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January 23, 2006

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2006 SUNDANCE FILM FESTIVAL ANNOUNCES FILMS FROM THE SUNDANCE COLLECTION

SUNDANCE FILM FESTIVAL COLLOBRATES WITH INTEL TO REMASTER AND BROADCAST NEW PRINTS FROM ACCAIED DIRECTORS

Park City, UT– As part of its programming slate, each year the Sundance Film Festival presents films from the Sundance Collection at UCLA. This year, the independent film classics *MALA NOCHE* by Gus Van Sant and *PARIS, TEXAS* by Wim Wenders are being screened during the ten-day event in Park City, UT. The Sundance Collection at UCLA is a unique archive of independent film. In a collaboration with Intel, *MALA NOCHE* was screened simultaneously for audiences in Park City, UT, Los Angeles, CA and New York, NY.

On January 21, high-speed wired and wireless technologies including WiMAX, an advanced wireless broadband technology, were used to transmit a high-definition, digitally restored version of Gus Van Sant's film *MALA NOCHE* (1985) to audiences in Los Angeles, New York City and Park City. Using a high-speed, broadband Internet link from a server in Portland, Oregon, where the film was created, the high-tech company Intel transmitted the digitized film to receiving computers at the film schools of the University of California at Los Angeles and New York University, and to an audience at the Sundance Film Festival, which runs January 19 to 29 in Park City, Utah.

The digital print traveled more than 3,000 miles through wireless links and high-speed wired connections, to deliver the digital content simultaneously to all three locations. The WiMAX technology involved is experimental today, but could someday be used for the wireless distribution of HD digital video and audio quality films to neighborhood theaters everywhere, without the hassle or cost of conventional print film reels.

MALA NOCHE

Gus Van Sant's first feature from 1985 was shot on black-and-white 16 mm film on a budget of \$25,000, and reflects themes developed in his later work: outsiders living on the fringes of society and romantic loners searching for relationships that will make them whole and happy.

Based on Walt Curtis's autobiographical novella, *MALA NOCHE* tells the story of Walt (Tim Streeter), a thirty-something manager of a convenience store on Portland's grubby skid row, who falls madly in love with Johnny (Doug Cooney), an illegal teenage Mexican immigrant. Although Johnny happily takes advantage of Walt's generosity, he steadfastly rejects a sexual relationship. Eventually the obsessed Walt has to settle for Johnny's less desirable, but more willing, friend Pepper (Ray Monge), although he continues to pursue Johnny.

MALA NOCHE's grainy images, raw sound, and cast of local actors give the film a documentary-like realism, contrasted with Van Sant's expressive use of odd-angle shots, tight close-ups, and time-lapse photography.

Although *MALA NOCHE* won the Los Angeles Film Critics Award for best independent film, it has essentially dropped out of sight; there is no print or video available. Van Sant recently transferred the film to HD and reworked the soundtrack, and Sundance Institute is pleased to have presented this important film from a true American independent to audiences again.

PARIS, TEXAS

The opening shots of Wim Wenders's *PARIS, TEXAS* take the viewer to a desolate Western landscape. A tiny figure appears, lost and alone. This is Travis (Harry Dean Stanton), a man who has been missing four years. And the wilderness he travels is an externalization of his inner life: an isolated desert without nourishment or even language.

Like many Wenders films, *PARIS, TEXAS* is a road movie, but the journey here is an interior one, a search for connection — to family, to home, and ultimately to oneself. Travis' brother Walt (Dean Stockwell) and sister-in-law Anne (Aurore Clément) help him reconnect with his son Hunter (Hunter Carson), and the two eventually set out to find Hunter's mother, Jane (Nastassja Kinski).

Sam Shepard's spare yet poetic screenplay is packed with emotional insights, especially as the relationship between Travis and Hunter develops: Which is the parent and which the child? Robby Müller's glowing images and Ry Cooder's haunting blues score complement the performances from an extremely well-matched cast.

Paris, Texas screened at the 1985 Sundance Film Festival after winning the Palme d'Or at Cannes the previous year. Ironically, considering its significance, no quality print existed in the United States. Thanks to Twentieth Century Fox for permission to screen the film. This brand-new print, struck directly from the negative and featuring a remastered soundtrack, was made possible by Intel, which has helped develop the WiMAX technology.

SUNDANCE COLLECTION AT UCLA

Nowhere is the need for film preservation as pressing a concern as it is with independent cinema. We've found that far too often, acceptable prints of many seminal independent films — even some made within the past ten years — can be difficult to locate or in some cases impossible. Despite their historical and cultural value, good prints of too many independent films have simply disappeared.

To create a living record of the history of independent film, the Sundance Institute and UCLA Film and Television Archive initiated the Sundance Collection at UCLA in 1997 and with the help of companies like **Miramax, Sony Pictures Classics, Strand Releasing, Lion's Gate Films, OTM and New Line Cinema** as well as individual filmmakers, the Collection's holdings have grown to include 250 film prints. The archive represents a diversity of work from the history of the Sundance Film Festival as well as projects developed at the Sundance Labs. From features to documentaries to shorts, the Collection includes *sex, lies and videotape*, *Reservoir Dogs*, *The Living End*, *Smoke Signals*, *Amores Perros*, , *Harlan County USA*, *Love & Basketball*, and *Welcome to the Dollhouse*, among many other important works.

The first significant archive of its kind, the Collection not only fulfills a vital role in film preservation but also provides a central resource for those interested in the study of independent film. In addition to a growing film library, the Collection features a rare assemblage of data on the history of independent cinema.

The Collection continues to actively seek donations from filmmakers and studios alike. For more information about donating films to the Collection, please contact John Nein at 310.360.1981 or john_nein@sundance.org.

Festival Sponsors

The 2006 Sundance Film Festival sponsors help sustain Sundance Institute's year-round programs to support independent artists, inspire risk-taking and encourage diversity in the arts. This year's Festival community includes: *Presenting*—Hewlett-Packard Company, *Entertainment Weekly*, Volkswagen of America, Inc., and Adobe Systems Incorporated; *Leadership Sponsors*—American Express, Delta Air Lines, DirecTV, Intel Corporation and Sprint; *Sustaining Sponsors*—Aquafina, Blockbuster Inc., CESAR Food For Small Dogs, L'Oreal Paris, Moviefone, *The New York Times*, Sony Electronics Inc., Starbucks Coffee Company, Stella Artois®, Turning Leaf Vineyards, and the Utah Film Commission.

Sundance Film Festival

The Sundance Film Festival is the premier showcase for American and international independent film. Held each January in and around Park City, Utah, the Festival is a core program of Sundance Institute, a nonprofit cultural organization founded by Robert Redford in 1981.

Presenting 120 dramatic and documentary feature-length films in nine distinct categories, and 80 short films each year, the Sundance Film Festival has introduced American audiences to some of the most innovative films of the past two decades, including *sex, lies, and videotape*, *Clerks*, *Smoke Signals*, *In the Bedroom*, *American Splendor*, *Napoleon Dynamite*, *Born into Brothels*, and *Me and You and Everyone We Know*. Beyond the streets of Park City, the official Website of the Sundance Film Festival, www.sundance.org, shares the Festival experience with a global audience through the streaming of short films and filmmaker interviews, combined with current news and box office information.

Sundance Institute

Dedicated year-round to the development of artists of independent vision and to the exhibition of their new work, Sundance Institute celebrates its 25th anniversary in 2006. Since its inception, the Institute has grown into an internationally recognized resource for thousands of independent artists through its Sundance Film Festival and artistic development programs which provide a range of concentrated creative and financial support for directors, screenwriters, documentary filmmakers, composers, playwrights and theatre artists. The original values of independence, creative risk-taking, and discovery continue to define and guide the work of Sundance Institute, both with US artists and, increasingly, with artists from other regions of the world.

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