



and

# MILESTONE

Present

## DOPAMINE

Directed by Mark Decena

Written by Mark Decena and Timothy Breitbach

Starring

John Livingston

Sabrina Lloyd

Production Notes

Running Time: 84 minutes

Rating: R

For further information please contact:

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<p style="text-align: center;"><b>Dopamine Credits</b></p>
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**Filmmakers**

Directed by MARK DECENA  
Written by MARK DECENA  
TIMOTHY BREITBACH  
Produced by DEBBIE BRUBAKER  
TAD FETTIG  
Co-Producer TIMOTHY BREITBACH  
BRIAN BENSON  
LIZ LUPINO DECENA  
Executive Producer ERIC KOIVISTO  
Director of Photography ROB HUMPHREYS  
Production Designer S. QUINN  
Editor JESSICA CONGDON  
Original Music by ERIC HOLLAND  
Casting by GILLIAN O NEILL, C.S.A.

**Cast**

Rand JOHN LIVINGSTON  
Sarah SABRINA LLOYD  
Winston BRUNO CAMPOS  
Johnson RUEBEN GRUNDY  
Tom WILLIAM WINDOM  
Machiko NICOLE WILDER

## Synopsis

Named after the natural chemical that our bodies produce when we fall in love, *Dopamine* is a romantic drama for the modern age. Directed by Mark Decena and written by Decena and Timothy Breitbach, *Dopamine* looks at the complexities of pursuing love when contemporary life and personal demons form mighty obstacles. The film follows the halting courtship between a computer animator and a kindergarten teacher, framing their story within the context of current debate over the biochemical underpinnings of romance. As it explores the experiences that have shaped its characters' opposing views, *Dopamine* creates a soulful portrait of two people facing up to the risks and rewards of falling in love.

*Dopamine* is the first film ever to go through every phase of the Sundance support network, from the Sundance Institute Screenwriter and Filmmaker Labs, to the Sundance Film Festival and on to the Film Series. Shot on high-definition video, *Dopamine* appeared at the 2003 Sundance Film Festival, where it was awarded the Alfred P. Sloan Feature Film Prize for outstanding independent films featuring science and technology.

Rand (John Livingston) is computer animator and software designer who has partnered with his friends Johnson (Rueben Grundy) and Winston (Bruno Campos) in a San Francisco start-up. Rand has poured himself into the creation of the company's flagship project, Koy Koy, an animated creature programmed via artificial intelligence to be the ideal computer pal: cute, loving and always there.

But Rand's personal life is at a standstill. Influenced by his father Tom (William Windom), Rand has come to view emotions and relationships through the prism of contemporary discoveries about the brain and its mood-changing chemical processes. It's a philosophy that defines love as a function of pheromones and chemical reactions, and the seven-year-itch as an ancient biological imperative. Rand knows he's not immune from these chemical processes, though he tends to respond with analysis instead of action. When he finds himself drawn to the dark-eyed Sarah (Sabrina Lloyd) at a bar one night, he hesitates, despite her evident interest.

However, Rand soon gets another chance. Forced by their investors to product-test their invention on young children, Rand and his partners install Koy Koy in a local kindergarten class — where Sarah is one of the teachers. Sparks fly between them, and Koy Koy becomes the catalyst for a lively dialogue about the fundamental nature of love as chemical process or storybook chemistry.

But beneath the surface of their exchanges lies the pain of real loss. In bridging the divide between them, Rand and Sarah must overcome not just philosophical differences, but the wounds and regrets of the past. Ultimately, they must decide: is love — whatever it is, whatever it means — a risk they're willing to take?

Sundance Film Series presents *Dopamine*, directed by Mark Decena and written by Decena and Timothy Breitbach. The producers are Tad Fettig and Debbie Brubaker, the executive producer is Eric Koivisto, and the co-producers are Breitbach, Brian Benson and Liz Lupino Decena. The director of photography is Rob Humphreys, the production designer is S. Quinn, and the editor is Jessica Congdon. The original music is by Eric Holland and the casting is by Gillian O'Neill, C.S.A. *Dopamine* stars John Livingston, Sabrina Lloyd, Bruno Campos, Rueben Grundy, William Windom and Nicole Wilder.

## About the Production

As contemporary science reveals more about the physiological roots of our emotions, would-be lovers have more cause than ever to wonder, why him, why her? Writer/director Mark Decena and co-writer Timothy Breitbach invoke these questions in their debut feature *Dopamine*, while remaining firmly focused on the human drama of falling in love. Stars John Livingston (*Dogtown, E!tv*) and Sabrina Lloyd (*Sports Night, Ed*) deliver breakout performances as smart, vulnerable people who have different ideas about the nature of love — and different reasons to resist it.

In its journey from inception to screen, *Dopamine* went through every phase of the Sundance support network. Mark Decena had been invited to the Sundance Film Festival with his short films *A Fly-By Shooting* and *One of Those Days*, and had been encouraged to submit a feature film script to the Institute's Filmmakers Lab. Decena and Timothy Breitbach, his creative partner in the San Francisco ad agency Asylum, decided to develop a script together. It was the latest phase of a creative partnership that began in the early 1990s when they were working at the same San Francisco ad agency. Their sensibilities and talents meshed so well that in 1995 they formed Asylum to focus on original content creation.

The script Decena and Breitbach came to write drew from both their personal and professional lives. Following the birth of his son, Decena made a somewhat surprising discovery: the physical euphoria and giddiness he felt as a new father were a lot like the physical euphoria and giddiness he felt when he fell in love with his wife-to-be, Liz. Recalls Decena, It was a replay of all of the things that you do when you fall in love — you can't sleep, you can't get that person off your mind, you want to be around them 24 hours a day, you can't do anything else. The first time he smiled at me, I literally felt that same surge of euphoria. You're high; if you didn't deconstruct it, it would just be that you're happy, you're on top of the world.

However, science *had* begun to deconstruct the neurochemical processes involved in Decena's elation, and the resulting research was widely reported. I read that dopamine and norepinephrine are the chemicals that make you feel the euphoria of love, the director says. I was reading more and more about the chemical makeup of our brains, and thinking, This is not what love is about. But it made sense. Because

here I was, having experienced two disparate situations of love, yet I was feeling the same sort of chemical rush. I could see a character forming around someone who was obsessed with this question of love as neurochemistry versus love as the magical occurrence we've been raised to believe it is.

At the same time, Decena was aware that brain chemistry could cause love to be lost, too. The father of a close friend was experiencing bouts of dementia; within three months he had ceased to recognize his wife of nearly 40 years. Here is this thing called love, and all of a sudden a change in brain chemistry can wipe that out, Decena reflects. And that started to inform the story, too, and who this character could be, his back story.

Decena and Breitbach also drew upon their experiences with their agency, Asylum, in creating a work environment for their main character. Asylum was headquartered in San Francisco's South Park neighborhood below Market Street, an area that swelled with the dotcom boom and changed again with the dotcom bust. The agency worked on different projects involving new technologies, and Decena and Breitbach found that a certain combination of personalities prevailed in many of the dotcom partnerships. As Decena sums it up, There would be the hothead partner, the partner that's over-thoughtful and the third partner that's even-keeled. Not that everyone was like that, but our experiences in running a business informed who Winston, Rand and Johnson were.

In writing the screenplay, Decena and Breitbach each took charge of two main characters. Decena was responsible for Rand, the highly analytical computer animator, and Johnson, Rand's serenely philosophical friend and business partner. Breitbach handled the more impulsive characters of Sarah, a schoolteacher wrestling with an unhappy secret, and Winston, the brash lothario who is partnered with Rand and Johnson in a software start-up. It was a method of working that allowed them to develop distinct individual voices for the four characters; moreover, as the writers traded dialogue back and forth, they came to a deeper understanding of the characters and their motivations. The stop-and-start rhythms of Rand and Sarah's courtship began to fall into place.

*Dopamine* took shape as a story about two people who experienced the loss of love. Those losses reverberate in their worldviews, and in their everyday lives. Rand

has seen his mother lose any semblance of self to Alzheimer's, and has adopted his father's arguments about the biochemical roots of all behaviors and emotions. To Decena, Rand's work with Koy Koy and artificial intelligence reflects his attempts to come to terms with what he really believes. Rand has been continually hammered with his father's dogma that we are programmed, he comments. He hears it every time he sees him, and he doesn't want to believe it. Yet, in his life, away from his father, he becomes a reciting mirror for that. I think artificial life is a way for him to try to make sense of his world.

Sarah's loss works itself into virtually every aspect of her behavior, from her work with children and her painting to her smoking and bar-hopping. Notes Breitbach, Sarah wants engagement, whether it's butting heads in an argument or having sex. I think she's got a huge burden of guilt and fundamentally cannot forgive herself. And that guilt will not let her have a relationship.

With the first draft completed, Decena and Breitbach workshopped the film at the 1998 Sundance Filmmakers/Screenwriters Lab. In the Filmmakers Lab, Decena was paired with director of photography Rob Humphreys, who would return to work with the director when the time came to film *Dopamine*. The partners returned to San Francisco, and continued to hone the script while growing their agency business. In 2000, they formed a production company, Kontent, with producer Tad Fettig. They also had the support of Eric Koivisto, a good friend who had worked with Decena and Breitbach when they were a three-man team at a San Francisco ad agency. Koivisto had been an early fan of the story, and he signed on as the film's Executive Producer. *Dopamine* became the first feature produced by Kontent, with San Francisco producer Debbie Brubaker joining the team to shepherd the film to the screen.

The filmmakers cast two up-and-coming actors, John Livingston (*The Stickup*) and Sabrina Lloyd (Ed), in the leading roles of Rand and Sarah. Decena and Breitbach met with Livingston at his apartment in Los Angeles. Remarks Decena, John immediately struck me as Rand because he's very thoughtful. He's also very sweet and vulnerable. He could sense someone that could be hurt that deeply and have as a protection mechanism a worldview that seems so cold and callous. Rand is making these very forceful arguments from his head, not his heart. To play that is very difficult, and John was brilliant.

Says Livingston, When I got the script, it just seemed like magic. I found that it ran very deep, and it was something that I could relate to personally. The way that I interpreted it, it was a story about overcoming loss and making a choice for love again.

Lloyd, too, found the script unusually resonant. I don't think any character has jumped off the page at me as quickly as Sarah did, she comments. I just understood the character and fell in love with her. Sarah has certain behaviors that I think people might be quick to judge. And very often in society we judge people before we really know what's going on with them. So it was very important to me to be able to tell Sarah's story, and fill in why she behaves the way she does.

Breitbach had admired Lloyd's work on the critically acclaimed television series *Sports Night*, and felt she was the perfect Sarah. Says Breitbach, To me, there's something about Sabrina's eyes that are Sarah's eyes. You see the soul of someone who's lived a little bit, seen a few things, and overcome some troubles, he says. Sabrina can do with her eyes what a page of dialogue can do.

Bruno Campos, who had starred in the NBC sitcom *Jesse*, was cast as Rand's on-the-make business partner, Winston. Bruno is an incredibly intelligent, thoughtful person and he was able to create a very layered character, comments Breitbach. He said, I know this guy. That was me in my late-teens, early 20s. He understood that Winston's not a bad guy, he's just covering up his emotional places he can't go,

Rounding out the principal cast is Rueben Grundy, a San Francisco-based actor who brings a warmth and humor to the role of Johnson. Johnson is the zen character, someone that can call people on the carpet with just a line or two, says Decena.

Rueben read one line for a part that was actually cut. Then we had him come back in and read for Johnson. It was a testament to his versatility as an actor. He was a pleasure to work with."

Before production got underway, Decena led his cast through a week of rehearsals. Livingston notes that the rehearsals allowed him and Lloyd to begin developing the rapport that would make such a difference onscreen. The first time Mark got Sabrina and me together, he put some music on and asked us to slow dance. He understood that if we were going to capture the intimacy and vulnerability between these characters, we were going to have to begin to look for that right away in ourselves. It was a great way to start.

Lloyd agrees, adding, It was all incredibly organic. As John and I developed a friendship developed off-camera, the relationship developed on-camera.

Livingston praises Decena for setting his stars at ease as they prepared to take on their first feature leading roles. Mark was a very even-keeled, receptive director, and was genuinely interested and supportive of what we brought personally. He just made me instantly comfortable.

*Dopamine* shot in San Francisco for 25 days in August and September 2002. As a first-time director of a character-driven story, Decena believed that the film would be best served by shooting on videotape. Shooting tape would allow me to focus on working with the actors, to let them play and find themselves on set, without worrying about burning film, he explains.

Working with director of photography Rob Humphreys, Decena honed a visual design to mirror the story's narrative arc, which he describes as a journey from proof to belief, from dogma to openness, from rigidity to spontaneity. In filming terms, that meant moving from formalism to realism. That concept was expressed in camera movement and color palette. Explains Decena, When Rand is at his most dogmatic state in the beginning of the film, there's virtually no camera movement. It's very still and formal, and the color range is cool and high-contrast. As the relationship between Rand and Sarah progresses to moments where they truly connect, we went for more hand-held realism and the color palette became warmer.

Decena had originally planned to shoot on mini-DV, but Humphreys suggested using the new 24P camera, which shoots high-definition video at 24 frames instead of 30. It gave us the depth and texture of film, says Decena. When we saw the tests Rob shot, we knew it was the way to go.

The format also worked with the computer-animated elements of the film. San Francisco firm Wild Brain created Koy Koy, Rand's animated buddy, who was loaded onto the computer when his scenes were shot. The actors were able to play off of the animation, explains Decena. They weren't just reacting to a blue screen. We had sequences where Koy Koy would do all the things he did, and they would actually talk to him. The sequences of Rand's internal life — the chemicals he envisions surging through his body at key moments — were animated by Pixel Liberation Front in Los Angeles.

*Dopamine* captures the San Francisco that the filmmakers know well. In addition to the locations in South Park, sequences shot in the forests and biking trails of the Presidio convey the hushed beauty of a foggy city. We didn't want to overdo it, we just wanted to capture how it feels to live here, says Breitbach.

Editing began while filming was still underway. We were cutting each scene three days after we shot it. At the same time, we were running our business. It was crazy, Breitbach acknowledges. But we had set the 2003 Sundance Film Festival as our goal. And it happened! Though we didn't know how foolish we were to think we could actually make it happen.

*Dopamine* screened at the 2003 Sundance Film Festival in January. The film's second screening, on January 22, took place before an auditorium audience that included members of the Alfred P. Sloan Foundation, a renowned philanthropic institution dedicated to enhancing public understanding of science and technology. After the screening, a Sloan fellow from UC Irvine — who happened to be a leading expert on dopamine - stood up and told the audience that the film's presentation of scientific facts and research was absolutely accurate. *Dopamine* received the Festival's first Alfred P. Sloan Feature Film Prize.

But just as gratifying was the reaction of audience members. The filmmakers were surprised and delighted to hear from viewers ranging in age from their teens to their 70s, who were moved by the *Dopamine*'s heartfelt affirmation of love. At some point, no matter what you know, no matter how much is explained, there is yet a part of love that's a mystery, Breitbach reflects. And you either believe in it, or you don't. I do believe that science has a lot to do with love, but at the same time, that doesn't stop me from thinking it's special.

Concludes Decena, For both of the characters, it's about re-engaging with life. One of the things we always talked about is that this isn't really a love story - it is a prequel to a love story. In the end, Rand and Sarah decide they need to face their demons to become whole, and facing them together is the first step toward finding love."

## About the Cast

### John Livingston (Rand)

John Livingston's feature film credits include *The Stickup* (2001) with James Spader, *Where's Marlowe* (1999) with Miguel Ferrer and Mos Def; *Mr. Wrong* (1996) with Ellen Degeneres and Bill Pullman; and *Dogtown* (1997) with Natasha Gregson Wagner.

Livingston has also been featured on numerous television series, including *Without a Trace*, *JAG*, *The Division*, *CSI*, *Clueless*, and *Chicago Hope*. His television films include NBC's *Friends Til the End* with Shannon Doherty and *Betrayed: A Story of Three Women* with Meredith Baxter and Swoosie Kurtz.

Livingston grew up in the Marion, IA, and received a degree in Psychology from Stanford University. His brother is Golden Globe-nominated actor Ron Livingston, and his sister Jennifer is the morning news anchor for the CBS affiliate in Lacrosse, WI.

### Sabrina Lloyd (Sarah)

Sabrina Lloyd has acted in both feature films and network television series. She was recently seen in a recurring role on the NBC television series *Ed*, and drew praise for her role as a young associate producer on the critically acclaimed ABC series *Sports Night*. She appeared opposite Gabriel Byrne on the series *Madigan Men*, and for three years starred on the FOX-TV sci-fi series *Sliders*.

Her recent film credits include *The Last Request*, with Danny Aiello, the ice-skating mockumentary *On Edge*, with Jason Alexander, and *Wanderlust*. Other films include *Father Hood*, with Patrick Swayze and Halle Berry, and HBO original film *The Coming Out of Heidi Leiter*, a true story of a high school girl who took her girlfriend to the senior prom.

Lloyd was born in Fairfax, Virginia and raised in Mount Dora, Florida.

### Winston (Bruno Campos)

Born in Rio de Janeiro, Brazil, Bruno Campos moved to the U.S. as a child and graduated with a theatre degree from the Interlochen Arts Academy and a performance studios degree from Northwestern University.

Campos co-starred in the Brazilian film *O Quartilho*, which received a 1995 Academy Award nomination for Best Foreign Language Film. On television, he co-starred with Christina Applegate in the NBC series *Jesse*, and starred in the Showtime series *Leap Years*. He has guest starred on numerous series include *ER*, *Resurrection*

Blvd., and *Suddenly Susan*. His stage credits include the lead role of Bertram in Shakespeare's *All's Well that Ends Well* at the Goodman Theatre in Chicago.

### **Johnson (Rueben Grundy)**

Rueben Grundy is active in film, stage and television. His recent film credits including supporting roles in *The Princess Diaries*, *40 Days and 40 Nights* and *Sweet November*.

Grundy can currently be seen in a recurring role on the television soap operate *The Bold and The Beautiful*. He has also appeared on episodes of *The X-Files* and *Nash Bridges* and for two years had a recurring role on *A Different World*. He has acted in numerous stage productions in community theater, most notably *A Few Good Men*. He has appeared in dozens of national television commercials and done voice of work. He was the voice of *Cyber Tiger* in the Tiger Woods 1999 EA Sports for Sony Playstation video games.

Grundy made his feature film debut opposite Jack Palance in *The Cop Who Played God*. He has studied theatre at Sacramento City College, UCLA, and ACT in San Francisco.

## About the Filmmakers

### **Mark Decena (Director/Writer)**

Mark Decena makes his feature film debut with *Dopamine*. He has directed two short films: *A Fly-By Shooting*, which appeared at the 1993 Sundance Film Festival, and *One of Those Days*, which appeared at the 1996 Sundance Film Festival.

Decena has demonstrated his exceptional talents as a visual storyteller through film, original content and commercial production during his 17-year career in the advertising world. He has created project for numerous high-profile clients, including Microsoft, Levi Strauss & Co. and John Muir/Mt. Diablo Health Systems.

In 1995, Decena and Timothy Breitbach co-founded Asylum, a non-traditional, film-focused advertising agency focused on finding new avenues to communicate and tell stories. In 2000, Decena, Breitbach and producer Tad Fettig created Kontent, a strategic, entertainment-focused production company. Kontent is currently developing several projects, including a television pilot *KoolJobs* and a documentary on the AIDS crisis in Uganda.

### **Timothy Breitbach (Writer/Co-producer)**

Timothy Breitbach makes his feature film debut with *Dopamine*. He is currently in different stages of development on two scripts/projects, *Hanging Chad* and *The Rhythm Method*.

Breitbach trained as a journalist and has extensive experience as an advertising creative director. In developing documentaries and stories for non-traditional venues, he has specialized in understanding the subtle differences in human behavior.

In 1995, Breitbach and Mark Decena co-founded Asylum, a non-traditional, film-focused advertising agency focused on finding new avenues to communicate and tell stories. In 2000, Breitbach, Decena and producer Tad Fettig created Kontent, a strategic, entertainment-focused production company. Kontent is currently developing several projects, including a television pilot *KoolJobs*.

### **Debbie Brubaker (Producer)**

A seasoned line producer on numerous feature films, Debbie Brubaker is a leading figure in San Francisco's independent film community. Her credits include Finn Taylor's *Cherish* and Lynn Hershman's *Teknolust*, both of which screened at the 2002 Sundance

Film Festival. Other recent credits include Jonathan Parker's *Bartleby* and Martin Guigui's *Swing*.

### **Tad Fettig (Producer)**

Tad Fettig has over 13 years of experience as a producer/filmmaker. He is a founding partner and executive producer at Kontent, where he helps develop original entertainment properties ranging from feature films to television pilots. During his lengthy stints at production companies in Los Angeles and San Francisco, Fettig received Clio and AICP Awards and produced spots for Nike, Pepsi, AT&T, MCI and Apple Computer.

In addition to the television pilot "Kooljobs", Fettig has recently been shooting documentaries about the Peruvian Indians surrounding Ausangate Mountain, the Ugandan AIDS crisis and a Greenpeace action in Alaska.

### **Eric Koivisto (Executive Producer)**

Eric Koivisto has spent the last 15 years applying his extensive business, creative and production experience in the corporate marketing and communications world. He is a general partner and part of the management team at Kontent, the strategic, entertainment-focused production company that produced *Dopamine*.

Prior to entering the film world, Koivisto worked at Avogadro, a successful wireless Internet start-up. He previously served as Director of Corporate/Business Advertising at Microsoft. His early advertising experience saw him at large agencies, including Saatchi & Saatchi, Ogilvy & Mather and BBDO/LA, working on global accounts like the award-winning Apple Powerbook campaign.

### **Brian Benson (Co-Producer)**

Brian Benson has worked extensively in independent film and has produced several corporate and travel videos. As a producer, his credits include film *Haiku Tunnel*, which screened at the 2001 Sundance Film Festival and was distributed by Sony Pictures Classics. He has worked as an assistant director and line producer on 15 independent films, including *Bartleby*, *Groove*, *Wildflowers* and *Playing Mona Lisa*. In 2002, Benson received the prestigious Sundance Mark Silverman Producer's Fellowship.

### **Liz Lupino Decena (Co-Producer)**

Liz Lupino Decena has worked as an advertising account manager in both New York and San Francisco, and was a facility manager for a San Francisco audio post company. She has produced three short films directed by Mark Decena, including *A Fly-By Shooting* (1993) and *One of These Days* (1996) both selected for the Sundance Film Festival. Decena also serves on the board of Asylum, the San Francisco advertising and marketing company founded by Mark Decena and Timothy Breitbach.

### **Rob Humphreys (Director of Photography)**

Rob Humphreys is a Zimbabwean born filmmaker.° He moved to the United States in 1985 to study film and photography at Emerson College and School of the Museum of Fine Arts in Boston.° There he completed over 20 short films as part of his degree program.° To date, Rob has shot over 30 films on 35mm, 16mm, Hi Def and DV, including *The Invisibles*, which won the Independent Spirit Award at the Oldenberg film festival and was an official entry in the 1999 Sundance film festival.° Over the past two years, Rob has completed eight films, including VisionBox's Charlotte Sometimes, The Illusion with Kirk Douglas and Mark Decena's Sundance award-winning Dopamine.° In addition to feature films, he has shot music videos and commercials in the US and Mexico, among which *Alarma*, a video for the rock band Cafe Tacuba, won the 1999 Latin MTV award for Best Rock Video.° He has attended the Sundance Filmmakers lab three times as a cinematographer.° Presently, Rob is in development on his own feature, *Drown*, slated to shoot in Mozambique this December/January '03/'04.° *Drown* will be Humphreys' first feature as a director.

### **S. Quinn (Production Designer)**

S. Quinn has a deep and broad art direction and production design background in film and television.° She has worked on a diverse list of features including David Fincher's *Fight Club* and *Panic Room*, Tarsem's *The Cell*, Darren Aronofsky's *The Last Man*, Brian Helgeland's *Payback*, Steven Spielberg's *Minority Report* and David Mirkin's *Romy & Michele's High School Reunion*.° Quinn's television involvement ranges from Oprah's Oxygen Network to work on the SAG Awards primetime show on John Herzfeld's HBO feature: *Only in America - the Life and Crimes of Don King*.° Along with Quinn's film and television experiences, she has worked as a creative director at Apple Computer, a branding and naming director at Vibrao and an art director at several advertising agencies.

### **Jessica Congdon (Editor)**

Jessica Congdon was weaned on commercials at Bob & Sheila's Edit World in San Francisco. As a freelance editor, her credits include the feature *Big Girls Don't Cry* by

Maria von Heland, the documentary *Radius of a Bomb* by Eric Triantifillu, and the short film *Meat* by members of the *Lord of the Rings* animation team. A musician and singer, Congdon contributed vocals to the *Dopamine* score. She continues to edit commercials and her next feature film project is *Float*, a Swedish production by Maria von Heland.

### **Eric Holland (Original Music)**

Eric Holland has over 15 years of experience in music and sound production, starting with his early work as founding member of the band Milk Cult and as an engineer and music producer for several national acts. His film music includes compositions for the films *Big Girls Don't Cry* by Maria von Heland and *Numb* by Michael Gibson. His current music project, Anagram, draws from his cinematic style as well as his thematic scores informed by popular music.

## About the Sundance Film Series

Announced by Robert Redford at a press conference at the 2003 Sundance Film Festival, the Film Series has been developed as another extension of the overall Sundance mission to support the work of independent artists and offer opportunities for audiences to discover that work. It brings full circle the cycle of support that Sundance can offer filmmakers ranging from the programs of the Sundance Institute, including the Filmmaker Labs and the Film Festival, to Sundance Channel and its home entertainment line. Any proceeds from the program will go to the filmmakers and to support the programs of the not-for-profit Sundance Institute.

The Sundance Film Series is presented by Loews Cineplex Entertainment, Coca-Cola, Entertainment Weekly, Kenneth Cole Productions, and Volkswagen.

The films to be featured in the theatrical series are Mark Rucker's *Die Mommie Die*; Mark Decena's *Dopamine*; Michael Winterbottom's *In This World*; and Emilio Martinez-Lazaro's *The Other Side of the Bed*. Each of the four films in the Sundance Film Series will be released theatrically in ten markets exclusively in Loews Theater locations on separate dates beginning in September 2003. The ten markets are New York, Los Angeles, Baltimore, Boston, Chicago, Dallas, Detroit, San Francisco, Seattle, and Washington DC.

# MILESTONE

With more than 14 years experience in art-house film distribution, Milestone has earned an unparalleled reputation for releasing classic cinema masterpieces, new foreign films, groundbreaking documentaries and American independent features. Thanks to the company's rediscovery, restoration and release of such important films as Mikhail Kalatozov's award-winning *I am Cuba*, Pier Paolo Pasolini's *Mamma Roma*, and Alfred Hitchcock's *Bon Voyage* and *Aventure Malgache*, the company now occupies an honored position as one of the most influential independent distributors in the industry. In 1999, the *L.A. Weekly* chose Milestone as Indie Distributor of the Year.

Amy Heller and Dennis Doros started Milestone in 1990 to bring out the best films of yesterday and today. The company has released such remarkable new films as Manoel de Oliveira's *I'm Going Home*, Bae Yong-kyun's *Why Has Bodhi-Dharma Left for the East?*, Hirokazu Kore-eda's *Maborosi*, and Takeshi Kitano's *Fireworks (Hana-Bi)*.

Milestone's re-releases have included restored versions of Luchino Visconti's *Rocco and His Brothers*, F.W. Murnau's *Tabu*, Merian C. Cooper and Ernest B. Schoedsack's *Grass and Chang*, Henri-Georges Clouzot's *The Mystery of Picasso*, and Marcel Ophüls's *The Sorrow and the Pity*. Milestone is also working with the Mary Pickford Foundation on a long-term project to preserve, re-score and release the best films of the legendary silent screen star. In recent years, Milestone has re-released beautifully restored versions of Frank Hurley's *South: Ernest Shackleton and the Endurance Expedition*, Kevin Brownlow's *It Happened Here and Winstanley*, Lotte Reiniger's animation masterpiece, *The Adventures of Prince Achmed*, Michael Powell's *The Edge of the World* (a Martin Scorsese presentation), Jane Campion's *Two Friends*, Gillo Pontecorvo's *The Wide Blue Road* (a Jonathan Demme and Dustin Hoffman presentation), Conrad Rooks' *Siddhartha* and Rolando Klein's *Chac*. Milestone's newest classic film, E.A. Dupont's *Piccadilly* starring the bewitching Anna May Wong in one of her finest roles played at the 2003 New York Film Festival and is opening theatrically nationwide in 2004.

For 2004, Milestone will also be releasing *The Big Animal*, Jerzy Stuhr's wonderful film parable (based on a story by Krzysztof Kieslowski) Tareque and Catherine Masud's *The Clay Bird*.

Milestone has fruitful collaborations with some of the world's major archives, including the British Film Institute, UCLA Film & Television Archive, George Eastman House, Museum of Modern Art, Library of Congress, Nederlands Filmmuseum and the Norsk Filminstitut. In 2000 Milestone's 10<sup>th</sup> Anniversary Retrospective was shown in venues nationwide and Milestone donated revenues from these screenings to four major archives in the United States and England to help restore films that might otherwise be lost.

In 2003, Milestone released an important series of great silent restorations including the horror classic *The Phantom of the Opera*; an early neorealist adaptation of Emile Zola's *La Terre*; and

an historical epic of Polish independence, *The Chess Player*. Other video highlights for the year included Roscoe Fatty Arbuckle and Buster Keaton's *The Cook & Other Treasures*, and three incredible animation releases: *Cut-Up: The Films of Grant Munro*; *Norman McLaren: The Collector's Edition*; and *Winsor McCay: The Master Edition*.

In 1995 Milestone received a Special Archival Award from the National Society of Film Critics for its restoration and release of *I am Cuba*. Eight of the company's films—Charles Burnett's *Killer of Sheep* (to be released in 2004), F.W. Murnau's *Tabu*, Edward S. Curtis's *In the Land of the War Canoes*, Mary Pickford's *Poor Little Rich Girl*, Lon Chaney's *The Phantom of the Opera*, Clara Bow's *It*, Winsor McCay's *Gertie the Dinosaur*, and Merian C. Cooper, Ernest B. Schoedsack and Marguerite Harrison's *Grass*—are listed on the Library of Congress's National Film Registry. On January 2, 2004, the National Society of Film Critics awarded Milestone Film & Video their prestigious Film Heritage award for its theatrical and DVD presentations of Michael Powell's *The Edge of the World*, E.A. Dupont's *Piccadilly*, Andr  Antoine's *La Terre*, Rupert Julian's *Phantom of the Opera*, and *Mad Love: The Films of Evgeni Bauer*.

Cindi Rowell, director of acquisitions, has been with Milestone since 1999. In 2003 Nadja Tennstedt joined the company as director of international sales.

*Since its birth the Milestone Film & Video Co. has steadily become the industry's foremost boutique distributor of classic and art films—and probably the only distributor in America whose name is actually a guarantee of some quality.*

William Arnold, *Seattle Post-Intelligencer*