big equipment was not the biggest problem. Everyone in Los

Angeles knows a film crew brings with it three things: damaged equipment, parking problems, and lack of cash.

Gers and team had to creatively maneuver these hurdles in busy LA. Luckily, they made it. And the film is here. Come check out its first screening tonight. **Camera 12, 9:30 p.m.**



A Chat with the Filmmaker

Director Chris Ford (*The Village Barbershop*) spent some time with Cinequest to tell us a little about himself.

Cinequest: Did you always know you wanted to be a filmmaker?

Chris Ford: Like a lot of people, I ended up becoming a filmmaker in a roundabout way. I graduated from the University of Nevada with a degree in journalism and an emphasis in advertising. I made commercials and took writing classes and wrote a script. One day, I ended up shooting a handful of spots with Ed Burns (*The Brother's McMullen*). I was asked what I did besides advertising, and I said I'd written a script. Burns' producer, Aaron asked me when I was going to shoot it, and I said “Well, when you grow up in Reno, it never really occurs to you that you can go out and just make one.”

CQ: What inspired you to make this film? Why do you feel this film is of significance or importance?

CF: I grew up getting my hair cut at The Village Barbershop. There were three guys who cut hair there—Enzo, Art and Buzz- who are still there today.

Everyone knows there is always one who cuts your hair better than the other two. For me, it was Art. Art ended up learning everything about me: where I went to high school, when I graduated, who my friends were, and “what they're up to today.” I knew virtually nothing about him other than the fact that he cut my hair better than Buzz and Enzo. When I showed up at my first writing class in 1998, I didn't show up with a log line, or a treatment, or a concept. I showed up with Art.

CQ: What is something different unique, and Maverick the audience can expect from this film compared to other films in the industry?

CF: I think what's Maverick about this film is that it looks and plays like a film. I've always believed that a loosely cobbled together group of San Francisco filmmakers, actors, editors, musicians and pre and post production houses could make a legitimate feature length film, not just for significantly less than the cost of a Hollywood film, but for significantly less than the cost of a thirty second commercial.

Don't miss *The Village Barbershop's* World Premiere at Camera 12, 7:00 p.m.

Empowering the Maverick

FOR TICKETS

call 408.295.FEST click www.cinequest.org