

ROOFTOP FILMS PRESENTS:

SATURDAY, JUNE 18, 2005: AT THE OLD AMERICAN CAN FACTORY

Undocumented Records of the Unseen World

TOTAL PROGRAM: 4 FILMS, 1:54:00:

GARY AND THE ROMANS (17:00)

by TED GESING | BROOKLYN, NY, MIAMI, FL, & NASHVILLE, TN

Gary Barbosa was once a podiatrist, became a billboard magnate, and now has a dream to make epic Roman gladiator films. Last fall he used Nashville's fake Parthenon as the backdrop for a movie trailer for his first film, *The Charioteer*. Lured by free hotel rooms and discount togas, 300 Roman re-enactors agreed to populate his spectacle, and about 50 of them showed up. This film follows Gary over the course of year, as he begins production on his \$60,000 shoot, through the romance that blossoms with his lead actress, through his efforts to sell the screenplay through "backdoor connections" or even simply complete the trailer. * *Rooftop Films' Production Collective* donated editing space for the completion of this film.



MADE IN ITALY (30:00)

by FABIO WUYTACK | WACHREBEKE, BELGIUM & CARRERA, ITALY

Young filmmaker Fabio Wuytack discovers an old film which was shot more than 100 years ago in Carrara, Italy, by the European inventors of cinema, the Lumières brothers. Wuytack brings this film back to the charming marble-city where Michelangelo came to make his sculptures. With the help of a cinema-owner, a series of mineworkers, an old priest and other fascinating local characters, he tries to trace the location where the Lumières filmed. In doing so, he also finds out more about his own roots than he could ever have imagined. Winner of the prize for Best Documentary at the International Short Film Festival Leuven in 2004. Italian with English subtitles.



VIDEO MONEY (30:00)

by MONIKA HEILSCHER & MATTIAS HEEDER | HAMBURG, GERMANY & LAGOS, NIGERIA

Unbeknownst to most Westerners, Nigeria is now a booming producer of feature films, despite having almost no theaters. Over 1,000 straight-to-video movies are produced every year in a massive independent system in which directors produce and finance their own films, which are then sold in the streets. This documentary follows one hot screenwriter, Egbon Kabat, as he attempts to direct and produce his first feature—a two hour film shot in five days. The tone for the production is set early, when one actor complains about having to do take after take walking up a muddy, insect-infested river. The director screams at him, "There is no democracy in filmmaking. It's very simple, you do as you are told." Things go downhill from there, until day eight, when Kabat finally gets to utter the climactic words for any Nigerian film production: "Cut. Strike this bull— down."



SAYEH (37:00)

by KAVEH NABATIAN / MONTREAL, CANADA & PARIS, FRANCE

A small film crew follows Shahram Golchin, a former Iranian movie star who now lives in exile in Montreal, to meet a man who fled Iran but has been stuck in Paris' Charles de Gaulle Airport for over a decade. But instead of conducting an intelligent discussion about homeland and displacement, Golchin's grief and guilt overwhelm him, and the filmmakers are forced to go down with his sinking ship.

