

	1981	1982	1983	1984
Victor Nunez Award Winning Independent Filmmaker	x	x	x	x
Wayne Owens Attorney with Parsons, Behle & Latimer	x	x	x	
Sydney Pollack Distinguished Producer and Director	x	x	x	x
Frank Price President Columbia Pictures, Inc.			x	x
Robert Redford Founder and President Sundance Institute	x	x	x	x
Tom Rickman Screenwriter/Director			x	
Gilbert Shelton President and Chairman Board of Tracy-Collins Bank and Trust	x			
Annick Smith Montana-Based Independent Filmmaker	x	x	x	x
Jivan Tabibian President Jivan Tabibian, Inc.			x	x
Anthony Thomopolous President ABC Entertainment	x	x	x	x
Claire Townsend Vice President for Production Twentieth Century-Fox	x	x		
Robert Townsend Former President of Avis Rent- a-Car and Former Senior Executive of American Express	x	x		

	1981	1982	1983	1984
Sterling Van Wagenen Vice President and Executive Director Sundance Institute			x	x
George White President and Founder Eugene O'Neill Theater Center	x	x	x	x
Ted Wilson Mayor Salt Lake City				x
William Wittliff Screenwriter			x	x

APPENDIX B

ROBERT REDFORD'S LETTERS OF WELCOME TO THE SUNDANCE  
INSTITUTE PARTICIPANTS (1981-1984)



The Sundance Institute has grown out of an idea and a commitment that I have had for many years to open new options for independent filmmakers. The idea has taken different forms over the years -- it has changed shape and evolved into what you see here. The program for the Institute is being formed in much the same way. It will stretch and grow and take on a shape of its own. This creative atmosphere is the basis of the work that will be done here. The program will be geared toward the needs of the participating filmmakers and will evolve through collaboration.

The formation of this Institute comes at a time when the film industry faces a condition in which the rising cost of making traditional Hollywood films is causing studios to cut back on the number of films that they make. Simultaneously, an increasing number of movie theatres and new outlets in technology are creating a demand that is larger than ever for new products.

The Sundance Institute intends to help bridge that gap. By allowing filmmakers to improve their skills and increase their ability to gain access to the marketplace, the Institute will provide new opportunities for regional filmmakers from here in Utah and around the country.

The program is an exciting one and we are happy to welcome you to take part in this, our beginning.

A handwritten signature in black ink, which appears to be "Robert Redford". The signature is written in a cursive, flowing style.

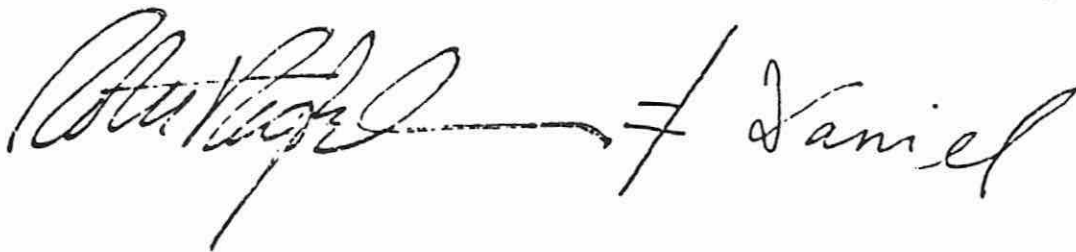
## SUNDANCE INSTITUTE

June 1982

Welcome to the Sundance Institute. It has been a year since we began our filmmakers' program last June. We have spent the past year refining and strengthening the Institute and are now evolving out of our experimental stage to a point of definition. We have chosen to proceed slowly and resist the temptation of rapid growth so rampant these days. As you can see, if you were here last summer, our humble facilities haven't changed much. But the work we expect to accomplish this June is somewhat more ambitious.

The seven projects that will participate in this session were chosen earlier this year, and the filmmakers have spent the past six months working on their scripts with the Institute's resource people. They are, therefore, already ahead of last year's projects in their development. We have created a "resource bank" of professionals across the country with diverse backgrounds in many areas, such as writing, directing, producing, casting, production design, marketing, etc., to aid the filmmakers before the session in June and to guide them along after they have gone through the summer program. We have found that there is a great need in the regional film community for year-round contact with the filmmakers in order to help them get their films made. We feel very strongly that the Sundance Institute must be product-oriented and not just a "mountain retreat" -- although, as you can see as you look around, that, too, is an integral part of the experience at Sundance.

We invite you to enjoy the surroundings, ask questions, and get involved in the program with us. It is our hope in the coming years to continue this gradual process of growth and development and to do what we can to improve the quality of independent film.

 Daniel



## SUNDANCE INSTITUTE

June 1983

We would like to welcome you to the June Laboratory of the Sundance Institute. This is the Laboratory's third year -- a year that represents a broadening of our program.

Over the past five months, through the Script Development phase, we have been working closely with the seven projects, their writers and directors, who are here at Sundance this summer. Many of the projects were re-written with the guidance of professional screenwriters. The result has been that the scripts are more advanced than those of previous years which will allow the filmmakers the freedom to experiment with their projects and use, more fully, the resources available to them throughout the month.

During the two years since it's inception, the Institute has been working with filmmakers to make the program more reflective of the needs of the writers and directors who are here during the June Lab. Throughout the month, there will be screenings, seminars, rehearsals, tapings, and conferences in which we encourage you to become involved. We invite you to ask questions, explore and enjoy the surroundings.

Thank you for joining us.

*Robert Redford / Daniel*



## SUNDANCE INSTITUTE

June 1984

Greetings from all of us at the Sundance Institute and welcome to the fourth year of the June Laboratory for filmmakers.

We wish to thank you for participating in the Lab's month-long residency/workshop and for bringing your talent and expertise to aid in the development of the nine feature film projects which have been selected this year. We hope that you will have an opportunity to meet the 17 project writers, directors and producers who are the core of the activity during June, and who will be re-working their material from the script up with the help of our resource people, including directors, writers, actors, designers, marketing, distribution and financing experts, among others.

As you will discover, we have transformed the Sundance Ski Resort into a modest film center complete with screening facilities and production areas. But, more than anything else, the Sundance Institute is a film community, and we hope you will consider yourself a part of it. We encourage you to become involved in the many activities here -- to explore, to ask questions, and to enjoy the surroundings.

Thank you for joining us.

  
Robert Redford

  
Frank Daniel

## APPENDIX C

### SUNDANCE INSTITUTE RESOURCE PERSONNEL (1981-1984)

#### 1981 Resource Personnel

Jane Alsobrook, marketing specialist for Fox Classics  
Jack Bender, director  
Tony Bill, producer, director  
Ian Calderon, production consultant  
Walter Coblenz, independent producer  
Frank Daniel, screenwriter, director, producer  
Caleb Deschanel, cinematographer, director  
Monte Dolack, poster artist  
Jeff Dowd, marketing consultant  
Robert Geller, producer  
Reg Gipson, tax and securities lawyer  
Michael Hausman, producer  
Barry Hirsch, entertainment lawyer  
Alan Jacobs, independent producer  
Lamont Johnson, director  
Laszlo Kovacs, cinematographer  
Ed Lynch, independent filmmaker  
Karl Malden, actor  
Ivan Passer, director  
Sydney pollack, producer, director  
JAC Redford, music composer, arranger  
Robert Redford, actor, director  
Tom Rickman, screenwriter  
Waldo Salt, screenwriter  
Jonathon Sanger, independent producer  
Michelle Satter, administrator  
Annick Smith, independent producer  
Chris Spotted Eagle, independent filmmaker  
Jon Taplin, independent producer  
Claire Townsend, vice president for production of Twentieth Century Fox  
Patrizia Von Brandenstein, production designer  
Robert Young, director



1981 Acting Ensemble

Lea Biolos  
 Stephen Collins  
 Miriam Cruz  
 Santiago Gonzalez  
 Jonah Greenberg  
 Christopher Guest  
 Zaide Gutierrez  
 Don Keefer  
 Mary Mercier  
 Lynn Moody  
 Edward James Olmos  
 Tony Roman  
 Jennifer Salt  
 Patsy Stephens  
 David Villapando  
 Sidney Walker  
 Shannon Wilcox

1982 Resource Personnel

Returning resource personnel included:

Jane Alsobrook  
 Ian Calderon  
 Frank Daniel  
 Jeff Dowd  
 Michael Hausman  
 Karl Malden  
 Sydney Pollack  
 JAC Redford  
 Robert Redford  
 Tom Rickman  
 Waldo Salt  
 Patrizia Von Brandenstein

Other year-one participants such as cinematographer Reed Smoot and the Institute's production manager, Roger Christiansen, also returned as resource persons.

First-time resource persons who attended in June 1982 included:

Roland Betts, president of International Film Investors  
 Jenny Bowen, director  
 Richard Bowen, cinematographer  
 George Roy Hill, director  
 David Hilton, executive of Warner Ampex  
 Judy Irola, director of photography  
 Irvin Kershner, director  
 Wendy Keyes, of the Lincoln Centre Film Society

Nathaniel Kwit, executive of United Artists Classics  
Charlie Lippincott, vice-president of Motion Picture Acquisitions  
at MGM/United Artists  
Gary Meyers, exhibitor  
Richard Pearce, director  
Ann Roth, costume designer  
Jivan Tabibian, marketing consultant  
Julie Taylor, casting director  
Walter Teller, entertainment lawyer  
Patrick Wells, producer  
William Wittliff, screenwriter

1982 Acting Ensemble

Wilfred Brimley  
Sharon Chatten  
Stephen Collins  
Richard Cox  
Hume Cronyn  
Robert Duvall  
Ed Herrmann  
Mary Beth Hurt  
Susan Lynch  
Edward James Olmos  
Jessica Tandy  
Gail Youngs

1983 Resource Personnel

Returning resource personnel included:

Jane Alsobrook  
Ian Calderon  
Sharon Chatten  
Frank Daniel  
Jeff Dowd  
Robert Duvall  
Irvin Kershner  
Nathaniel Kwit  
Karl Malden  
Edward James Olmos  
Sydney Pollack  
JAC Redford  
Robert Redford  
Tom Rickman  
Waldo Salt  
Jivan Tabibian  
Juliet Taylor  
Walter Teller

William Wittliff  
Gail Youngs

Many of those listed above were designated as artistic staff-in-residence.

First-time resource persons who attended in June 1983 included:

Mirra Bank, director  
Saul Bass, designer  
Adam Holendar, cinematographer  
Mel Howard, production manager, director  
Lawrence E. Jackson, Director of Acquisitions and Marketing for  
Samuel Goldwyn Company  
Jeremy Paul Kagan, director  
Jeff Kanew, editor  
Lindsay Law, director of American Playhouse  
Lynn Littman, director  
Dusan Makavejev, director  
Frank Mancuso, President of Paramount's Motion Picture Division  
Peter Masterson, actor and director  
Liz Oliver, independent producer  
Bruce Pustin, production manager  
Zachery Richard, singer/actor  
Amy Robinson, independent producer  
Jan Troell, Swedish director  
David Wisnievitz, production manager

#### 1983 Acting Ensemble

Armand Assante  
Leah Ayers  
Sarah Botsford  
David Clennon  
Peter Coyote  
Margaret Gibson  
Carlin Glynn  
James Hurdle  
Nick Mancuso  
Mary Stuart Masterson  
Don Shanks  
Josef Sommer

#### 1984 Resource Personnel

Jane Alsobrook  
Saul Bass  
Roland Betts  
Ian Calderon  
Peter Coyote

Frank Daniel  
 Jeff Dowd  
 Carlin Glynn  
 Michael Hausman  
 Larry Jackson  
 Kevin Kershner  
 Nathaniel Kwit  
 Lindsay Law  
 Peter Masterson  
 Robert Redford  
 Waldo Salt  
 Juliet Taylor  
 Walter Teller  
 William Wittliff  
 David Wisniewitz  
 Patrizia Von Brandenstein

First-time resource persons who attended in June 1984 included:

Deborah Aal, production supervisor NBC  
 Miranda Barry, director of Program Development American Playhouse  
 Jessie Beaton, producer  
 Tom Bernard, executive in charge of Acquisitions for Orion  
 Pictures  
 James Brooks, director  
 Ellen Chenoweth, casting director  
 Howie Deutch, editor  
 Ira Deutchman, executive of Cinecom International  
 Moctesuma Esparza, executive producer  
 Janet Fleming, executive of Skouraf Pictures  
 Jim Glennon, cinematographer  
 Vojtech Jasny, director  
 Lynzee Klingman, editor  
 Jeff Lurie, marketer General Cinema  
 Donald March, producer HBO  
 David Puttman, producer  
 Jonas Rosenfield, distributor from International Film  
 Distributors  
 Dina Silver, independent producer  
 Marisa Silver, independent director and writer  
 Bertrand Tavernier, French film director  
 Jeffery Townsend, production designer  
 Daniel Vigne, French film director  
 David Walsh, cinematographer  
 Claudia Weill, director

1984 Acting Ensemble

Tisha Campbell  
 Rosalind Cash  
 Jeff Daniels

Anthony Edwards  
 James Hong  
 Anna Maria Horsford  
 Mark Jenkins  
 Richard Jenkins  
 Christine Lahti  
 Don Lewis  
 Andrew McCarthy  
 Donald Moffat  
 Elizabeth Sung  
 Carol Sutton  
 Mark Taylor  
 Margaret Thomson  
 Lauren Tom  
 Micheal Wright

The following individuals also contributed their time and expertise to the 1984 Script Development Program: James Brooks, Ellen Chenoweth, Frank Daniel, Irvin Kershner, Robbie Miller, Sue Pollack, Tom Rickman, John Romano, Waldo Walt, Juliet Taylor, and William Wittliff.

As the Institute grew so did the positions that needed staffing. The staff as of June 1984 included the following:

Sterling Van Wagenen, executive director  
 Frank Daniel, artistic director  
 Jennifer Walz, managing director of programs  
 Ian Calderon, associate director  
 Cinda Holt, assistant manager of programs  
 Roger Christiansen, manager of production  
 Connie Rey, administrative manager  
 Lee Nersesian, editor and engineer  
 David Chambers, acting ensemble and locations manager  
 Gary Beer, general manager of the Sundance Institute  
 Susan Lacy, director of Production Assistance Program, Sundance  
 Institute  
 Michelle Satter, managing director of Production Assistance  
 Program, Los Angeles  
 Johann Jacobs, office manager/bookkeeper  
 Debbie Snider, assistant to Van Wagenen  
 Shannon Webster, assistant to Beer  
 Vicki Valtierra, assistant to Satter  
 Jenny Wilson, receptionist

APPENDIX D

SUNDANCE INSTITUTE FUNDING (1981-1984)

Funding provided by:

	1981	1982	1983	1984
American Broadcasting Company	x	x	x	x
American Film Market				x
Anheuser-Busch Inc.	x	x		
Benton Foundation				x
Blum-Kovler Foundation			x	x
Board of Trustees (Sundance)	x	x	x	
Braniff Airlines				x
Tom Brokaw			x	
Bydale Foundation				x
CIGNA Corporation			x	
Columbia Pictures		x	x	x
Creative Artists Agency			x	x
Crosspoint Latch, Inc.		x	x	x
The Cullum Companies				x
Richard and Tom Dennis			x	x
Exxon Corporation			x	
Ford Foundation	x	x		
Four Corners Regional Commission	x			
The Friends of Sundance				x
Scottie Gillette			x	
John Gutfreund, Gutfreund Foundation		x	x	x
Home Box Office			x	
ITT		x	x	
MCA				x
MTM			x	
MacArthur Foundation				x
Kenneth Montgomery			x	x
National Broadcasting Corporation		x		
National Endowment for the Arts	x	x	x	x
Northwest Energy Corporation		x	x	
Paramount Pictures	x	x	x	x
PepsiCo			x	
Polaroid Corporation				x
Rich Foundation				x
Rockefeller Foundation	x	x	x	x
Rosenfield Charitable Fund			x	

	1981	1982	1983	1984
Sachtler Corporation of America		x		x
Simmel-McKane Fund				x
Sony Broadcast Company			x	x
Sony Communications Company			x	x
Sony Corporation of America		x		
Sound Associates				x
Micheal Stevens				x
Strand Century, Inc.		x	x	x
3M Incorporated				x
Terracor	x			
Tri-Star			x	
Allan Turner			x	
Unifrance				x
United Artists Corporation	x	x		
United Technologies			x	x
Utah Arts Council	x	x	x	x
Robert Vigman			x	
Phillip Von Blon			x	
Warner Communications Corporation			x	x
Weyerhaeuser Foundation			x	
Arthur Young and Company			x	

Each year saw many local citizens and agencies donating equipment, facilities, and services to the Institute.

## APPENDIX E

### SUNDANCE INSTITUTE PARTICIPATING FILMMAKERS

#### 1981-1984 BIOGRAPHICAL SKETCHES

##### June Laboratory 1981

1. Pablo Figueroa of New York City, a published author, television producer and writer.

2. Amy Robinson and Ann Beattie. Robinson, who lives in New York City, had co-produced a number of films including Baby, It's You, written and directed by John Sayles. She was working on several projects with actress Jill Clayburge through Paramount Pictures. Beattie is a distinguished fiction writer with several published short stories. She is the author of two critically acclaimed novels, Chilly Scenes of Winter and Falling In Place.

3. Larry Littlebird and Jay Varela. Littlebird is from Santa Fe, New Mexico. He has worked as a writer, associate producer, and an actor. He was also the founding director of Circle Films, a media arts center for Native Americans. Varela is from Los Angeles, where he has worked successfully as a writer, director, and actor in theatre, television, and film. His credits include feature, starring, and co-starring roles in over seventy television programs as well as roles in four major motion pictures.



4. Gregory Nava and Anna Thomas. Nava graduated from the U.C.L.A. Film School. His short films and feature works have won major film awards, and he has worked as a cinematographer and associate producer. Thomas is also a graduate of the U.C.L.A. Film School. She too has made prize-winning short films, and her first feature, The Haunting of M, opened to rave reviews and record breaking grosses in San Francisco.

5. Jon Alpert and Keiko Tsuno. Alpert and Tsuno co-founded Downtown Community Television in New York, offering equipment workshops and community-oriented video services to the residents of Chinatown and the Lower East Side. They have been highly acclaimed for their collaborative work on news-making documentaries.

6. David Schickle. Schickle is from San Francisco and has worked extensively since 1964 as a producer, director, writer, and editor of independent films for television and theatrical release. He has won numerous international film festival awards.

7. Steve Wax and Steve Channing. Wax is a graduate of the U.C.L.A. Film School and Reed College. He has written, produced and directed numerous documentaries and short dramatic films. Channing is from Lexington, Kentucky. He is a published author, a distinguished historian, and a producer-writer of programs for public television and radio. Channing has also taught and served in a variety of positions at many distinguished universities.

8. Barry Pritchard and Ted D'Arms. Pritchard is a distinguished author and playwright from Seattle. He holds degrees in drama and literature and has taught advanced acting, playwriting,

screenwriting, and English literature at several universities. D'Arms has been a professional actor for over twenty years and has appeared on Broadway, in many of the major regional theatres in the country, and on network television. He is an accomplished still photographer and has been working as a director for the past few years. He has extensive experience with radio and television commercials.

9. David Kranes. Kranes, of Salt Lake City, has many published works of fiction to his credit and has written extensively for theatre, film, radio, and television. He holds degrees from several universities, including a DFA from Yale, and during the first laboratory session was a Professor of English and Adjunct Professor of Theatre at the University of Utah.

10. John and Denise Earle. Denise's involvement with The Giant Joshua was inspired by her background as a child growing up within the Mormon community. John, like Denise, was from Salt Lake City. He graduated from Brigham Young University, where he served as a production assistant at the BYU Motion Picture Studio. He was also the co-founder of the United States Film and Video Festival and was instrumental in developing major film production activity in the state of Utah.

#### June Laboratory 1982

1. Blase Bonpane, Theresa Bonpane and Robert Young. Blase is a freelance/syndicated writer and professor of political science and religion at UC-Santa Barbara. He is the author of several short screenplays and wrote the first draft of An Act of Faith. Theresa is a former MaryKnoll nun who, like Blase, now devotes her time to the

Medical Aid to El Salvador program headed by actor Ed Asner. She was the co-producer, in partnership with Glen Silber, for this project. Robert M. Young was the writer and director of An Act of Faith. He was a Harvard graduate, a feature and documentary film director, and an Emmy award winner.

2. Marisa and Dina Silver of New York City. Marisa is an award-winning independent filmmaker, director and writer. She has made and edited many documentary films. Dina is an independent film and video producer of many types of television programs. She has also served as Associate Producer on award winning, anti-heroin public service announcements. Dina was the producer of Around the Block.

3. Lucille Rhodes and Larry Madison. Rhodes is from New York City, where she received her MFA in film production from New York University. She has worked as a producer and director on many educational and documentary films. She was the writer of Nealy Hollow. Madison is a film producer and theatre director of Off-Broadway and regional theatres. He is a graduate of the Yale School of Drama and has also received his MFA in directing from NYU's School of the Arts. He was the producer of this project.

4. Marva Nabili, Thomas Fucci and Judy Irola. Nabili is an award winning film director. She studied painting at the University of Decorative Arts in Tehran, and, after studying film in London and New York, she became the first woman filmmaker in her country of Iran. Fucci studied filmmaking at City University in New York. He has edited numerous films and television shows as well as writing screenplays. Fucci was the producer of this project, Nightsongs, formerly titled

East of the Sun, West of the Moon. Nabili was the writer and director of this work. Irola has served as the director of photography for award-winning films as well as television shows, both national and international.

5. Leslie Marmon Silko. Silko is from Arizona, a published writer of fiction and poetry and recipient of several writer's fellowships. Much of her work is poetic and her oral tradition was rooted in a Pueblo community of the Southwest. She has completed several educational television projects funded by the National Endowment for the Humanities.

6. Kenneth Fink and Martin W. Nicholson. Both are graduates of the New York University Film School. Fink is an independent producer-director of films for television and theatrical release, and was co-writer and director of Yonnonidio. Nicholson is an award winning producer, director and writer. He has worked professionally as a film editor on documentary and industrial films as well as commercials, and as an assistant director and production manager on low budget features. Nicholson was co-writer and producer of this work.

7. Jack Nist. Nist was the lone Utahan and is from Orem. His story, Dealer, was the project chosen as the Utah Fellowship. Nist is a graduate of the American Film Institute's Center for Advanced Film Studies in screenwriting and directing. He is now a freelance writer concentrating on feature screenplays and short fiction. He had worked on a number of notable projects.

### June Laboratory 1983

1. Glen Pitre and Allan Durand. Their project coordinator was Jennifer Walz. Pitre was the president of Cote Blanche Productions, a media organization dedicated to the preservation of the French Louisiana heritage. He had directed a series of radio programs and a couple of award-winning films. He was the writer, director and co-producer of this project. Durand was a tax lawyer in Lafayette, Louisiana, whose experience with oil drilling ventures had given him expertise in limited partnerships. He had written and produced a twenty-minute dramatic short film. He was the co-producer of Belizaire's Waltz, which has since been retitled Acadian Walz.

2. Petru Popescu. Popescu was born in Bucharest, Romania, and is an internationally published writer of poetry, short stories, and novels. He has worked on many films and has written, directed, shot, and co-produced an artistic documentary on his native land. He worked with Peter Weir on the screenplay, The Last Wave. Popescu's novel, based on the film, was published in Australia and England. The project coordinator for Death of An Angel, written and directed by Popescu, was Sterling Van Wagenen.

3. Gene Corr and Linda Remy. Corr was based in San Francisco and had worked as a screenwriter for the past few years. His list of credits is most impressive and included low-budget features and documentaries, usually with political and social themes. He wrote the narration for Never Cry Wolf, a Walt Disney film directed by Carroll Ballard. He is a member of the Writer's Guild and the Independent Feature Movement. He was the writer and producer of Desert Bloom. Remy

was the associate producer of this project. She is a child welfare specialist and has published articles and books as well as having prepared course curricula and film bibliographies for graduate schools of social work. She provided the background material which inspired the development of Desert Bloom. The project coordinator for this film was Michelle Satter.

4. Helen Whitney and Eugenia Zukerman. Whitney, a documentary producer/director for ABC news, was co-writer and director of Quartet, which was retitled K.589. Whitney has won an academy award nomination for documentary short film. She has also won two Emmies for best documentary and for best direction. She was associate editor of the New York Times Art and Leisure Section. Zukerman is an internationally renowned flute soloist who has performed with many top orchestras and chamber music ensembles worldwide. She is a graduate of the Juilliard School and was a music commentator for "Sunday Morning" on CBS News. She is a published writer and co-writer of K.589. The coordinator for this project was Lois Smith from Sundance's New York office.

5. Jenny and Richard Bowen and Susan Rice. Rice was a New York screenwriter who had developed scripts for Norman Jewison, Jane Fonda, and Robert Redford. She wrote Animal Behavior. Jenny Bowen had written and directed the recent independent film Street Music, a low-budget feature which had been honored at many film festivals. She has an extensive background as an actor and director in the theatre and for television. Bowen was the director of this project. Richard Bowen was the co-producer and cinematographer. An independent producer and freelance director of photography on over a hundred film projects, he

had in earlier years served a fellowship in cinematography at AFI's Center for Advanced Film Studies. The staff member assigned to Animal Behavior as the project coordinator was Michelle Satter.

6. Richard Weise, Gerald Vizenor and Dianne Peterson Brennan. The coordinator for this special project was Jennifer Walz. Weise was co-founder and Executive Director of Film in the Cities, one of the oldest and largest media art centers in the country. In 1982 he also established the Minnesota Screen Project, formed to support the development and production of dramatic regional films by Minnesota filmmakers. The Sundance Institute had formed an affiliation with Film in the Cities in order to support the 1983 Minnesota Screen Project, and invited key Minnesota Screen Project creative personnel to participate in the June 1983 Lab. Weise is an independent experimental filmmaker, producer, and writer and was the director of 1983's Minnesota Screen Project, Harold of Orange. Vizenor is a Professor of American Studies at the University of Minnesota. He is a widely published writer of novels and newspaper and magazine articles, many of which center on Native American themes. He was the writer of Harold of Orange. Brennan was the producer of this project. She is an independent filmmaker who has made personal films for more than ten years and has also been involved in many aspects of film management and film production at a variety of Institutions around the country.

7. Annick Smith and Sandra Johnson Osawa. Sterling Van Wagenen was the project coordinator for this special project. Smith is a Montana based independent producer, writer, and filmmaker whose recent feature Heartland won numerous film festivals around the world.

She has served on the Board of Trustees of the Sundance Institute since its inception. Smith was writing and producing The Whale Hunters. The story collaborator for the project was Osawa, who graduated as a writer and producer from UCLA's Graduate Film School in 1970. She was named for a regional Emmy award and has written and produced many Native American information programs.

#### June Laboratory 1984

1. Ayoka Chenzira. She is a graduate of New York University in film and of Columbia University Teacher's College in communications. She has received popular and critical acclaim for her film work which has been distributed in the non-theatrical market. She has distributed and exhibited works of Black independent filmmakers, both nationally and internationally. Chenzira was the writer and director of Balancing Dreams in collaboration with Alexis de Veaux.

2. Jean-Pierre Denis. Denis received his Bachelor of law degree from Bordeaux University, passed the Customs Inspector examination in 1968, and has written and directed a series of short films. His first feature won the "Gold Camera" award at the Cannes Film Festival. His second feature was also invited to the Cannes festival. Denis was invited to attend the June Laboratory in an exchange program with the Ministry of Culture of France. He was the writer and director of Champ d'Honneur.

3. Kenneth Harrison. Harrison has worked in film production for over twenty years, as an editor, a cameraman, then as a writer, producer, and director of a wide variety of award-winning projects



from theatrical fiction to documentary. He was the writer and director of The Edwards Boys.

4. Katerine Deutch Tatlock, David Bruce Allen, and Linda Carpenter. Tatlock is a freelance film and video writer and producer/director in Brookline, Massachusetts. Of Hungarian descent, she has studied dance, drama, photography, drawing, literature, and Romance languages. She has a B.A. in French Literature and four years of choreography and performance at the University of Michigan. She was the co-writer and director of Everyday Dreams. Allen has published a number of short stories and a recently completed novel. He received an M.F.A. in fiction after attending the University of Iowa Writer's Workshop and a Ph.D. in American Studies. Allen was the co-writer of this project. Carpenter has studied art and photography and worked as a model and an actress. She has also worked as a script reader for CBS and Zoetrope and as a director of distribution for Cannon Films. She was promoted to assistant to the chairman of the board and worked as a representative for production for Cannon Films. Carpenter was the producer of Everyday Dreams.

5. Michael Goodwin, Les Blank, and Martin Rosen. Goodwin is a widely published magazine writer whose articles have appeared in most of the popular magazines. He was Rolling Stone's first film critic and managing editor of the highly respected Canadian film journal, Take One. He also worked as senior editor and film critic for Francis Coppola's City magazine. He wrote the screenplay for this project from a story developed by Tom Dent and himself. Blank is a highly acclaimed documentary filmmaker and winner of both national and international

film awards. He was the director of his project, Heaven Before I Die. Rosen was the producer of this project and has produced many notable features during the last two decades. He produced, wrote, and directed the full-length animated feature, Watership Down.

6. James D. Pasternak and Jessica Scott Gray. Pasternak holds a B.A. in theatre from the University of Wisconsin and an M.A. in film from U.C.L.A. He has directed film, worked as an assistant to Otto Preminger and as an associate producer on ABC-TV's documentary, The Saga of Western Man. He has directed theatre plays in New York as well as having taught film direction. Pasternak was the writer and director of Lightning Bender. Gray is a writer of industrial, educational, and feature documentary screenplays, and has worked a number of years as a producer, make-up artist, camera assistant, director and "go-fer." She has taught screenwriting at the university level and was the story collaborator on Lightning Bender.

7. Michael Hoffman and Richard Stevenson. Hoffman received his Theatre Arts B.A. at Boise State University. He attended Oxford University where he studied English language and literature on a Rhodes Scholarship. He has directed feature films and many theatre productions, and was the writer and director of Promised Land. Stevenson was the producer and has a business background from Whitman College, the London School of Economics, and Oxford University. With Hoffman, he co-founded The Oxford Film foundation, a non-profit organization designed to facilitate the study and practice of filmmaking among young people in Great Britain.

8. Victoria Jenkins and William Devane. Jenkins is a novel writer who attended the University of Wyoming and the University of Colorado. She was the writer of Stacking. Devane is a well-known actor whose work spans Off-Broadway and Broadway theatre, television, and film. He was the director of this project. He is well known for his lead roles in the television movies From Here to Eternity and The Missiles of October.

9. Tom Cole, Joyce Chopra, and Martin Rosen. Cole's writing has spanned fiction, theatre, film and translation. Many of his stories and novels have won awards. His theatre adaptation of this film project, The Woman Warrior, was scheduled to open at the Mark Taper Forum in Los Angeles. His plays have aired on television, and his films have aired nationally on the PBS "American Playhouse." Chopra was the director of The woman Warrior, who has produced films for American Playhouse and has won awards for her documentary films. Rosen was the producer of this project as well as his other Sundance project, Heaven Before I Die, discussed before.

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**THE SUNDANCE INSTITUTE: THE FIRST FOUR YEARS**

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Ph.D. Degree, April 1987

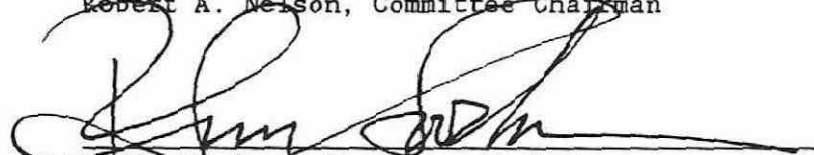
**ABSTRACT**

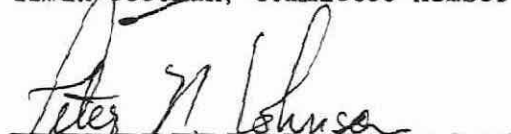
The Sundance Institute for Film and Video came into being as a result of the passion of individual artists, particularly Robert Redford, in the context of certain recent trends in the mainstream filmmaking industry.


It was hoped by its founders that the Institute would create a community of filmmakers and a supportive, protected environment--in which mainstream and independent filmmakers could collaborate on films expressing humanistic, regional concerns. During its first four years, 1981-1984, the Sundance Institute evolved a new process for teaching filmmaking; and by gradually becoming more successful at contributing to the production of independent American films, it has helped ensure for the future the vision and creativity of these independent filmmakers.

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