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[Rooftop] offers both consistently thoughtful programming and a fully realized summer experience.

—The Village Voice

With its sociable mixing of American indie features and local up-and-comers, [Rooftop has] deep ties to the city's local filmmaking community

—The L Magazine

I can't imagine a better venue for these movies than the breezy outdoor setting offered by Rooftop.

The independent flicks and shorts are all carefully selected, smart and brand new; the views from school, museum and factory roofs are stunning; and nearly every screening includes a Q&A with the filmmaker, pre-show live music and an after-party. Bottom line: This weekend series is well worth the \$10 ticket.

ROOFTOP FILMS

Newsreel 2011



WE NEED YOUR SUPPORT!

Rooftop Films is a 501(c)(3) non-profit organization and we depend on the generous support of our fans and filmmakers, and on foundations and corporate sponsors. We welcome any contributions you can make to help us sustain our work. Tax-deductible donations to Rooftop Films can be made online at www.rooftopfilms.com/donate.html, or checks can be mailed to our address.

ROOFTOP FILMS

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ROOFTOP FILMS has grown from a single screening in 1997 into one of the most dynamic and diverse film organizations in the world. As a non-profit corporation, our mission is to engage and inspire diverse communities through film. We attract massive crowds and widespread media attention by showing amazing movies to tens of thousands in gorgeous outdoor spaces. We fund and help produce new films, teach classes to budding young filmmakers, and enable dozens of screenings with equipment rentals at low-cost. Rooftop Films is a vital support system for independent filmmakers.

Rooftop Films has long been Court 13's guardian angel.

Neither of our last two films would have been made without their support. Rooftop has been responsible for getting our films seen by a ton of people who would never have seen our films otherwise, which has not only increased our audience size dramatically but has opened a number of doors for us.

— Josh Penn (Co-Producer, *Glory at Sea* and *Beasts of the Southern Wild*; 2009 Rooftop & Eastern Effects Filmmakers' Fund recipient)

Rooftop Films is best known for our Summer Series. With an audience of 25,000 in 2010, we have become one of the best-attended film events in the country. Rooftop gathers almost 3,000 film submissions a year, including more shorts than almost any other film festival, guaranteeing that the films we show are unique, varied, and outstanding. Our films include both world premieres and festival award-winners. The artists we present range from first-time filmmakers to long-

time outsider artists, from seasoned film professionals to under-represented artists such as people of color, women, filmmakers from other countries and political filmmakers. We provide a forum and an audience for filmmakers who make deeply personal cinema; films that offer intimate looks into individual lives and distinct communities worldwide.

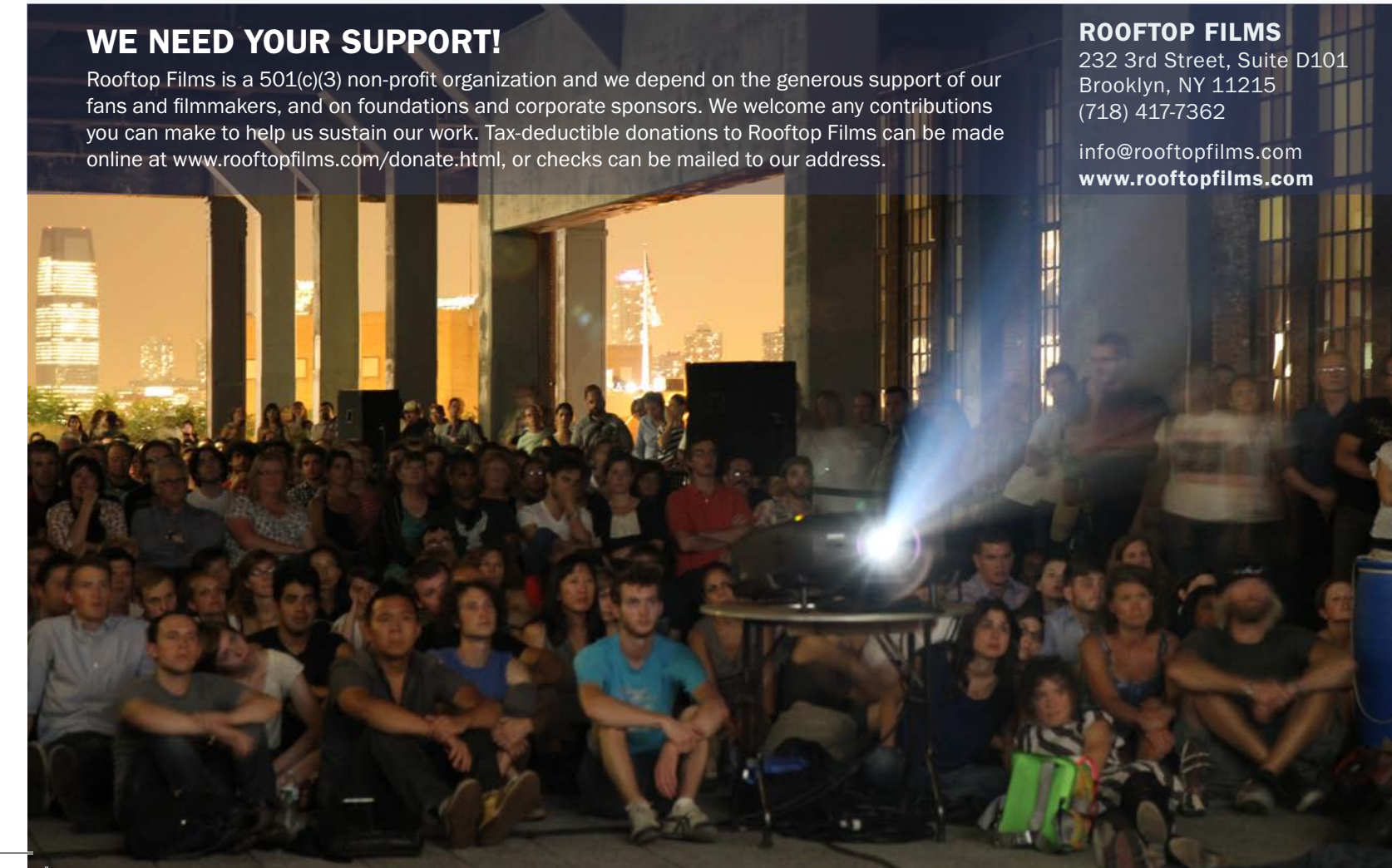
With the help of live music and speeches, each audience viewed the film in a way that was unique to them and their community. The screenings brought communities together in an engaging, exciting way that allowed the film to come to life.

—Josh Fox (Director, *Gasland*)

As much as we've grown, the magic of Rooftop remains the same: we have an unyielding commitment to supporting independent cinema in a variety of engaging and innovative ways. Rooftop is more than a film festival—we are a collaboration between filmmakers and festivals, between audience and artists, venues and neighborhoods, ensuring that filmmaking remains a vital part of the culture in New York City and beyond.

My screening at Rooftop was one of the most memorable nights of my life—really, pinch me. Rooftop does more than program unusual films in remarkable locations—it fosters a deep sense of community among independent filmmakers. Rooftop has made a lot of indie dreams possible, including my own.

—Lena Dunham (Director, *Tiny Furniture*)



2010 HIGHLIGHTS

In 2010, Rooftop screened films from 31 countries: 122 shorts and 24 features, including 19 New York or U.S. or World Premieres. 25,000 people attended our 50 screenings at 17 different outdoor locations. 2010 was the most successful year in Rooftop Films' 14 year history!

PREMIERES, SNEAK PREVIEWS, CRITICAL SCREENINGS

We show films that are garnering different levels of exposure—films that will only be seen at Rooftop, films that will play in limited release, and films that will be independent hits. Rising art-world star Brent Green returned to Rooftop with his debut feature **Gravity Was Everywhere Back Then**, performed with a thrilling live soundtrack. In celebration of the joint birthdays of three local film trendsetters, Rooftop, **IndieWire** and **Snag Films** co-presented the first public screening of Kitao Sakurai's neo-noir **Aardvark**, highlighting a first-time filmmaker to an eager industry audience.

When an independent film hits theaters, immediately drawing large audiences is crucial to its survival in a crowded market. By screening at Rooftop before playing in theaters, filmmakers generate buzz that spurs box office sales. Before their theatrical releases, we worked with various distributors on sold-out sneak previews of Kevin Asch's **Holy Rollers**, Lixin Fan's **Last Train Home**, and others.

SHORT FILM SCREENINGS

Some of the most daring films in the world are shorts, and at Rooftop we prize the short as a medium unto itself. Our thematic programming displays multiple perspectives on a single topic, as screenings of "New York Non-Fiction," "Home Movies" and other programs include the personal work Rooftop celebrates. We coupled the screening of Luis Nieto's **Capucine** with a live cinematic stunt, bringing this film fabulist's work to the US for the first time and giving rare credit to an artist working primarily in the short form.

EMERGING FILMMAKERS SHOWCASE WITH IFP

Rooftop is proud to support emerging directors in many ways, and for the fourth year we partnered with IFP to showcase a collection of films from the 2010 Rough Cut Labs, programs connecting mentors and projects before they are submitted to festivals. The screening is a chance for filmmakers to start building awareness about their movies, while our audience meets emerging directors and sees new films before they become hot projects. We also hosted screenings of two other IFP alums: the world premiere of first time filmmaker Anna Farrell's **12 Ways to Sunday**, and a sneak preview of Rob Epstein & Jeffrey Friedman's **Howl**, with star James Franco in attendance.



GASLAND TOUR WITH THE FLEDGLING FUND

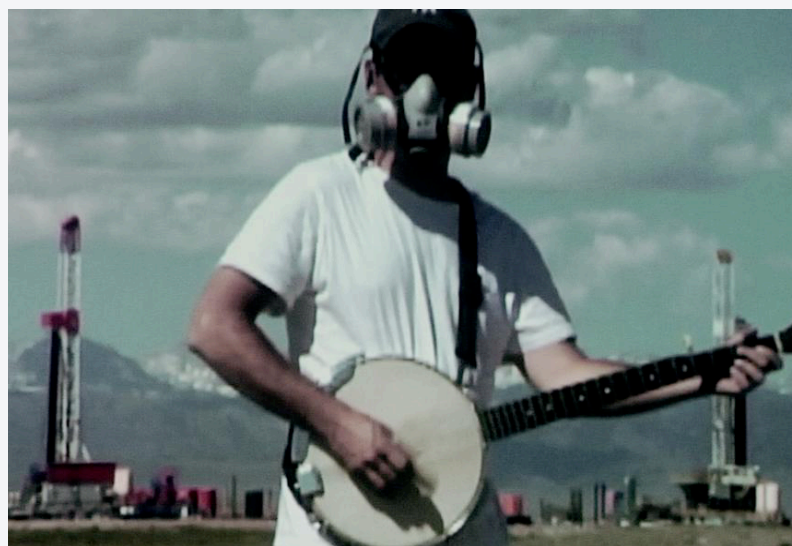
Part of Rooftop Films' mission is to use the medium of film to connect audiences with crucial social issues, and in 2010 we partnered with **The Fledgling Fund** to bring Josh Fox's documentary **Gasland** to six cities potentially affected by natural gas drilling. In Pittsburgh, Philadelphia, Harrisburg, Syracuse, Callicoon and New York we hosted free events combining the screening with speakers, debates, performances and activism, engaging thousands of people with this vital environmental issue.

SCREENINGS OUTSIDE NEW YORK

As part of Rooftop's ongoing expansion, we presented screenings in two other locales. We began our summer with shows on a roof in downtown Toronto at the world-renowned **Hot Docs** festival. More than 1000 people braved the cold to catch **Marwencol** (Jeff Malmberg) and **Parking Lot Movie** (Meghan Eckman) Rooftop-style. Our summer concluded at the **Camden International Film Festival**. Fittingly for this picturesque Maine town, we hosted a sneak preview of a documentary about light pollution: **The City Dark** (Ian Cheney), a film supported by the Rooftop Filmmakers' Fund.

CREATIVE COLLABORATIONS

At Rooftop, we believe that the artistic community is strengthened by collaboration. In an effort to provide direct support to artists, we joined forces with **Kickstarter.com**, a new forum for funding creative projects, hosting a sold-out display of Kickstarter projects, including films, farms, and fashion. In order to garner exposure for unseen foreign films, we worked with the **Swedish Film Institute** to bring filmmakers to New York. We held free screenings in Queens, attracting huge crowds to such films as the premiere of **Flood Tide Remixed** (Todd Chandler), a fiction/documentary/performance hybrid about the artist Swoon's junk boat project—fittingly screened at **Socrates Sculpture Park** in conjunction with **The Museum of the Moving Image**. Working with the DVD distributor **Film Movement**, the film journal **Telegraph 21**, and the web platform **Snag Films**, we found new ways to showcase our filmmakers' work.



FILMMAKERS' FUND: 2010 AWARDS

Rooftop earmarks \$1 from every ticket sold and every submission fee received for filmmaker grants, an innovative approach using community support to produce dynamic films. In partnership with **The Chicken & Egg Fund**, we gave away over \$11,000 in grants to fund new productions by Rooftop alums **Eva Weber**, **Kelly Sears**, **Emily Carmichael**, **Johannes Nyholm** and **Christopher Miner**. We partnered with **Eastern Effects**, a Brooklyn-based film equipment company, to loan **Andrew Semans** a package of lighting and grip equipment for 30 days for his new film **Nancy, Please**. Working with **Edgeworx**, a local post-production house, we granted a full suite of finishing services to **Sean Durkin** for his new film **Martha Marcy May Marlene**.

VENUE COLLABORATIONS

At Rooftop, we don't screen in theaters, we screen in communities. We establish collaborative partnerships with venues to bring relevant films to local residents. At **El Museo del Barrio**, in East Harlem, we hosted three screenings, including the US premiere of Nuria Ibanez's Mexican circus documentary **The Tightrope**, and a sneak preview of Lucy Walker's documentary about Brazilian artist Vik Muniz, **Waste Land**.

At **The Old American Can Factory**, a six-building former industrial complex which has been converted into a haven for artists and manufacturers, Rooftop continued our collaboration with **XO Projects Inc.** to curate **INDUSTRIANCE™**, a program about the world's changing industrial landscape.



Stills, this page: bottom left, *Flood Tide Remixed*; bottom right, *Gasland*; facing page: bottom, *Last Train Home*. Other photos, © Irwin Seow.

WORKING WITH YOUTH

Rooftop Films is committed to supporting the next generation of filmmakers, and we work closely with three New York public schools to bring filmmaking to students. Since 2005, Rooftop has been hosting screenings at **Automotive High School** and teaching film production and media literacy to students. Rooftop also conducted screenings on the glorious **Open Road Rooftop** at **New Design High School**, and on the elaborate roof of **Brooklyn Tech**. We screened short films by the students, helped raise money for school arts programs, and conducted in-school screenings and workshops. We are thrilled to continue working with these schools in 2011.

EQUIPMENT RENTALS

In an effort to support truly independent screenings, Rooftop makes all our film/video exhibition equipment available for low-cost rentals. Projectors, sound systems, screens and more are available, including our 20-foot wide inflatable airtight screen, sure to impress giant crowds.

MUSIC

There's live music at every Rooftop show, as the venues, films, filmmakers, audience and music work in concert to create a holistic event. We hosted two screenings with live scores, had three film composers perform before their respective movies, booked bands from Mexico, the Philippines and Israel to perform with films from those countries, and had the Zlatne Uste Band play live before a brass band festival film. We also presented such hot new acts as Twin Sister, Braids, Mountain Man, The High Highs, Natureboy and more.

The sense of community was palpable. Our screening felt more like a rock concert or a live outdoor theater event. The people there were excited to be a part of something, they weren't just passive spectators.

—Jeremy Yaches, (Producer, *In A Dream*)

The love and honesty that Rooftop Films puts into the programming of independent films have given them a big, enthusiastic, and well deserved audience that trusts their taste and follows them around the New York City rooftops.

—Andreas Fock (The Swedish Film Institute)