

Capitol Films and Kardana Films  
presents

*Kiss Me.*  
**Guido**

A Tony Vitale Film

A Redeemable Features Production

91 minutes  
not rated

## SYNOPSIS

Frankie Zito is a 24-year-old Italian-American who works at a pizza parlor in the Bronx. After coming home one night to find his brother and his girlfriend having sex on the kitchen table, Frankie decides he's had enough and he's going to follow his dream; in the long tradition of his countrymen Pacino, DeNiro and Stallone, he would become an actor. But first he's got to get out of the Bronx.

Warren, a gay actor/choreographer living alone because his roommate/lover has left him for another man, is under pressure from his landlord to pay the overdue back rent. Trying to help, his neighbor Terry secretly puts an ad in the *Village Voice* on Warren's behalf seeking a "gay, white male" for an apartment share.

Frankie answers the ad, thinking that GWM means "guy with money." And thus begins a clash of cultures with some valuable life lessons learned along the way.

## PRODUCTION INFORMATION

"Kiss Me, Guido" is the first production from Redeemable Features, former Fine Line Features President Ira Deutchman's newly formed New York-based production company. Deutchman co-produced the film with Christine Vachon ("Poison," "Swoon," "Kids," "Safe," "I Shot Andy Warhol," among many others). The film is co-financed by London-based foreign sales company Capitol Films, and New York-based production company Kardana Films.

In his first starring role, Frankie is played by recording artist Nick Scotti, whose debut album, entitled "Wake Up Everybody," was released in 1994 on Reprise records. The cast also includes New York stage actor Anthony Barrile, best known for his role as Kevin in Des McAnuff's Broadway production of "Tommy," and Anthony DeSando, veteran of many New York independent films and best known as the star of Michael Corrente's "Federal Hill."

"Kiss Me, Guido" marks the directorial debut of Tony Vitale, who also wrote the original screenplay. Vitale is a veteran of the New York independent scene as a location scout and location manager on such films as "A Bronx Tale," "Faithful," "To Wong Foo...", "Night and the City," "Amateur," and "New Jersey Drive."

"Kiss Me, Guido" will have its world premiere at the 1997 Sundance Film Festival in Park City, Utah.

## DIRECTOR'S NOTES

by Tony Vitale

In 1987, I joined a playwrights group after writing a short story about a gay guy and a straight guy who become friends. That's it, just friends. I was seeking to break down any walls to communication that these two young men might have. I thought they could find ways to teach each other, help each other, and respect each other as friends. Just friends. My instructor suggested I make the story more interesting by allowing the two characters to become lovers. I had seen that play done many times already. Even in 1987, it was not an original idea. I quit the class.

I wanted to tell a story about acceptance, to show what it would take for people to step forward, move out of their circle and be open-minded to other ways of life. I wanted them to overcome their phobias—homophobia... and heterophobia—without having them apologize for their sexuality.

The play turned out sad and defeating. I wanted these characters to be proud of who they were and to be happy about it. I thought about doing it as a short film. No dialogue, just action. Show two communities, Greenwich Village and The Bronx. Take two characters from these seemingly different worlds and bring them together, showing how much they actually had in common. I would use classic disco music in the background as a bridge, the music being a favorite of both the gay and Italian-American communities. The music is fun, vibrant, active; my characters needed to be the same way.

With a short film, however, I would lose a lot of the meaningful conversation I originally had. I also wanted to use comedy this time, though I was afraid that my two heroes would not get the respect they deserved. I didn't want my gay choreographer (Warren) to be a "wimpy fag," nor did I want my straight pizza maker (Frankie) to be a "bigoted buffoon." I decided to use the pain and embarrassment common to being a jilted lover as their bond. It would allow these two strangers to put their inhibitions aside to help each other and eventually help themselves. I'm not against loving relationships, I just didn't want theirs to be a sexual one.

I prepared a pitch with all the key bywords: "gay... straight... Village... Bronx... GWM." What I needed was "guys (or gals) with money." I was a member of the IFP (Independent Feature Project) for 5 years and collected hundreds of names of producers, friends of producers, and people who had a friend who had a sister who knew someone who wanted to be a producer. I pitched, nobody caught. Finally, I met a waspy, out-of-the-loop TV executive and said, "Imagine a young Harvey Firestein puts an ad in the paper looking for a roommate and a young John Travolta shows up." He seemed interested. Using the right lingo, I continued, "It's 'Saturday Night Fever' meets 'The Boys In The Band.'" Puzzled, he asked, "What band?"

Six weeks later I was watching the Arsenio Hall Show and Harvey Firestein was sitting on his couch. "Yes, yes, it's true, Arsenio," said the raspy-voiced Firestein, "they want to put me in a sitcom with Andrew Dice Clay." (Of course they didn't want John Travolta; these were the days before "Pulp Fiction.") The audience laughed, I was about to cry. "Someone thinks they can make a lot of money by making my character put an ad in the newspaper looking for a roommate and Andrew Dice Clay shows up." I cried, then headed to my then current place of employment, the neighborhood bar.

Four pints of beer and a couple of shots later, a regular, sitting on the stool next to me suggested, "Write it as a screenplay. You can make it into one of those independent films like that guy Spike Lee." I bought another book, enrolled in another class, and started my career as a screenwriter.

A feature screenplay was going to allow me to bring in more characters, weave together subplots and still make people laugh (hopefully). I would create some supporting characters and give them the chance to prove the adage, "There's someone out there for everyone." I ended up with 46 characters and 8 subplots. The instructor explained to us, "Good writers know how to kill their babies," and warned us, "if you don't, the director will." The director!!! I didn't want anyone touching my characters or putting bullet holes through my story. I was worried that the flaws of my characters would be misinterpreted, or worse, they would not balance each other off. I was the only one who could direct this story.

Tuition was too expensive to become a full-time student at NYU, so I began a self-guided director's apprenticeship by working on film sets. I started out assisting the locations department as an intern. My first job was making sure no one touched a wall as I watched the paint dry. I was in show business. After a few weeks, I learned that location scouts were the first eyes of the director and they got to deal with the director, side-by-side, one-on-one. It wasn't long before I was summoned by the producer and asked if I knew where Dr. Katz's office was. Dr. Katz is the "movie doctor" who performs the mandatory physical for directors required by insurance companies before principal photography begins. As I was driving him to Dr. Katz's office I realized that, here I was, working with a director, side-by-side, one-on-one.

I heard about a play called "A Bronx Tale" that was being made into a movie by Robert DeNiro. I saw the play, bought a camera, and I started taking pictures of The Bronx. I waited two years for the start of pre-production on the film, but eventually landed a spot in the locations department. On the last day of filming of "A Bronx Tale," in January 1993, I was called into "Bob's" trailer and asked if I would mind taking a second-unit crew up to The Bronx to shoot the opening shot of the film. "Would I mind?!" We were shooting from a rooftop in The Bronx in less than an hour. DeNiro used the footage, a glorious 37 seconds worth. I went home that night dreaming that all I needed was another 90 minutes and I would have my first feature film under my belt.

Like "The Boys in the Band," "A Bronx Tale" had both the ugliness and joy of being part of a specific community. These films had plenty of portrayals displaying a variety of characters that are usually stereotyped in many films. More often than not, it has been disappointing to see how both gay and Italian-American characters are constantly being portrayed on the screen. I wanted to see an independent film where nobody was coming out of the closet, dying of AIDS, defending the family name or being chased by the mob.

By the winter of 1994, I completed my first draft and was eager to get feedback. I joined another playwrights group—The Village Playwrights of The Lesbian And Gay Community Center. I listened to a lot of material about the problems of being "out" and the horror of AIDS, and nervously waited for my scheduled week to have my script read. Many of the playwrights brought in actors to read their work, so I put an ad in Backstage to find actors for mine. I received over 1,000 headshots with everyone claiming to be perfect for the part.

A potential producer asked if I really believed there were people who didn't know what GWM stood for. A couple of months later, during one of my audition sessions, I found myself explaining what GWM meant to a young actor from The Bronx. In a very inquisitive tone he innocently asked, "You gonna have real gay guys in this movie?" I had him come in for a call back.

I rented out a small playhouse and had all the actors wait in the theatre seats while I mixed and matched performers. It was going terribly, everybody was nervous and kept to themselves. I asked my friend, James (a.k.a. Ms. Fiona when he decides to dress in drag), if he wouldn't mind mingling with the actors to loosen them up. He proceeded to flirt with everyone and magically turned the next two hours into a dream. The actors were doing everything right; talking, listening, laughing, touching. It was blissful paradise. At the end of the day, my naïve actor from

The Bronx thanked me for the call back. "I had a great fuckin' day," he said, "especially with that guy James. He's a funny bastard. Nice guy too." We walked out the door together and he gave me some parting advice. "You know, you should make a movie about today, how everybody came together. It would be a funny fuckin' movie." I told him it was a great idea and that I would get to it as soon as I could.

In the spring of 1995, I had my reading at The Center and another one at The Nuyorican's Poets Café. The response was tremendous and I started to attract potential producers. I thought I could make the film for \$50,000; two producers told me they would do it for \$500,000. Fine by me.

It took four ugly months and growing legal fees to realize that the money was not "in the bank." I lost my opportunity to make the film that summer and swore that the same scenario would not happen again. Working in film production helped me understand budgets and taught me to write the script as economically as possible. If nobody wanted to give me money to make the film, I wanted to be able to finance it myself. I applied for all the major credit cards while soliciting people I thought might have money. I scouted my locations, set up a shooting schedule, prepared a dozen budgets: SAG vs. Non-SAG, 16MM vs. 35MM, film edit vs. Digital edit. I just needed some money. I set a date to start shooting on May 1, 1996 with a 7:00 AM call time. If anybody wanted to help, I'd give them a map and directions to the location.

Fortunately, I was embraced by two producers who supported my vision and kept me out of hock. Ira Deutchman read the script and invited me to his office. His company is called Redeemable Features and he has a picture of himself with Martin Scorsese hanging on his wall. I knew I was in the right place. A few weeks later, he introduced me to Christine Vachon. She joked about the rewarding experience of nurturing a photographer and an editor through their first films, and said that I would be her "first location manager." I kept my fingers crossed hoping that she was serious. I eventually brought to them schedules, storyboards and a list of locations (complete with holding areas) for the film. They gave me advice, support and the total freedom to tell my story.

"Ira Deutchman and Christine Vachon... making a movie about guidos, are you serious?" asked a fellow filmmaker I bumped into at the Doctor's office. I didn't know if I should explain to him the details or if I should let him pay his \$8.50 to interpret the story himself. But as I stood there in the small waiting room, it finally hit me, I didn't have to explain. Instead, I walked up to the nurse, wearing a smile on my face from ear to ear, and told her, "I'm here for my physical." She looked at me puzzled and asked, "what's so funny?". I repeated, "I'm here for my physical!" She shook her head and said, as only a New York nurse could, "Have a seat. Dr. Katz will be with you in a moment."

"Kiss Me, Guido" is a SAG, 35MM, digitally edited film which commenced production at 7:00 AM on... May 13<sup>th</sup>. It was two weeks later than I had originally planned, but it was fine by me.

The Case for an Independent Farce  
by Ira Deutchman

Throughout my career, for better or worse, I've always been a contrarian. Nothing angers me more than when filmmakers are pigeonholed into neat little categories—or perhaps even worse, when they begin to pigeonhole themselves. Therefore, I've been drawn to films that fly in the face of commonly held categorizations. One such film was "Metropolitan," which was initially reviled in many independent circles because at the time no one could conceive of the idea of an independent American film that was about privileged people, and for that matter about conversation. In that case the biggest struggle was about the "American" part—only Europeans were allowed to make these kinds of films.

More recently, the dilemma has been about the nature of "independent" work. Ever since Quentin Tarantino burst onto the scene, the definition of independent films has become the cinema of stylized violence. It's true that this is a genre that is too "out there" to be well served by the studio system, and thus has earned its place in the independent canon. But what is frequently forgotten is that, in this day of the increasingly narrow agendas of the major studios, there is a virtual smorgasbord of genres that are no longer being made by mainstream moviemakers. Thus, we have a huge opening for independent filmmakers to do what they have always done best—to reinvigorate dead or dying genres.

When I first read "Kiss Me, Guido," my initial instinct was that it could easily be a studio movie. It was a genuinely funny, accessible script that I believed could attract the necessary talent to be of interest to a studio. When I met Tony Vitale he informed me that there was a catch. Tony had already refused many offers to buy the script and turn it into a commercial vehicle. The catch was that he insisted on being the director. He knew that if a studio were to make the film, he would be the first thing to go.

We spent a great deal of time talking through his intentions for the film and it became clearer and clearer that the studio route wouldn't serve the agenda at all. For one thing, even a flat-out comedy has to be grounded in some kind of reality to be effective, and we agreed that in this case it meant casting unknowns in the lead roles. As tempting as it was to think about putting stars in the movie, we felt that anyone well known brings with them too many preconceptions that would make it impossible to believe the naiveté that is at the heart of the story. Perhaps more importantly, the studios would want to wash the film of anything that might offend any minority group. If "Kiss Me, Guido" were to have any bite whatsoever, we couldn't be afraid to offend. After all, this piece is about stereotypes.

Tony had me hooked. Whether he knew it or not, he had played me like a violin. Was it possible in this P.C. age to make an old fashioned farce? Better yet...one with a humanist message? Hmm— a challenge.

Several months later, as we were trying to pull together the necessarily independent financing, Tony and I found ourselves up to our knees in snow at the Sundance Film Festival. As Tony flipped through the catalogue of films, he noticed that in the description of every film that used the word "comedy," it was accompanied by the word "dark" or "black." Tony's perception crystallized my mission—it was time to broaden the definition of independent again.

CAST

Frankie ----- Nick Scotti  
Warren ----- Anthony Barrile  
Pino ----- Anthony DeSando  
Terry ----- Craig Chester  
Joey Chips ----- Domenick Lombardozzi  
Meryl ----- Molly Price  
Dakota ----- Christopher Lawford  
"# ----- David Deblinger  
Patsy Zito ----- John Tormey  
Josephina Zito ----- Antonia Rey  
Grandma ----- Irma St Paule  
Debbie ----- Jennifer Esposito  
Guido #1 ----- Anthony Vitale  
Guido #2 ----- Frankie Dellarosa  
Wiggy ----- Rebecca Waxman  
Vinny the Fish ----- Tony Ray Rossi  
Usher ----- Dwight Ewell  
Real Estate Broker ----- Marcia Firesten  
Tino ----- Bryan Batt  
Robbie ----- Craig Archibald  
Lesbian on roof ----- Guinevere Turner  
Tough Guy #1 ----- Damien Achilles  
Tough Guy #2 ----- Bruce Smolanoff  
Warren's double ----- Manny Siverio  
Stunt Pedestrian ----- Rich Colbert  
Stunt Driver ----- Norman Douglass  
WKTU - DJ Voices ----- Goumba Johnny  
Hollywood Hamilton

CREW

Written and Directed----- Tony Vitale  
Producers ----- Ira Deutchman  
Christine Vachon  
Executive Producers ----- Jane Barclay  
Tom Carouso  
Sharon Harel  
Christopher Lawford  
Director of Photography ----- Claudia Raschke  
Music Supervisor ----- Randall Poster  
Line Producer ----- Katie Roumel  
Editor ----- Alexander Hall  
Costume Designer ----- Victoria Farrell  
Production Design ----- Jeffrey Rathaus  
Casting----- Hopkins, Smith and Barden  
Unit Production Manager----- Eva Kolodner  
First Assistant Director----- Kevin Moore  
2<sup>nd</sup> Assistant Director----- Susan Labunski-Sax  
Production Office Coordinator ----- Wendy Harris  
Associate Producers ----- Suzy Landa  
Lee Ann Hileman  
Production Accountant----- Michael Rath  
Location Manager ----- Jonathan Judge  
Script Supervisor ----- Beth Tyler  
Set Decorator ----- Wanda Wysong  
Property Master----- Allison Froling  
Steadicam Operator ----- William "Stretch" Arnot  
Key Hair and Make up ----- Joanne Octaviano  
Stunt Coordinator ----- Manny Siverio  
Sound Recordist----- William Kozy  
Audio Post Facility ----- Spin Cycle Post  
Supervising Sound Editors----- Juan Martinez  
----- Thomas O'Shea  
Re-recording Facility ----- Soundtrack, New York  
Re-recording Engineer----- Tony Volante



## BIOGRAPHIES

### Nick Scotti (Frankie)

Nick Scotti, who makes his feature film debut in "Kiss Me, Guido," has already had more successful careers than most people twice his age. Born in Ozone Park, Queens, Scotti left high school to travel the world for a career in modeling, moving to Japan at age 17 and Paris at 19. In the process he became one of the fashion world's top male models. Having come from a family where music was a big part of their lives (one Grandfather was an opera singer and one a violinist), Scotti was well prepared for what came next. At a party given by famed photographer Herb Ritts, he was introduced to pop icon Madonna, who encouraged him to pursue his music by writing a song for him to record and singing background vocals on the track, entitled "Get Over." Scotti's debut album "Wake Up Everybody" (Warner/Reprise) was released in March, 1993. The first single from the album went to number 3 on the Billboard charts and was used in the soundtrack to the film "Nothing But Trouble," starring Demi Moore and Chevy Chase. In the creation of his album, Scotti worked with a who's who of contemporary music talents, including Diane Warren, Maxi Priest, Patti Austen as well as Madonna. Among his many concert appearances, Scotti has played at Town Hall with Marsha Wash and has performed at benefits for AMFAR and other charities. This past year Scotti has turned toward the acting profession, having played a regular role on the TV series "Educating Matt Waters," with Montel Williams, and then landing the role in "Kiss Me, Guido."

### Anthony Barrile (Warren)

Anthony Barrile is perhaps best known for the role of Cousin Kevin in the critically acclaimed Broadway production of The Who's "Tommy," a role he created in the original LaJolla Playhouse production. Barrile also starred in Paramount Picture's "Hamburger Hill," directed by John Irvin. His other film credits include "Beat Street," "Girlfriend From Hell," and "Friday The 13<sup>th</sup>: A New Beginning." On the small screen Barrile co-starred in the CBS mini-series "Sinatra," "Ace Hits the Big Time" and had a recurring role on "Miami Vice." Barrile's other Broadway productions include "Stand Up Tragedy" and "Runaways." His Off-Broadway appearances include "Forty Deuce" with Kevin Bacon and "Balm In Gilead." On the Los Angeles stage he starred in "Cuba And His Teddy Bear," "P.S. Your Cat Is Dead," "Stand Up Tragedy," and "Forty Deuce" (for which he received a Drama-Logue award and a Los Angeles Theater Critic's award). Barrile is a graduate of The Neighborhood Playhouse, where he studied with Sanford Meisner. He was born and currently resides in New York City.

### Anthony DeSando (Pino)

Anthony DeSando was last seen as the hustling sports columnist on the CBS Series "New York News" with Mary Tyler Moore. Other series regular roles include the CBS noir detective drama "Under Suspicion" and NBC's "L.A. Law." In the theater, he has appeared in Richard Vetere's buddy play "Gangster Apparel." DeSando's film credits include Warner Brothers' hits "Out for Justice" with Steven Seagal and "New Jack City" with Wesley Snipes. On the independent scene, he starred opposite Nicolas Turturro in director Michael Crenate's debut film "Federal Hill," (Winner: Critics and Audience Awards, Deauville Film Festival), "Party Girl" with Parker Posey and James Foley's "Two Bits."

### Craig Chester (Terry)

Craig Chester made his feature film debut in the critically acclaimed "Swoon" as Nathan Leopold Jr. and has since become a regular presence in independent films. His subsequent films have been "Grief" (1994), "Frisk" (1996) and "I Shot Andy Warhol" (1996). Along with "Kiss Me, Guido," his upcoming films include "Wide Awake," to be released by Miramax this fall, and "David Searching," recently featured at the Independent Feature Film Market. He has just written an original screenplay, "Save Me," to be directed by Oscar-winning filmmakers Rob Epstein and Jeffrey Friedman ("Common Threads: Stories From the Quilt," "Celluloid Closet").

### Molly Price (Meryl)

Molly Price is a graduate of Rutgers University's Mason Gross School of The Arts, BFA program. She has worked in regional theatre productions of "Cover Of Life" at Hartford Stage, "The Heidi Chronicles" at St. Louis Repertory Theatre and "The Crucible" at Long Wharf Theatre. In New York she has worked at Circle in the Square and Circle Repertory theatre. On television, Price starred in the telefilm "The Counterfeit Contessa" with Tea Leoni and the A&E Playwright Theatre production "Afternoon On Avenue Z" with Ann Meara and Lou Diamond Phillips. Price guest starred on "Law & Order" and was a series regular on the short-lived sitcom "Bless This House," with Andrew "Dice" Clay and Cathy Moriarty. Film credits include the role of Cookie in "Jersey Girl," Sundance entry "Risk" and Woody Allen's "Mighty Aphrodite." Price recently completed shooting the independent film "Ties To Rachel" with Adrian Pasdar.

### David Deblinger (# a.k.a. "the whack job")

David Deblinger is a native New Yorker who grew up playing crazy characters in his living room. After attending the High School of Performing Arts (the "Fame" school), he appeared on television in movies of the week, after school specials and commercials. Since 1992, Deblinger has starred in a series of one-man shows, which have garnered him comparisons to Eric Bogosian and John Leguizamo. Upon finishing work on "Kiss Me, Guido," Deblinger was cast in the film "Kicked In The Head" with James Woods, Linda Fiorentino and executive produced by Martin Scorsese. He is a founding member of the multicultural theatre company Labyrinth.

### Christopher Lawford (Dakota)

Christopher Lawford began his acting career at the age of 6 when he appeared briefly but memorably in his father, Peter Lawford's, television series "The Thin Man," after which he took a 25 year hiatus until 1986 when he appeared in what was to become John Huston's last collaborative film, "Mr. North." In between those two acting gigs, Lawford acquired degrees in law and psychology and pursued employment opportunities wherever one would hire him. Since returning to acting, Lawford has appeared in Fred Schepisi's "Russia House," Oliver Stone's "The Doors," Marshall Herskovitz's "Jack The Bear," as well as numerous other motion picture and television roles. Lawford has recently become a presence in the independent film world having completed roles in "Drunks" and "Fool's Paradise" in addition to "Kiss Me, Guido." Lawford currently lives in upstate New York with his wife Jeannie and their three children—David, Savannah and Matthew.

### Domenick Lombardozzi (Joey Chips)

Domenick Lombardozzi made his feature film debut as Nicky Zero in Tribeca Productions' "A Bronx Tale," directed by Robert DeNiro. He is currently working on Rebecca Miller's "Untitled Feature Film." Lombardozzi was raised and still lives in The Bronx.

#### Tony Vitale (Writer/Director)

Tony Vitale received his certificate in Filmmaking from New York University School of Continuing Education—Film, Video, and Broadcasting in 1990, winning Best Comedy Short in the NYU-SCE Competition. He has written, directed, and produced film and video shorts for NBC, F/X (FOX Cable Network) and Club Med Inc., and was the second unit director for the opening shots of Robert DeNiro's directorial debut, "A Bronx Tale."

As a Location Manager/Scout for six years on feature films, he worked closely with such directors as Paul Mazursky on "Faithful," starring Cher, Chazz Palminteri and Ryan O'Neal; Beeban Kidron on the film "To Wong Foo, Thanks For Everything, Julie Newmar," starring Patrick Swayze and Wesley Snipes; Robert DeNiro on "A Bronx Tale," starring DeNiro and Chazz Palminteri; and Irwin Winkler on "Night And The City," starring DeNiro and Jessica Lange.

Vitale has also worked with directors on low budget pictures such as "Amateur" by Hal Hartley, "Daybreak" by Stephen Tolkin, "New Jersey Drive" by Nick Gomez and "Captive" directed by Karl Slovin.

Vitale has written three feature screenplays, one of which, "Crash" was the first place winner in the 1995 WSF Screenwriters Competition, judged by David Koepp (screenwriter of "The Paper" and "Jurassic Park"). "Kiss Me, Guido" is his first feature film.

#### Claudia Raschke (Cinematographer)

Claudia Raschke grew up in Northern Germany near Hamburg. Throughout her childhood the chain of movie theaters owned by her mother brought Raschke into many exciting film worlds - from Laurel and Hardy to Charlie Chaplin from James Bond to Fellini. As a child she developed a fascination with dance and drawing which continued throughout her schooling. In 1980 Raschke received her Abitur degree in Art and Science with honors from the Gymnasium am Heegen. Continuing her art and dance studies at Hamburg University, she was influenced by the works of European and American masters; the diffused light of Vermeer, the dramatic lighting of Rembrandt and the deeply personal dance of Martha Graham. In the summer of 1982 Raschke visited the United States and fell in love with what was to be her new home. A year later she was refining her dance techniques at the Graham school and also exploring a different form of motion and painting at New York University: the art and technique of cinematography.

Today Claudia Raschke is an award-winning Cinematographer best known for her ability to bring the rich tones of the motion picture medium to films working on lower budgets. Among her films are "The Last Good Time" directed by Bob Balaban and starring Armin Mueller-Stahl and Olivia D'Abo; "No Way Home" directed by Buddy Giovinazzo and starring Tim Roth, Debra Unger and Jim Russo; "In Touch," "The Trust" and "Charlie's Ear."

#### Alexander Hall (Editor)

After having edited many commercials and music videos, Alexander Hall edited his first feature, "Girlstown" (directed by Jim McKay, starring Lili Taylor, Bruklin Harris and Anna Grace, released by October Films) which won The Filmmakers Trophy and a special jury award at the 1996 Sundance Film Festival. "Kiss Me, Guido" is Hall's second feature.

#### Katie Roumel (Line Producer)

After serving as a researcher for Sally Potter and assisting in the Twentieth Century Film Development office, Roumel joined the crew of "Kids" as a casting assistant. She has since been the Assistant Coordinator for the features "Stonewall" and "I Shot Andy Warhol," both produced by Christine Vachon; and "Final Act," produced by Granada Television. Roumel's credits also include co-producing "Hide And Seek," an experimental film funded by ITVS and directed by Su Friedrich. "Kiss Me, Guido" is Roumel's first feature as Line Producer.

#### Christine Vachon (producer)

Christine Vachon produced Todd Haynes' controversial first feature, "Poison" (Zeitgeist) which was awarded the Grand Jury Prize at the 1991 Sundance Film Festival. Vachon also produced video artist Tom Kalin's first feature, "Swoon" (Fine Line), which is based on the infamous Leopold/Loeb murder case. "Swoon" received the coveted Caligari Award at the 1992 Berlin Film Festival. Her other credits include Todd Haynes' second feature "Safe" (Sony Classics) starring Julianne Moore, an American Playhouse co-production, and Steve McLean's "Postcards from America" (Strand) which premiered at the 1994 New York Film Festival. Vachon acted as Executive Producer on Rose Troche's "Go Fish" (Samuel Goldwyn), and was a co-producer on "Kids" (Miramax), directed by Larry Clark. She was awarded the 1994 Frameline Award for Outstanding Achievement in Lesbian and Gay Media. In late 1994 she produced "Stonewall" starring Guillermo Diaz and Frederick Weller, a BBC Production directed by Nigel Finch, which premiered at the prestigious Venice Film Festival. In early 1995 she produced "I Shot Andy Warhol" (Samuel Goldwyn/Orion), a Playhouse International Pictures production directed by Mary Harron which features Lili Taylor, Jared Harris and Stephen Dorff. Coming this fall is "Office Killer" (Miramax), photo artist Cindy Sherman's directorial debut, starring Carol Kane, Molly Ringwald and Jeanne Tripplehorn. Vachon's next project will be "Velvet Goldmine," to be directed by Todd Haynes and starring Ewan McGregor, with a start date of March, 1997. Vachon has two additional projects in development—one dealing with the life of fashion designer Halston, the other concerning Robert Mapplethorpe. In 1996, Vachon in partnership with Pam Koffler formed Killer Films.

#### Ira Deutchman (Producer)

Ira Deutchman is President of Redeemable Features, a New York-based independent production company which was founded in 1995 to develop and produce a wide range of theatrical and television programming. Tony Vitale's "Kiss Me, Guido" is Redeemable's first completed motion picture. Other upcoming films include Adam Davidson's film of Jess Mowry's "Way Past Cool," Whit Stillman's "The Last Days of Disco," Sarah Kernochan's "The Hairy Bird," Douglas Tirola's "Lucky Strikes" and two films with Alan Rudolph—"Investigating Sex" and "Trixie."

Deutchman was the founder and former President of Fine Line Features, and Senior Vice President of parent company New Line Cinema. Among the over 60 films he acquired and released at Fine Line were Jane Campion's "An Angel at My Table," Gus van Sant's "My Own Private Idaho," Jim Jarmusch's "Night on Earth," Robert Altman's "The Player" and "Short Cuts," Roman Polanski's "Bitter Moon" and "Death and the Maiden," Alan Rudolph's "Mrs. Parker and

the Vicious Circle," Mike Leigh's "Naked," and the award-winning "Hoop Dreams," now the highest grossing non-music documentary in history.

Prior to Fine Line, as President of The Deutchman Company, he provided marketing consulting services for such films as "sex, lies, and videotape" for Miramax, "To Sleep With Anger" for The Samuel Goldwyn Company and "Metropolitan" for New Line Cinema.

Previously, Deutchman was one of the founding partners, and President, Marketing and Distribution for Cinecom Entertainment Group, the film distribution company known for such diverse releases as "A Room with a View," "Stop Making Sense," "El Norte" and "The Brother From Another Planet."

With previous stints at United Artists Classics, Films, Incorporated and Cinema 5 Ltd., Deutchman has been financing, selling, marketing and distributing motion pictures in various capacities for over 21 years. Other highlights include "Seven Beauties," "Swept Away," "Harlan County, USA," "Diva," "The Last Metro," and while still in college, the midwest premiere of John Cassavetes' "A Woman Under the Influence."

Deutchman is an Adjunct Professor in the Graduate Film Division at Columbia University, and serves on the advisory boards of the Sundance Film Festival and the Sundance Institute. His screen credits include Associate Producer of "Matewan," and Executive Producer of "Swimming to Cambodia," "Miles From Home," "Scenes from the Class Struggle in Beverly Hills," "Straight Out of Brooklyn," "Waterland," "The Ballad of Little Jo," and "Mrs. Parker & the Vicious Circle." He is a graduate of Northwestern University, majoring in film.