

# PRODIGAL SONS

a film by Kimberly Reed

FIPRESCI Prize – Best Int'l Feature Length Documentary  
NewFest – Jury Award for Best Feature Length Documentary  
Florida Film Festival – Special Jury Award for Fearless Filmmaking  
Nashville Film Festival – Special Jury Prize for Bravery in Storytelling  
Palm Springs Film Festival – Best of Fest Audience Award  
Telluride Film Festival – Official Selection  
True/False Film Festival – Official Selection  
San Francisco Int'l LGBT Film Festival – Centerpiece Film

featuring: The McKerrows, Oja Kodar, Orson Welles, Rita Hayworth,  
Helena High School Class of 1985

**Press Contact**

Israel Ehrisman  
Mobile: 347-346-1899  
[israel.ehrisman@gmail.com](mailto:israel.ehrisman@gmail.com)  
More press information available at:  
[www.prodigalsonsfilm.com](http://www.prodigalsonsfilm.com)

**Co-Producer & Int'l Sales Rep.**

Louise Rosen  
Louise Rosen Ltd  
phone: 207-725-8215  
[lrosenltd@aol.com](mailto:lrosenltd@aol.com)  
[www.LouiseRosenLtd.com](http://www.LouiseRosenLtd.com)

## – short synopsis –

**Prodigal Sons** follows three siblings – a transgender woman, a gay man, and their adopted brother who discovers he's the grandson of Orson Welles and Rita Hayworth – back to their Montana hometown, where a powerful story of an entire family's transformation unfolds.

## – technical info –

86 minutes, Color/B&W, Stereo & Dolby E  
Exhibition Format: HDCAM or DigiBeta  
Production Format: HD  
English, USA, 2008

## – contacts –

### Press Contact

Israel Ehrisman  
Big Sky Film  
17 Avenue of the Americas  
Suite 2C  
New York, NY 10013  
mobile: +1-347-346-1899  
fax: +1-206-333-0260  
israel.ehrisman@gmail.com  
www.prodigalsonsfilm.com

### Co-Producer & Int'l Sales Rep.

Louise Rosen  
Louise Rosen Ltd  
16 High Street  
Brunswick, ME 04011  
phone: +1-207-725-8215  
fax: +1-207-725-8057  
lrosenltd@aol.com  
www.LouiseRosenLtd.com

## – synopsis –

Marc has had a rough life. Adopted as an infant, he was held back in pre-school (putting him in the same grade as his younger brother), failed to graduate high school, and suffered a head injury at twenty-one. His entire worldview was that he was cheated by life. Then he discovered he is the grandson of Orson Welles and Rita Hayworth.

Unlike Marc, his sister Kim's life always seemed to be easy. She was the first child born to her attractive parents, into an extended family of tall Montana farmers. She was high school class president and valedictorian, voted most likely to succeed. She was also captain of the football team – you see, Kim used to be Marc's younger brother. Having these two siblings in the same grade in a small Montana town made for a perfect storm of brotherly rivalry.

Twenty years later Marc and Kim return home to their small Montana hometown, a springboard that hurtles *Prodigal Sons* into a year in the life of this Montana family, forcing them to face challenges no one could imagine. Seen through the eyes of Kim, the filmmaker, she is the most surprised of all as she discovers her brother Marc is still trapped in the brotherly rivalry she long ago abandoned. She sets out to unravel this complex history, and learns it is she who needs to resolve bygone days by confronting the ghost of her male past. Her rare access delicately reveals both family's most private moments and an epic vista, as the film travels from Montana to Croatia, from high school reunion to jail cell, and from deaths and births to commitments of all kinds.

Marc and Kim's relationship is an ideal polarizing test case for the universal issues every family confronts: sibling rivalry, gender, nature versus nurture, and the question of whether anyone can reinvent oneself. Their bond, which defies both Kim's gender and Marc's pedigree, exists as the fascinating heart of the film, and is orbited by a colorful, articulate cast of characters, including jailhouse chaplains, Montana farmers, intrigued high school classmates, and Orson Welles' soul-mate Oja Kodar, among others. Carol, the remarkably resilient mother who accepts her children's surprises with grace and optimism, provides a strong backbone for the family, as well as a clear-eyed entry-point to this drama of Wellesian proportions. All along the way surprising revelations abound: Marc's innate *savant* ability to play the piano, Kim's smooth acceptance from schoolmates and community, and their younger brother Todd's well-adjusted attitude about being gay.

In the end, we see that transformation happens when least expected. After pulling for this family through its trials and tribulations, we learn that a poignant sense of hope will carry them through.

## — director's statement —

I started out making a film about my adopted brother's journey to discover his new lineage. It was undeniably a great story, a real-life fairy tale. I also felt guilty that life had been easy for me but not for Marc. I imagined that by celebrating his amazing tale I could ease his pain, and maybe heal our relationship. I thought I'd be making a film about the second chapter in our lives. Little did I know we weren't done with the first.

Anyone who has met Marc will tell you that you can't tell his story without telling mine. Our rivalry growing up was the most important dynamic in his life, and remains so to this day. So I knew I'd end up in this film, but I had no idea it would become the personal journey it did.

When you change your sex, you get tremendous pressure to bury your past, to let it disappear like the "M" that used to be on your drivers license. If you pass well in your new gender, the pressure is even stronger, especially from other transgender people who see passing as the Holy Grail. Returning to your past, much less reveling in it, is unthinkable. Before making this film I shared that view.

But as the film evolved, and Marc and I began to have a relationship again, he was the only one who wouldn't let me get away with forgetting my past. I wanted Marc to let my male past die as I had, but he had enshrined this history and even insisted on cherishing remnants of it. As much as I resisted this, I couldn't ignore the kernel of truth in what he was saying: I had to stop renouncing my history.

I started out believing this film was about Marc's quest for identity, but it was about my own. I thought my transition was complete, but instead Marc taught me I was only halfway, and that I had to somehow resurrect the first half of my life I had buried alive. This freed me to return home and reclaim my past. Though my situation is rare, everyone I know who has a sibling relates to the dynamic between Marc and me, and to my desire for my family to recognize who I've become instead of who I was when I left home.

*Prodigal Sons* has a deep reserve of high-octane dramatic fuel, but the film is so much more than its astonishing characters or the explosive moments we caught on camera. What sets this film apart is its exploration of the universal truths every family grapples with. In the end, this film is quite simply about love, and how one family faces challenges and triumphs that no one would have ever imagined.



# – characters & creative team –

## characters

Kimberly Reed – filmmaker, sibling

Marc McKerrow – sibling

Carol McKerrow – mother

Todd McKerrow – sibling

Oja Kodar – Orson Welles' companion; co-writer & star of *F for Fake*

Claire Jones – Kim's partner

Debbie McKerrow – Marc's wife

Jan Haima – Carol's sister

McKerrow family – aunts, uncles, cousins

Helena High School Class of 1985

## creative team

directed by – Kimberly Reed

produced by – John Keitel, Kimberly Reed

co-produced by – Louise Rosen

director of photography – John Keitel

executive producers – Robert Hawk, Gail Silva

associate producer – Israel Ehrisman

edited by – Shannon Kennedy, Kimberly Reed

a production of Big Sky Film Productions Inc., in association with:

executive producers for CBC – Diane Rotteau, Catherine Olson

supervising producer for Sundance Channel – Ann Rose

executive producer for Sundance Channel – Lynne Kirby

executive producers for BBC – Nick Fraser, Greg Sanderson

# – credits (abbreviated) –

piano music by  
Marc McKerrow

director  
Kimberly Reed

producers  
John Keitel  
Kimberly Reed

co-producer  
Louise Rosen

director of photography  
John Keitel

editors  
Shannon Kennedy  
Kimberly Reed

executive producers  
Robert Hawk  
Gail Silva

associate producer  
Israel Ehrisman

consulting producer  
Peter Broderick

field producer, reunion  
Stephanie Cannon

composer  
T. Griffin

title design  
Glenn Rosko

legal services  
Robert L. Seigel, Esq.  
Cowan Debaets Abrahams & Sheppard LLP

featuring (in order of appearance)  
Kimberly Reed  
Carol McKerrow  
Marc McKerrow  
Claire Jones  
Lea McKerrow

Gordon McKerrow  
Kathy McKerrow  
Glenn McKerrow  
Jasmine Fuentes  
Helena High School Class of '85  
Frank Mayo  
Cyndee Moe  
Tim O'Leary  
Diana MacDonald  
Todd McKerrow  
Debbie McKerrow  
Kelsie McKerrow  
Oja Kodar  
Sasha Welles  
Nina Palinkas  
Jakov Sedlar  
David Cannon  
Bridget Maley  
Jan Haima  
Pita Rodriguez  
Chaplain John Moran

*The Lady from Shanghai*  
Courtesy of Columbia Pictures

*F for Fake*  
Courtesy of Françoise Widhoff of  
Les Films de l'Astrophore, and Criterion Collection  
a production of Big Sky Film Productions Inc.,  
in association with:

executive producers for CBC  
Diane Rotteau  
Catherine Olson

supervising producer for Sundance Channel  
Ann Rose

executive producer for Sundance Channel  
Lynne Kirby

executive producers for BBC  
Nick Fraser  
Greg Sanderson

# — bios—

director, producer **Kimberly Reed**

After studying cinema at UC Berkeley (B.A.) and San Francisco State University (M.A.), Kimberly Reed was looking forward to a promising career as a filmmaker. She was a young, award-winning filmmaker ( *Views of My Father Weeping* ), had worked as a commercial editor, had traveled the world directing and producing travel documentaries, and had become an early expert in the nascent field of digital filmmaking and post-production. But then she transitioned genders and did what transsexuals are encouraged to do: She disappeared. Sequestering herself in the world of publishing, she applied her filmmaking knowledge to her position as editor-in-chief of *DV magazine*, and established her reputation as a frequent speaker and oft-quoted digital filmmaking expert in publications like the *New York Times* and *USA Today*. *Prodigal Sons* is her first feature-length documentary film, and marks her coming-out, in more ways than one.

Kimberly Reed is already recognized as the first transgender feature filmmaker. She was selected for the Yaddo Artists' Community, the Squaw Valley Community of Writers Workshop, and Al Gore's *Current TV Symposium on the Future of Non-Fiction Film*. Her work has been featured for four consecutive years at IFP's Independent Film Week, and she was named one of Filmmaker Magazine's *25 New Faces of Independent Film*.

producer, director of photography **John Keitel**

John Keitel is an award-winning filmmaker whose work has screened at festivals from Sundance to Berlin and aired on MTV, HBO, Showtime, A&E, and BET. Current projects include JUSTLY MARRIED (Producer, Director) featured on Advocate.com, SAVING THE BOOM (Producer, Director) and YOURS TRULY MISS CHINATOWN (Executive Producer). He is also a frequent contributor to Current Television. Additionally, he produces, shoots, and edits many behind-the-scenes specials and features for studios. He has collaborated on two documentaries with Drew Barrymore, and is the writer/director of the award-winning feature film DEFYING GRAVITY, as well as the editor of LATTE DAYS and KISS THE BRIDE. His documentary, AN ALL-AMERICAN STORY was an official Sundance selection and received the Gold Plaque award at the Chicago International Film Festival and won The David L. Wolper Certificate from the Independent Documentary Association. He is a graduate of Stanford University (B.A.) and USC Film School (M.A.).

International sales, co-producer **Louise Rosen**

Louise is a documentary specialist with 25 years experience in international film and television. She has set up co-productions and pre-sales on a wide variety of projects, including Oscar, Emmy, Sundance, Prix Italia and International Emmy winners. Current projects include *THE PRICE OF SUGAR* from Uncommon Productions, *HOLLYWOOD CHINESE* from triple Sundance-winning filmmaker Arthur Dong, Unity Productions Foundation's highly acclaimed *MOHAMMAD: LEGACY OF A PROPHET* and *CITIES OF LIGHT: ISLAMIC SPAIN*, *SO MUCH SO FAST* (West City Films), *AL OTRO LADO* (Altamura Films), *KILLER POET* (Northern Light Productions), *SECRECY* (Robb Moss, Peter Galison), *VOWS OF SILENCE* (Jason Berry) and *THE POWDER AND THE GLORY* (Arnie Reisman, Ann Carol Grossman). Louise is also a co-producer on several projects including *SIR! NO SIR!* (David Zeiger), and *ZERO* (Jan Egleson and Michael Williams of Scout Productions). Louise teaches and tutors each year at Europe's Discovery Campus Master School, is a featured speaker at the Real Screen Summit, a moderator at the HotDocs Doc Forum and guest lecturer at Emerson College.

executive producer **Robert Hawk**

Hawk, a venerable member of the indie film world for over 20 years, has his own business, ICI (Independent Consultation for Independents, [www.filmhawk.com](http://www.filmhawk.com)). Recent producing credits include Dayna Goldfine & Daniel Geller's *BALLETS RUSSES*, Jim Fall's *TRICK*, Alex & Andrew Smith's *THE SLAUGHTER RULE*, and Kevin Smith's *CHASING AMY*. Hawk has been credited with discovering and/or nurturing the talents of such filmmakers as Rob Epstein, Kevin Smith (beginning with *CLERKS*), Ed Burns (*THE BROTHERS McMULLEN*), David Siegel and Scott McGehee (*BEE SEASON*, *THE DEEP END*), Nathaniel Kahn (*MY ARCHITECT*) and Geller & Goldfine (Emmy award, *KIDS OF SURVIVAL*). He has consulted on many narrative films and hundreds of documentaries, including Oscar winners/nominees such as *COMMON THREADS*, *REGRET TO INFORM*, *IN THE SHADOW OF THE STARS*, *COMPLAINTS OF A DUTIFUL DAUGHTER* and *TROUBLESOME CREEK*. He served on the Advisory Selection Committee (1987-1998) of the Sundance Film Festival and on juries for many domestic and international festivals. Hawk has also curated special film series for, among others, the Museum of Modern Art in New York, Kennedy Center in Washington, D.C., the International Documentary Congress in Los Angeles, and Sundance Film Festival.

executive producer **Gail Silva**

Gail Silva is an advisor and curator for arts organizations, individual artists and filmmakers. With nearly 30 years of service to the independent media field, Silva has garnered a reputation as midwife to countless film projects, maverick consultant and curator, and gadfly to the establishment. She currently serves as the President of the Board of California Newsreel, the leading distributor of films on the African American experience, films from Africa and a recent initiative on labor and globalization, and Treasurer of the Board of Shadowlight Productions, a shadow puppet performance group. Advisory Board, San Francisco Cinematheque; World Doc selection committee, Sundance Film Festival; Nominating Committee, National Coalition of Independent Public Television Producers; Director & President, Film Arts Foundation 1979-2005; Director's Award, California Arts Council.

associate producer **Israel Ehrisman**

Israel Ehrisman co-produced Michael Aker's PHOENIX, which screened at the 2006 Philadelphia International Gay and Lesbian Film Festival. He has also been the Director of Logistics for the Full Frame Documentary Film Festival, and has worked at NewFest, the North Carolina Gay & Lesbian Film Festival, and the Sundance Film Festival.

editor **Shannon Kennedy**

Shannon Kennedy edited THE TRIALS OF DARYLL HUNT, which was short-listed for an Oscar, won 15 awards, and aired on HBO in 2007. In A WALK INTO THE SEA: DANNY WILLIAMS AND THE WARHOL FACTORY she applied her background as a visual artist to an exploration of Danny Williams' disappearance from Andy Warhol's Factory. The film won the Teddy Award for Best Documentary at the 2007 Berlin Film Festival, and the New York Loves Film Award at the 2007 Tribeca Film Festival.

composer **T. Griffin**

T. Griffin is a songwriter, composer and producer working in Brooklyn, New York. Alone and with his band *The Quavers* he has released four critically acclaimed CDs of songs in a homespun electronic style that's been described as 'porch techno'. He has scored films for Michael Almereyda, Esther B. Robinson, Peter Sillen, Kimberly Reed and Jem Cohen, plays for Anne Bogart, and created live soundtrack shows for Cohen, Brent Green and for an international tour of the late Danny Williams' Warhol Factory films. As a producer, player and arranger he's worked with musical luminaries including Vic Chesnutt, Patti Smith, Tom Verlaine & members of godspeed you! black emperor, Fugazi and The Ex.



# FILMMAKER™

THE MAGAZINE OF INDEPENDENT FILM

## 25 NEW FACES OF INDEPENDENT FILM

### ◀◀◀ kim reed

**AT ITS MOST BASIC LEVEL, EDITOR TURNED DIRECTOR KIM REED SAYS HER FIRST** feature doc is “a good old family drama” dealing with classic themes of sibling rivalry. She began the film when, after her father died, she journeyed back to her Montana hometown for his funeral. Deciding to film her attempts to repair her fractured relationship with her older, “fiercely competitive” adopted brother, she brought a cameraman with a Sony Z1 camera and began *Prodigal Son*, currently in post.

Oh yeah, two more things: Reed is a transsexual, and her trip back home was her first as a woman. And, while making the film, Reed and her brother Marc discovered that he was the grandson of Orson Welles and Rita Hayworth.

The combination of family drama, gender politics and cultural history could make *Prodigal Son*, in the words of one industry watcher, “next year’s *Capturing the Friedmans*.”

Reed says that before she could begin *Prodigal Son* she had to reconcile herself with the idea of mining her own past for a movie. “When you’re trans, everyone says to disappear,” she says. “If you are able to pass, to call attention to yourself is seen by most people as absurd. Why would you do that?”

“I didn’t want to shoot this film,” she continues. “I’m comfortable in my anonymity. But the filmmaker in me couldn’t *not* shoot it.”

Reed began her career as a film and video editor in San Francisco, but, she says, “when I transitioned genders, I wasn’t comfortable staying in the film world there. If you transition at work, you can just say, ‘Next week when I come in I’ll have a different name.’ But [as a freelance editor] it was about going back and contacting people from every job I had done. I wasn’t ready for it.” Reed moved to New York and became the editor of *DV Magazine* for several years until the lure of *Prodigal Son*’s story took her back to Montana and then later to Croatia, where she filmed Marc “inheriting his legacy” in a meeting with Oja Kodar, Welles’s ex.

“I don’t know any trans filmmakers who are in charge of the media that’s portraying them, so for me that’s really important,” says Reed. “But the really powerful thing about this film is that there’s so much other drama going that the trans issue, which is usually enough to swamp any story, kind of evaporates. Individuals are people first and then whatever identity politics you want after that.” After she finishes the doc, Reed will work on a narrative feature about an Olympic athlete who takes a drug test and finds she has XY chromosomes. — S. M.

Contact: kr@bigskyfilm.com, bigskyfilm.com

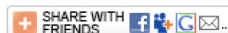






## Features

## DISPATCH FROM TELLURIDE | A Weekend of Discoveries and Buzz at the 35th Telluride Fest

 by Eugene Hernandez (September 2, 2008)


**Kimberly Reed's "Prodigal Sons,"** a documentary about estranged siblings struggling with their own identity and coming to grips with their past, was hailed by **Telluride Film Festival** organizers as one of the discoveries of this year's festival as the weekend event came to a close on Labor Day. Audiences responded to the film, filling its screenings and forcing organizers to add a number of additional showings of the movie. The filmmakers beamed all weekend that their festival debut exceeded even their greatest expectations.



John Keitel and Kimberly Reed talk to the audience while technicians test images of "Prodigal Sons" on screen. Photo by Eugene Hernandez/indieWIRE

Despite some spotty grumbling about the lack of big name films, attendees—many of whom travel to the event year after year never knowing until they arrive what will be screened—embraced a number of titles from the fest's feature roster of about just forty films. Evidence of the most popular Telluride movies comes from the titles added to fill the many TBA slots left open to meet the demand. **Mike Leigh's "Happy Go Lucky,"** a portrait of a chipper North Londoner that debuted earlier this year at the Berlin festival, was a hit with attendees. **Miramax** will release it in October. Also stirring considerable buzz was the surprise screening of **Danny Boyle's "Slumdog Millionaire,"** from **Fox Searchlight**. The film follows a young boy who rises to national attention by appearing on India's version of "Who Wants to Be A Millionaire."

"Prodigal Sons," one of the first films to screen at the festival on Friday afternoon, quickly drew a large line for its world premiere showing at the intimate Backlot theater here in Telluride. Tech problems at the venue kept the filmmakers on edge, however. A few minutes into the film, just as filmmaker Kim Reed revealed onscreen how she transitioned from male to female, a projection problem brought the screening to a halt. The audience, including numerous family and friends, waited patiently for 20 minutes and Reed took the stake with producer and cinematographer **John Keitel** to answer a few questions about her life and family.

The personal doc looks at Reed, a former star high school quarterback, and her adopted brother. Traveling back to Montana for a school reunion, Reed captures the experience of reconnecting with old friends who last saw her as a young man. While home, she also re-encounters her estranged brother, a troubled man who soon discovers that he is a grandson of **Orson Welles** and **Rita Hayworth**.

"One of the hardest things about a film is how do you know when to end it, and when you are dealing with a personal documentary about your own family it really makes that question very difficult," Reed told indieWIRE this weekend, when asked about how she structured this snapshot of her life. "How do you ever know where

"One of the hardest things about a film is how do you know when to end it, and when you are dealing with a personal documentary about your own family it really makes that question very difficult," Reed told indieWIRE this weekend, when asked about how she structured this snapshot of her life. "How do you ever know where to draw the line?" She explained that she simply focused on one cycle of experiences encountered by her and her family. "I just wanted to show what [her brother] Marc's challenges were, what he was trying to work with, and our family response to it."

the film, a look at Ndour's making of his controversial "Egypt" album, the screen rose to reveal Ndour live on stage for a brief concert. **"Pirate of the Sea," Ron Colby's** look at the founder of Greenpeace Canada also had its fans this week, stirring buzz for the story of the activist.

"This year, in my opinion, we have a





# VARIETY

## Telluride buzzing over 'Slumdog'

'Benjamin' clip pushes the right buttons

By TODD MCCARTHY

The Telluride Film Festival has always celebrated cinema's past as much as its present, and the old mostly look better than the new at the mountain fest's 35th edition.

In terms of new titles and industry excitement, the runaway smash was Danny Boyle's exhilarating, madly ente drama "Slumdog Millionaire." There was also much discussion generated by helmer David Fincher's screening tantalizing 20 minutes from his impressive-looking Brad Pitt starrer "The Curious Case of Benjamin Button."

The screening of "Button" footage — snippets of various scenes from a big-budget pic that clocks in at more tha hours — came as part of the fest's tribute to Fincher. The footage looked artistically and technically impeccable present in style from Fincher's previous work. The ambitious aging technique, employed to tell the story with the features of an old man and gradually grows bigger and younger, was seamless in the

Of the dozen-plus world premieres, only a few stood out as being of serious quality. Ole Christian Madsen's "Flame & Citron," a large-scaled drama about Danish resistance to the Nazis, is solid and strong, and Kimberly Reed's docu "Prodigal Sons" galvanized audiences with its unique look at three siblings — one gay, one (Reed herself) a transsexual and the other the adopted grandson of Orson Welles and Rita Hayworth.

Telluride also presented his latest feat... as both a discovery and a rediscovery... by restored director's cut... leased only in shot... great Swedish vetera... "Here Is Your Life" and the... versions in the U.S., albeit to consider...

The 77-year-old director also presented his latest feat... as both a discovery and a rediscovery... by restored director's cut... leased only in shot... great Swedish vetera... "Here Is Your Life" and the... versions in the U.S., albeit to consider... preem highlight and is fully on a level with the helmer's best... century ago who slowly discovers her talent for photography while rais... husband, the episodic drama has a soul, a conscience and a wise awareness of... also astonishingly beautiful. If it were only for putting the spotlight back on this too-long... year's fest could be considered a significant success.

Also returned to public view this year was Jean Simmons, who received a warm and humorous tribute to her 10 career, which began more than six decades ago in David Lean's "Great Expectations." Another highlight of the was the rare look at the underappreciated, little-known 1950 Terence Fischer suspenser "So Long at the Fair."

Of the dozen-plus world premieres, only a few stood out as being of serious quality. Ole Christian Madsen's "Flame & Citron," a large-scaled drama about Danish resistance to the Nazis, is solid and strong, and Kimberly Reed's docu "Prodigal Sons" galvanized audiences with its unique look at three siblings — one gay, one (Reed herself) a transsexual and the other the adopted grandson of Orson Welles and Rita Hayworth.

Paul Schrader's "Adam Resurrected" provides a lucid rendering of the themes of Yoram Kaniuk's revered novel as a tour-de-force performance from Jeff Goldblum, but its grim focus on Holocaust guilt will see the public lo elsewhere. Tim Disney's "American Violet" — based on a true story about racial targeting of blacks by Texas law enforcement — is a social-issues picture far more in the mainstream, but as a film, it is without surprise and lit at home at a festival like this one than Marc Abraham's lackluster "Flash of Genius." Telluride, which is in a po pick and choose from among the best films out there, has no need to show pictures like this just because they're prestige fall rollout parade.

Other preems of varying quality were Indian thesp Nandita Das' first feature, "Firaaq"; Francois Dupeyron's lo tempestuous lives of an African-French family, "With a Little Help From Myself"; Cathal Black's docu "Learnin Gravity"; Elizabeth Chai Vasarhelyi's music docu "Youssou N'Dour: I Bring What I Love" and Ron Colby's ecol docu "Pirate for the Sea."

Mike Leigh was much in evidence, attending every Troell screening as well as those of his own new feature, "Hi Go-Lucky." Six films from Cannes received their U.S. preems here. Lance Daly's fresh-from-Ireland "Kisses" w received, as were two recent features from Romanian director Nae Caranfil, "Philanthropy" and "The Rest Is Si

Archival treasures included the restored "Lola Montes," the silent programs of "The Last Command" and four l shorts presented by the Pordenone Festival under the banner "Laugh 'Til It Hurts," as well as "The Italian Str and two rarities picked by guest director Slavoj Zizek, Veit Harlan's ultimate Nazi melodrama, "The Great Sacr and Mikhail Chiaureli's gargantuan 1949 Soviet war epic, "The Fall of Berlin."

Richard Schickel received a special medallion and presented significant portions of his sweeping Warner Bros. "You Must Remember This."

SPONSORED BY:

**PLAYBOY.COM**

Digg 

 **TALK BACK!**

 EMAIL PRINT

➔ CONTACT

## Prodigal Sons

By TODD MCCARTHY

A Big Sky presentation. Produced by John Keitel, Kimberly Reed. Executive producers, Robert Hawk, Gail Silva. Co-producer, Louise Rosen. Directed by Kimberly Reed.

[Read other reviews about this film](#)

POWERED BY **MROE**

That staple of the modern documentary -- the dysfunctional family -- receives a couple of unique twists in "Prodigal Sons." Fact that the film was directed by a transsexual returning to her native Helena, Mont., two decades after having left as a star high school quarterback, seems almost commonplace compared to the circumstances of Kimberly Reed's adopted brother, who only recently discovered he is the hitherto unknown grandson of Orson Welles and Rita Hayworth. Sad, compelling docu leaves a few key questions frustratingly unanswered, but the raw materials here are sufficiently bracing to position this for a strong fest life and good prospects on docu-friendly webs internationally, with ancillary buff interest due to the Welles connection.

Although Reed, a Gotham-based film and magazine editor, faced major issues of her own as she headed home for the first time as a woman, her understandable preoccupations about how she'd be received become just a part of the overall emotional mosaic of a family dynamic so complicated that it may well be unresolvable. Tennessee Williams looks like "Sesame Street" compared to this.

Lensed largely in Big Sky country, with side trips to San Francisco, New York and Croatia (the latter to see Welles' longtime paramour and soulmate Oja Kodar), pic quickly sketches out the basics: Believing they couldn't conceive, the filmmaker's father and mother -- a doctor and schoolteacher, respectively -- adopted a baby boy at birth, whereupon they quickly had two sons of their own. Adopted Marc McKerrow soon fell into the shadow of the highly accomplished Paul, a good student and an attractive blond athlete. Third brother Todd, who later turns up in Montana, is pointedly shown dressing up in girls' clothes in homemovies, with amusingly predictable adult results.

Forewarned that Paul will be showing up at their high school reunion as Kim, long-ago classmates are very accepting of the former footballer's transition, as is Kim's mother (Dad died two years earlier); no condescension toward or caricaturing of small-town Americans here. Rangy, curvy and attractive, Kim, accompanied by her current lover, is initially wary but soon seems at home on the range.

Then there is Marc. Fat, balding, socially awkward and heavily medicated, he announces that an accident at 21 resulted in head injuries and partial brain removal, which no doubt accounts for his mental disconnects and drastic mood swings. You never know what you're going to get with this guy, who can be warm and emotionally open one minute and viciously assaultive the next. Although he's got a wife and daughter and can play fluid impromptu piano, it's unclear just how he's made his way through life to this point.

Kim's genuine efforts to reconcile with Marc, who still harbors deep resentment toward his slightly younger sibling, occupy the heart of the movie. Midsection is devoted to Marc's discovery of his true identity as the grandson of two Hollywood legends, beginning with the appalling fact that the first and only time he saw his mother, Rebecca Welles, was at her funeral.

The luminous Kodar could not be more welcoming or emotionally supportive when the eccentric troupe visits her in Croatia. Underlying everything, however, is the unspoken weirdness of it all -- Marc's evident misfortune, as with his mother, of having inherited Orson's looks and Rita's brains; his helpless lost-soul status, the bizarre roll of the dice that resulted in his being the only known grandchild of the cinematic boy genius (Marc has subsequently adopted the Welles name).

Beyond these lie the issues the film never raises: Assuming we accept Marc's heredity on faith, some further details would have been welcome. Who was Marc's father? What happened to Rebecca, who was married twice and had no further children of her own, that she died in between establishing contact with her son and their appointed meeting?

**MOBILE.VARIETY.COM**  
Get *Variety's* latest news, reviews  
and box office data on your mobile.

Despite her mother's celebrity, Rebecca was always the most obscure of Welles' three legitimate children, and Reed does nothing to illuminate her.

After Kim ruminates on how she's got to face up to her past as a young man she has long insisted "wasn't me," the film's latter stretch takes a disturbing turn into brutal psychodrama at a family Christmas get-together that ends up like "A Streetcar Named Desire" done a la "The Real World."

Although the chronology is sometimes confusing, Reed, with the help of co-editor Shannon Kennedy and unobtrusive lenser John Keitel, has captured a lot onscreen here, resulting in a film that will fascinate inquisitive viewers on multiple levels.

Camera (color, DV), John Keitel; editors, Shannon Kennedy, Reed; music, T. Griffin; additional camera, Charles Dye, Claire Jones, Reed; additional editor, Marc Senter. Reviewed on DVD, Los Angeles, Aug. 25, 2008. (In Telluride Film Festival.) Running time: 87 MIN.

Variety is striving to present the most thorough review database. To report inaccuracies in review credits, please [click here](#). We do not currently list below-the-line credits, although we hope to include them in the future. Please note we may not respond to every suggestion. Your assistance is appreciated.

Web Exclusive

 TALK BACK!  DIGG  EMAIL  PRINT  CONTACT  RSS  RSS

## TALKBACK:

[VIEW ALL DISCUSSIONS](#) |  [COMMENT ON THIS REVIEW](#)

Have an opinion about this article? Be the first to comment

## RECENT REVIEWS:

*Encounters at the End of the World* - 9/18/2007 1:35:36 PM

*I'm Not There* - 9/4/2007 4:16:36 PM

*Margot at the Wedding* - 9/2/2007 9:33:46 PM

*Juno* - 9/2/2007 3:16:04 PM

*Rails & Ties* - 9/1/2007 2:56:00 PM

*Into the Wild* - 9/1/2007 11:00:00 AM

### Ads By Google

#### Indie Film Distribution

Make Your Film Available for Sale on Amazon.com - No Setup Fees.  
[www.CreateSpace.com](http://www.CreateSpace.com)

#### Los Angeles Film School

Study Television Production. Begin Your Career at LA Film School  
[www.LAFilm.edu](http://www.LAFilm.edu)

#### Film Festival

myProducer.tv presents the first ever international film festival  
[www.myProducer.tv/](http://www.myProducer.tv/)

SUBSCRIBE LOGIN ABOUT US ADVERTISE CONTACT US HELP SITE INDEX RSS

RELATED SITES: [Variety Japan](#) [Video Business](#) [ContentAgenda](#) [LA 411](#) [NY 411](#) [Entertainment Jobs](#)

© 2009 **RBL**, a division of Reed Elsevier Inc. All rights reserved. Use of this website is subject to its [Terms & Conditions of Use](#). View our [Privacy Policy](#).

#### MEDIA & PUBLISHING:

Variety | Variety Japan | LA 411 | New York 411 | Video Business | ContentAgenda | Broadcasting & Cable | Multichannel News | Publishers Weekly | Library Journal | School Library Journal | Criticas | Tradeshow Week

#### MANUFACTURING:

Design News | Control Engineering | Plant Engineering | Purchasing | Purchasing Data | Logistics Management | Industrial Distribution | Supply Chain

#### BUSINESS & PRINTING:

DM2-DecisionMaker | Zibb | Packaging Digest | Graphics Arts Monthly | Graphics Arts Blue Book | Converting | Expert Business Source | HotFrog USA | The Industry Measure

#### GIFTS & FURNISHINGS:

Furniture Today | Home Textiles Today | Home Accents Today | Casual Living | Kids Today | Gifts & Decorative Accessories | Playthings | Jlrs, Circ, Keystone

#### ELECTRONICS:

EDN | Twice | Electronic News | Electronic Business | Test & Measurement World | Semiconductor International | Instat

#### BUILDING & CONSTRUCTION:

Buildcore | Building Design & Construction | Building Team Forecast | Construction Equipment | Consulting Specifying Engineer | Custom Builder | Daily Commercial News | Housing Giants | HousingZone | Interior Design | Journal of Commerce | Professional Builder |



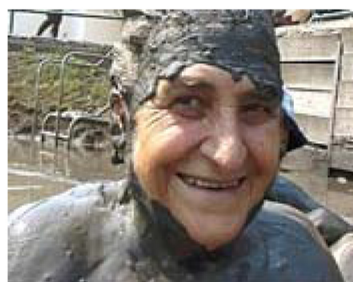
## Thessaloniki Documentary 2009

### coming soon

- [Istanbul](#)
- [Wiesbaden](#)
- [Lisbon](#)
- [San Francisco](#)
- [Oberhausen](#)
- [Ankara](#)
- [Cannes](#)
- [Seattle](#)
- [Cracow](#)
- [Cluj](#)
- [Annecy](#)
- [Moscow](#)



"Prodigal Sons"



"Bathers"

Now in its eleventh year, the Thessaloniki Documentary Film Festival is held in the capital of Greece's Macedonian region where thousands of students reside and who literally flock to the movie theaters to see the highlights of this doc fest. A late night screening (starting at 11 pm) presented Festival Honoree Peter Wintonick's three-hour film on Noam Chomsky and played to a full house, largely consisting of young people.

This year Africa was chosen as the topic of a thematic sidebar. It offered films which, in tackling the so-called Black Continent's political, societal, cultural and financial issues, went far beyond the banal, well-known, sorrowful imagery of poverty. A fascinating panel discussion was held about the role of documentary festivals in politics, particularly since so many documentaries

### recent festivals

- [Lecce](#)
- [Buenos Aires](#)
- [Hong Kong](#)
- [Toulouse](#)
- [Guadalajara](#)
- [Thessaloniki Doc](#)
- [Fribourg](#)
- [Miami](#)
- [Sofia](#)
- [Mexico City](#)
- [Berlin](#)
- [archive](#)

### Thessaloniki Doc 09

[Index](#)

11th Thessaloniki International Documentary Film Festival "Images of the 21st Century" (March 13-22, 2009), [www.filmfestival.gr](http://www.filmfestival.gr)

Our jury awarded two prizes: to a film in the international competition and to a film in the national competitive section: *Prodigal Sons* by Kimberly Reed (USA/UK) and *Bathers* (Louomeno) by Eva Stefani (Greece) were the winners. Details of the prizes →

**Thessaloniki (Documentary Film Festival "Images of the 21st Century", Greece, March 13-22, 2009).**

Prize, International Competition: **Prodigal Sons** by Kimberly Reed (USA, UK, 2008). Best Greek Documentary: **Bathers** (Louomeno) by Eva Stefani (Greece, 2009).

Jury: László Kriston, Hungary, president ("Vox Mozimagazin", "Magyar Narancs", "Magyar Radio"), Dubravka Lakic, Serbia ("Politika", "Slobodna Bosna", "Pobjeda"), José Miguel Gaspar, Portugal ("Jornal de Notícias"), Michael Pekler, Austria ("Der Standard"), Dimitris Haritos, Greece.

Print Sources (World Sales). "Prodigal Sons": Louise Rosen Ltd., USA, Louise Rosen, T +1 (207) 725 8215, F +1 (207) 725 8057, [LRosenLtd@aol.com](mailto:LRosenLtd@aol.com), [www.louiserosenltd.com](http://www.louiserosenltd.com). - "Bathers": Graal, Greece, Nikos Moustakas, T +30 (210) 3390 481-4, F +30 (210) 3636216, [lamoustakas@graal.gr](mailto:lamoustakas@graal.gr), [www.graal.gr](http://www.graal.gr)

Festival: [www.filmfestival.gr](http://www.filmfestival.gr)

a sight Thessaloniki Festival regulars in cloudy November can rarely glimpse at. Architecturally speaking, the city sucks big time (one would very objectively call it a jungle of concrete – save for the famous Aristotelous

News

# “Garden” and “Broadway” Take Top Florida Fest Prizes

by Brian Brooks (April 8, 2009)

+

SHARE WITH FRIENDS

f

+

c

e

...

Sean Baker’s “Prince of Broadway” won the jury prize for best narrative feature feature at the recent Florida Film Festival, which took place near Orlando, FL March 27 - April 5. FFF’s jury award for best documentary went to Scott Hamilton Kennedy’s “The Garden,” while “Poundcake” by Rafael Monserrate took both the audience prize for best narrative feature and a special jury nod for original screenplay. The ten-day festival screened 162 films for the festival’s 18th edition.



A scene from Sean Baker's "Prince of Broadway."

“This year’s award-winners reflect the incredible talent and diversity of indie filmmaking from around the world,” said Matthew Curtis, Programming Director. “We have been very fortunate to see filmmakers willing to take risks and audiences who have embraced the unexpected.”

## 2009 Florida Film Festival Awards

### Feature Films

“Prince of Broadway,” directed by Sean Baker (Grand Jury Award for Best Narrative Feature)

“Poundcake,” written by Troy Hall and Kevin Logie (Special Jury Award for Original Screenplay)

“Poundcake,” directed by Rafael Monserrate (Audience Award for Best Narrative Feature)

### Documentaries

“The Garden,” directed by Scott Hamilton Kennedy (Grand Jury Award for Best Documentary Feature)

“Prodigal Sons,” directed by Kimberly Reed (Special Jury Award for Fearless Filmmaking)

“The Garden,” directed by Scott Hamilton Kennedy (Grand Jury Award for Best Documentary Feature)

“Poundcake,” directed by Rafael Monserrate (Audience Award for Best Narrative Feature)

### Short Films

“Glory at Sea,” directed by Benh Zeitlin (Grand Jury Award for Best Narrative Short)

“I Am So Proud of You,” directed by Don Hertzfeldt (Grand Jury Award for Best Animated Short)

Jasmine Jessica Anthony in “Water Pills,” directed by Blake Sennett (Special Jury Award for Outstanding Performance)

“Tales of Mere Existence,” directed by Lev Yilmaz (Audience Award for Best Short Film)

### International Films

NEIL YOUNG: DON’T BE DENIED, directed by Ben Whalley, UK (Audience Award for Best International Feature)

“Instead of Abracadabra,” directed by Patrik Eklund, Sweden (Audience Award for Best International Short)



[Check out indieWIRE's New Guide to Film Festivals \(listings will be updated throughout the year\):](#)

[JAN](#) | [FEB](#) | [MAR](#) | [APR](#) | [MAY](#) | [JUN](#) | [JUL](#) | [AUG](#) | [SEP](#) | [OCT](#) | [NOV](#) | [DEC](#)

posted on April 8, 2009

[Login](#) to recommend this article

**READ MORE**



## Features

# indieWIRE & Industry Top 10s for 2008

by indieWIRE (December 31, 2009)



A final look back at 2008... this time featuring top ten lists from the editors of indieWIRE and industry insiders. Participants were invited to include films released theatrically this year, but each person devised his or her own criteria. indieWIRE readers are invited to post their own top ten list for the year in the comments section below (and don't forget to include your name).



Scenes from "Synecdoche, New York," "Wall-E," "Man on Wire," "Waltz With Bashir," and "A Christmas Tale."

## indieWIRE EDITORS

### EUGENE HERNANDEZ

indieWIRE, Editor-in-Chief ([blog link](#))

No film this year wholly moved me the way that last year's "There Will Be Blood" did, so I don't have a single movie atop my personal list. That said, there is a strong roster of movies that I feel are the best of 2008. The majority of the films on this year's list are films rooted in reality, exploring true stories, or feature *real* people on screen. Along with inspired new narrative stories from Woody Allen, Arnaud Desplechin, Courtney Hunt, Charlie Kaufman, and Gus Van Sant are an engaging doc about Derek Jarman, the harrowing story of the Comorrah in Italy, the exuberant tale of a man soaring about the World Trade Center, the life of America's first openly gay politician and activist, an inspiring story of survival amidst the tragedy of Hurricane Katrina, and an anti-war statement emerging from a therapeutic exploration of lost memories.

Best of 2008:

(Note: unranked, alphabetical order)

"A Christmas Tale"  
 "Derek"  
 "Frozen River"  
 "Gomorrah"  
 "Man on Wire"  
 "Milk" / "Paranoid Park"  
 "Trouble the Water"  
 "Synecdoche, New York"  
 "Vicky Cristina Barcelona"  
 "Waltz with Bashir"

Five undistributed gems:  
 "35 Shots of Rum," "In a Dream," "Lovely, Still," "Me and Orson Welles," and "Prodigal Sons"

Ten honorable mentions:

"Che," "Chris & Don: A Love Story," "In Search of a Midnight Kiss," "Moving Midway," "Operation Filmmaker," "The Order of Myths,"  
 "Silent Light," "Snow Angels," "Wall-E," and "We Are Together"



Five undistributed gems:

"35 Shots of Rum," "In a Dream," "Lovely, Still," "Me and Orson Welles," and "Prodigal Sons"



# AS LITTLE AS POSSIBLE

LIKE JAKE ON LA'S WATER PROBLEM, A KEEN EYE ON MOVIES

MONDAY, SEPTEMBER 01, 2008

## Telluride: Day 3

TELLURIDE, Colo. -- The documentary *Prodigal Sons* is the only new film I've seen here that the Telluride Film Festival deserves. There is so much I want to tell you about it, but there are two "secrets" revealed during the movie and you should experience the shock/delight yourself. Suffice to say it is a documentary about family and the search for (or flight from) one's self. Sounds very broad, yes, but the context in which this search is conducted is truly amazing. If you want to read all about the film, do so [here](#). Knowing some background won't sabotage the film's effectiveness, but it's still nice to go into a movie without knowing where it's taking you. And this one takes you to some pretty remarkable places.

The Telluride experience magnified the film. The doc ended, I was exhilarated, and then the emcee pointed out that the entire featured family is sitting in the audience not two rows behind me. Having just seen their lives laid bare onscreen, it was a special privilege to see and thank them in person.

As far as I can tell, *Prodigal Sons* has no distribution. But given the exuberant reaction here, it will no doubt continue to play at festivals to packed houses. If you get a chance to see it, drop everything and make it happen. I wish there was a way they could stream the doc online for a small fee. *Everyone* should see this movie.

There are other things to talk about, but I haven't the time. The festival ends in a couple hours. I'll be posting later about Jean Simmons, Mary Pickford, Josef von Sternberg's *The Last Command* and Danny Boyle's *Slumdog Millionaire* (surely the fiction crowd-pleaser of the fest).



J.J.  
WASHINGTON, D.C.

[VIEW MY COMPLETE  
PROFILE](#)

---

### SPECIAL SERIES

The Triple Crowners  
Letters from Telluride

---

### THE ARCHIVES

▼ 2008 (57)

▼ October (1)

The Ghostbusters @ 25 and the  
lost Dan Aykroyd int...

► September (12)

► August (7)

► July (3)

► June (2)

► May (7)

► April (14)

► March (9)

► January (2)

► 2007 (174)

► 2006 (154)

► 2005 (126)

---

1. *Prodigal Sons*. If you see it under the right circumstances, this one could be life-changing. The film's greatness comes not from the craftsmanship (it was shot and edited cheaply, as if on a whim), but from the content. Director Kimberly Reed has so, so much to work with here. She hit documentary gold. The film's site has no word on future screenings. Hopefully it'll arrive at a theater near you sometime before the world ends.

- ▶ [Missoula Home](#)
- ▶ [Missoula Events](#)
- ▶ [Missoula Blogs](#)
- ▶ [Buy Local Blog](#)
- ▶ [Business Blogs](#)
- ▶ [Community Directory](#)
- ▶ [Letters to Missoula](#)
- ▶ [NewWest Home](#)



Annunci Google

## **Hotel a Fiano Romano**

Alberghi a Fiano Romano online. Con foto e descrizioni dettagliate.

[Booking.com/Alberghi-Fiano-Rom](#)

## **Fiano Romano Hotels**

Vacanze a Fiano Romano? Confronta prezzi hotel & recensioni [www.TripAdvisor.it](#)

## **Iota Unum, Lindau a, - 25 ca**

Con Radaelli torna il capolavoro della Tradizione cattolica: [www.enricomariaradaelli.it](#)

## **Vivi e Lavora negli USA**

Anche voi potete vincere la Carta Verde e vivere negli Stati Uniti: [www.Usafis.com](#)

## **Advisor Business**

Business - Gestione B...  
Mercati & Te...  
[www.advisorpro...](#)

## What Not to Miss at the Big Sky Documentary Film Festival

By Peter Metcalf, 2-12-09

Grab your popcorn and head to the Wilma film fans, its time for the sixth annual Big Sky Documentary Film Festival.

The festival, which begins Friday in Missoula and lasts through Sunday Feb. 22nd, screens 143 short and feature length documentaries from over 30 countries, many of which will mark their Montana, Northwest or even international premier. Subjects range from unique visual artists and cultural iconoclasts to hot button political issues like Aids in Africa and U.S. immigration.

This year's festival features a series of films that provide a varied look at the complex continent that is Africa. The festival also showcases some of the work of Canadian Ron Mann, a long time chronicler of alternative cultural movements, and renown documentary filmmaker Joe Berlinger. As with many other directors of this year's films, both Mann and Berlinger will attend the screenings of their films.

Admission for a single screening is available at the Wilma box office and costs \$6.00 before 5 p.m. or \$7.00 after. Multi-film, day passes, and all movie passes are also available at the Wilma box office or online. Several events, including the opening movie Thriller in Manila are free and open to the public. The awards presentation, also free, occurs Thursday, Feb. 19th at 7 p.m. The winners for best feature, best short and the Big Sky award will be re-screened over the final weekend.

For more information about the Big Sky Documentary Film Festival or for a complete listing of all festival screenings visit the [Big Sky Film Fest's site](#) or our own [MissoulaEvents.Net](#)

As in year's past, here are some of New West's picks, a select few feature-length documentaries that highlight this year's festival (picks listed in chronological order by screening date).

### **Thriller in Manila**

It has been called the greatest boxing match of all time. The "Thriller in Manila," as promoters dubbed it, was the third and final contest between heavyweight legends Muhammad Ali and Joe Frazier, a fight intended to at last settle the question of who was the greatest boxer ever. By the time these two men arrived in The Philippines for their showdown in 1975, the one time friends had become bitter enemies.

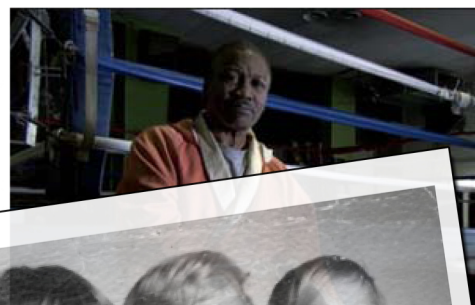
This gripping portrayal of boxing's golden era follows Joe Frazier, the "other man in the ring" from a present perspective, as he struggles for popular acceptance and respect amidst the racial politics of the 1960s and '70s. It is here where the film finds its most fascinating theme, the complexity of race relations within the black race and how one man, Ali, exploited those of a nation and later Al's remains.

This edgy, tense film tells the story of Kimberly Reed, a New York magazine editor returning for her high school reunion in Helena, Reed hopes to reconcile and build a new relationship with her estranged, adopted brother Marc. She also hopes to find some understanding and acceptance for her new identity, for Kim graduated high school as Paul McKerrow, the star quarterback of Helena High. But it's not just Kim who must deal with a new identity, but Marc as well, who forged his identity as a kid in opposition to Paul. Now as he struggles with a deteriorating brain injury caused by an automobile accident, Marc discovers that his biological grandparents are none other than Orson Welles and Rita Hayworth. In poignant and direct ways, *Prodigal Sons* explores the mostly closeted subject of transgender. But it goes beyond a discussion of gender identity to deal with the greater question of one's whole identity and the struggle to transform it, the politics of childhood, and the universal desire to be loved by one's family. *Prodigal Sons* is sure to provoke some thoughtful conversation.

*Prodigal Sons* screens Monday, Feb. 16th at 5:45 p.m. and is part of the Documentary Feature Competition.

A significant dose of propaganda, however, is it often comes across as much as a propaganda films it scoffs. And for a film made in 2000, its coverage of the '80s and '90s is woefully thin. Still for people interested in a sharp, funny and satiric critique of America's attitude toward weed or in reforming federal drug policy, Grass will be an enjoyable view.

*Grass* screens Saturday, Feb 14th at 1:45 p.m. It is part of the Ron Mann Retrospective series.





OPENING IN  
SELECT CITIES  
JULY 24  
AVAILABLE  
ON DEMAND  
JULY 29

PETER CAPALDI TOM HOLLANDER GINA MCKEE JAMES GANDOLFINI

**"SCATHINGLY FUNNY!"** —Manohla Dargis,  
THE NEW YORK TIMES

**A NEW COMEDY BY ARMANDO IANNUCCI**

**IN THE LOOP**

THE FATE OF THE WORLD IS ON THE LINE IFC Films

**indieWIRE**  
filmmakers. biz. fans. | a SnagFilms company

[News](#) | [Reviews](#) | [Features](#) | [Photos](#) | [Quicklinks](#)

Sponsored by



## Features

# Freedom, Defiance, Shame, Courage, and Justice for All: 6 to Watch from Outfest

**iW** by Bryan Stamp (July 20, 2009)

Bookended by two very full weekends, the 27th annual Outfest concluded on Sunday after eleven days of screenings, tributes, panels, conversations, receptions and parties. For many guests the passage of Prop 8 was a popular way to contextualize their experience at the festival, and already there are signals that the fight for Equality in 2010 is the major focus of the community here. By this weekend, no one was talking about "Bruno," probably because there were so many great alternatives at the festival, and possibly because no one cares now that it's opened and belly-flopped. More buzz-worthy was a sneak peek of the second episode of "Glee," and at a panel with the cast and creators, actor Cory Monteith made a favorable impression with his charming wit.

Outfest presented its diverse lineup of films split mostly between the Directors Guild of America (DGA) and the Fairfax theater on the perimeter of West Hollywood and the REDCAT downtown at the Walt Disney Co city like LA it's hard for any one cultural event to dominate the entire landscape, and the REDCAT is a minute commute (with no traffic) from the DGA may have distanced it too far to fully integrate those film "Fearssssss" hissed the animated snake in the official festival bumper in front of each film. It was spe pronounced it "fierce," and he was definitely gay.

At the awards brunch on Sunday, [prizes were given to several films](#) that represent an evolution in gay broad definition of "gay film." Here is more about some of the highlights from this year:

"Mississippi"

Developed  
writer/direct  
inescapable  
somewhere  
feels like an  
directed and  
accomplish  
secondary c  
second half  
encouraging

"Choosing C

This landma  
formalize th  
archive thro  
fearless, we  
them as fem

Klausner said they were "personally grappling with questions about the issue and the film made it possible to talk about and explore the

## "Prodigal Sons"

Sure it's not a discovery here (it's been playing domestic and international festivals since it's premiere at Telluride last September), and it's not quite a homecoming (it screened at AFI where it's hard to standout as an indie documentary among all the high profile international films and glossier Indiewood fare) but the film and its "star," director/subject Kim Reed, fit in and standout at Outfest. Last year she was named one of Filmmaker Magazine's 25 New Faces of Independent Film for this debut feature doc which explores issues of identity and acceptance through the dysfunctional relationship between a transgender woman and her adopted brother whose quest to find his birth family opens the door to many surprises. It's one of the most acclaimed documentaries of 2009, and although the LA screening at AFI disqualified it for any awards at Outfest, it was one of the most admired and buzzed about films at this festival.



Filmmakers James Pellerito and David Barba ("Pop Star on Ice") with "Prodigal Sons"'s filmmaker/subject Kim Reed and her brother/subject Marc McKerron. Photo by Bryan Stamp.

## Latest Photos

[1](#) [2](#) [3](#) [4](#) [5](#)


Stiller and Kennedy Promote "The Cove"  
277 Photos | [View Gallery](#) (July 21, 2009)

Sharing  
Sponsored by **SnagFilms**  
+ SHARE WITH FRIENDS [f](#) [t](#) [g](#) [e](#) [m](#) [...](#)





Partly Cloudy. 79°  
Five day forecast

Receive Weekly Email and Text Message Updates:

email:   
pass:    
Register      Forgot Password?

Sign up for latest info on concerts, dining, promotions and more!

# the village VOICE

## Movies

Galleries <

Film

Daily Voice <

Runnin' Scared

New York Raelian  
Topless March  
Draws Expected  
Results

by Roy Edroso  
(12:31PM 08/24)

Somebody Got  
Murdered:  
Brooklyn DJ Shot  
at South Street  
Seaport

by Graham Rayman  
(12:16PM 08/24)

Paterson Clarifies:  
I'm Being  
Stereotyped, Not  
Necessarily  
Racially

by Roy Edroso  
(11:24AM 08/24)

Sound of the  
City

Sean Paul Out,  
Machel Montano In  
Tonight At Wingate  
Field, Which Is  
Fine With Us

by Rob Harvilla  
(12:45PM 08/24)

Video: Ducktails  
Played the  
Underwater  
Peoples Late  
Summr Showcase  
at the Market Hotel  
by Zach Baron  
(12:00PM 08/24)

The Next  
Contestant on That  
Blueprint 3  
Screen: Jay-Z and  
Drake's "Off That"

by Zach Baron  
(10:30AM 08/24)

La Daily Musto

TV's Fatsploitation  
Obsession: Tasty  
or Gross?

by Michael Musto  
(1:00PM 08/24)

In Praise of Natalie  
Wood

by Michael Musto  
(11:30AM 08/24)

Fork in the Road

Vesuvio Bakery to  
be Recycled Into  
New Birdbath

by Rebecca Marx  
(1:03PM 08/24)

And They're Off!  
Fall Restaurant  
Previews Are Out  
of the Gate

by Rebecca Marx  
(12:43PM 08/24)

write to the editor | email a friend | print article | show comments (1)

Tracking Shots

Share



## NewFest 2009 Offers Identity Reflected and Refracted by Film

By Ed Gonzalez

Tuesday, June 2nd 2009 at 3:55pm

A scene from *Pornography*

Details:

NewFest 2009 June 4 through June 11, SVA Theatre

Twenty-one years young, NewFest

returns with another round of more of the same—which is to say, a lineup rife with

*Queer as Folk*-grade drivel (Mr. Right), breezy but superfluous star vehicles (An Englishman in New York, with John Hurt as that great gay wit Quentin Crisp), and stand-offish explorations of trans identity (Against a Trans Narrative). But keep watching, and an intriguing trend emerges this year: identity as reflected and refracted by the medium of film.

David Kittredge's *Pornography*—with its prying eye of ever-present video cameras questioning the relationship between sex stars and their gawkers—intimates that porn stars have feelings, too. Though after an intriguing first half, this absurdly written trash fiction, with its ridiculous scolding of our desire to see porn-star schlong, reveals itself as little more than a plagiaristic pastiche of all things David Lynch.

More than just copycats, George and Mike Kuchar have spent five-plus decades queering the conventions of the golden-age Hollywood melodrama. They're profiled in Jennifer M. Kroot's *It Came From Kuchar*, a spry collage of footage from the brothers' canon (most notably, the obscenely great Thundercrack!) and interviews with Kuchar stars and connoisseurs. Mention of George and Mike's sexuality is conspicuously evaded, but you get a strong sense of how these legends of the underground continue to express their desires and work out doubts through their perverse and defiant art.

A rebuke to the overage of documentaries that hermetically reflect on gender identity, Kimberly Reed's exceptional *Prodigal Sons* sees the filmmaker grappling with her insecurities as a trans person outside her comfort zone. Reed's high school reunion forces her to reconnect with the community that knew her only as a basketball-playing jock, but her struggle doesn't end there. This crisis of self-definition collides with that of her mentally ill adopted brother, who learns he's the biological grandson of cine legends Orson Welles and Rita Hayworth, throwing Reed's notions of queer identity for a prismatic loop. You will never think of Rosebud the same way again.

### Related Content

#### Related Stories ...

Idol Speculation  
January 12, 1999

Who's The Most  
Beautiful Screen  
Goddess of All Time?  
May 27, 2009

Wild at Heart  
November 28, 2006

When Doves Cry  
March 25, 2003

Lee's Top 10  
December 26, 2006

#### More About ...

Mike Kuchar

Kimberly Reed

John Hurt

David Kittredge

Pornography

### More by Ed Gonzalez

György Pálfi's Batshit Crazy *Taxidermia*

*Grace*, a Cautionary Tale of Lesbian Vegans, Maybe?

Urine Is a Plot Clincher in *Fragments*

Site Search <

SEARCH

Advanced Archive Search >>

## Weekly E-Mail Blasts

- |                                                |                                                    |
|------------------------------------------------|----------------------------------------------------|
| <input checked="" type="checkbox"/> Weekly     | <input checked="" type="checkbox"/> Music          |
| <input checked="" type="checkbox"/> Promotions | <input checked="" type="checkbox"/> Offstage Voice |
| <input checked="" type="checkbox"/> Dining     | <input checked="" type="checkbox"/> NY Movie Club  |
| <input checked="" type="checkbox"/> Events     |                                                    |

Subscribe

E-Mail Address

Go

Viewed    Commented    Emailed

Bloomberg's Biggest Scandal—The Deutsche Bank Fire—Should Be His Downfall. Why Isn't It?

Stop-and-Frisk 101: Arrest Training?

That's how a handful of dead-end high-schoolers ended up giving the city a big black eye.

You Just Graduated From Journalism School.

What Were You Thinking?

J-School students try to stay upbeat about their future and their industry

The Wesleyan Mafia: MGMT, Boy Crisis, Amazing Baby

How a Connecticut liberal arts school became the epicenter of surrealist Brooklyn pop

Apatow and Sandler Confront Mortality in *Funny People*—Sort Of

## the village VOICE Free New York Classifieds

buy, sell, trade	13,333	musician	3,445
rentals	14,910	jobs	2,228
adult entertainment	30,138		

classifieds | backpage.com | Post ads for free!

MfA  $4 \sum_{k=1}^n \frac{k-1}{2k-1}$   
Math for America

## Frameline film fest's best bets

David Wiegand

Sunday, June 21, 2009

PRINT E-MAIL SHARE COMMENTS (2)

FONT SIZE: - +

The 33rd installment of the Frameline LGBT film festival continues with a superb documentary about a transgender filmmaker who returns to her Montana roots for a high school reunion, a Swedish film about a gay couple forced to re-examine their relationship when they become foster parents to a teenage boy and a cultural epic from France about what happens to youthful hope when real life sets in.

### IMAGES



View More Images

This year's festival includes 220 films. We didn't screen all of them, but here are some of our picks for the second week of Frameline33.

### **Prodigal Sons**, directed by Kimberly Reed, 2008, United States, 88 minutes

"Prodigal Sons" is this year's "Red Without Blue" - not only an example of superb documentary filmmaking, but also a great "you're never going to believe this one." It's the story of a transgender woman (director Kimberly Reed) who returns to Helena, Mont., where she was, as Paul, once a star quarterback. While her old schoolmates manage to get her transformation, her brother, Marc, is another story. Adopted at birth before Kim was born, Marc suffered severe brain injury and is given to fits of rage. As he grudgingly tries to accept his sister, he finds out that his birth mother was the daughter of Hollywood royalty, and things get even more interesting. As the cliché goes, no one could make this believable if it were fiction.

*7:30 p.m. Wednesday, Castro Theatre*

"Prodigal Sons" is a documentary film about the story of a transgender woman (director Kimberly Reed) who returns to Helena, Mont., where she was, as Paul, once a star quarterback. While her old schoolmates manage to get her transformation, her brother, Marc, is another story. Adopted at birth before Kim was born, Marc suffered severe brain injury and is given to fits of rage. As he grudgingly tries to accept his sister, he finds out that his birth mother was the daughter of Hollywood royalty, and things get even more interesting. As the cliché goes, no one could make this believable if it were fiction.

the story of a transgender woman (director Kimberly Reed) who returns to Helena, Mont., where she was, as Paul, once a star quarterback. While her old schoolmates manage to get her transformation, her brother, Marc, is another story. Adopted at birth before Kim was born, Marc suffered severe brain injury and is given to fits of rage. As he grudgingly tries to accept his sister, he finds out that his birth mother was the daughter of Hollywood royalty, and things get even more interesting. As the cliché goes, no one could make this believable if it were fiction.

*7:30 p.m. Wednesday, Castro Theatre*

### **Rivers Wash Over Me**, directed by John Young, 2009, United States, 89 minutes

The story line of John Young's film gets a bit predictable and formulaic, but that problem is easily counterbalanced by the performances of his young cast and the

#### MOST COMMENTED MOST READ MOST E-MAILED

1. Attack on Obama riles Beck's advertisers
2. Lines of jobless growing longer
3. Bullpen breaks down; Rockies increase lead
4. Lieberman says many health care changes can wait
5. Jimenez outduels Lincecum, Rockies top Giants 4-2
6. Chronic drunks' treatment costs S.F. big bucks
7. Lincecum on the hill, Velez at second

**TopHomes**

From  
**Coldwell Banker**

**SANTA CLARA**

3 BR / 2.0 BA  
\$799,000.00

**LOS GATOS**  
2 BR / 2.0 BA  
\$559,000.00

**SAN MATEO**  
4 BR / 2.1 BA  
\$699,800.00

[See more from this broker](#)



[About Top Homes](#)

#### REAL ESTATE

Web site lists buyers so  
sellers can find them



# אחי, איפה אתה

■ הגבר של התיכון שנהפך לאשה, האח המאומץ שמגלה שורשים מסעירים בהוליווד – אם "הכנים האבודים" היה סרט עלילתי, היו אומרים שהתסריטאי השתולל. קים ריד, יוצרת הסרט התיעודי שישודר בערוץ יס דוקו, מספרת בראיון מה הסתתר מאחורי המשפחה הכל-אמריקאית שלה

## רותה קופפר

"הכנים האבודים" הוא מהסרטים התיעודיים שנרמז כי היו יכולים להתקיים אך ורק בזאנר הזה: כל גילום דרמטי של הסיפור המובא בו היה נתפש כלא אמין, פרי רמיונה הקודרת של היוצרת, קים ריד. "הרשיתי לעצב מי הרבה יותר דרמה משיכולתי בסרט עלילתי", היא אומרת בשיתוף טלפון מניו יורק. יוצרת הסרט, שישודר ביום דוקו ביום שני הקרוב, היא בת למשפחה של רופא ומורה במוניטין. הדרה כמו נלקחו מצידו של האמן האמריקאי קאר נורמן דוקולו: הם בלונדינים, ספרדיים, גרים בבית יפה. ביום שהביאו הוריהם את אחיה הבכור, מארק, מסוכנת האימוץ, ודרתה האם. כעבור תשעה חודשים נולד עוד ילד, וזמן מה אחיו עוד אחד, שמו טוד.

איפה היוצרת במשפחה היא הבן השני. כשנולדה קראו לה פול, בשנות העשרים לחייה עברה לניו יורק, למדה קולנוע, עברה בעיתון וגם שינתה את מינה. מאז היא קים – אשה גבוהה, בלונדינית, חטובה ויפה. בתחילת הסרט התיעודי, בן 86 דקות, היא חוזרת לפגוש את חבריה ללימודים, שאתם לא ראתה יותר מ-20 שנה, בפגישת מחזור.

היא ואחיה מארק למדו באותה שכבה. היא בעצם חוזרת לפגוש אותו. הוא אמר נם היה מבוזר ממנה בכשנה אבל התקשה בלימודים. פול, לעומת זאת, היה תלמיד מצטיין וגם הקוטרסק של קבוצת הפוטבול של התיכון. כלומר, קים לא רק היתה בעבר גבר, היא היתה הגבר, בוא היריעה. בפגישת המחזור מספרת בגאווה מי שהלכה אתו למי סיבת הסיום של התיכון, שהיא זכתה לכבוד הזה אחרי שעוד שתיים השתוקקו לכך (היום ריד חיה עם אשה במערכת יחסים לסבית). פול השלים איפוא את התמונה של המשפחה הכל-אמריקאית. אבל כלל שותבניו האחים נצבעה התמונה הזאת בגוונים אחרים. נער הזהב נהפך לנעדרת הבן הצעיר טוד עבר לגור בסן פרנסיסקו והוא והזמן המאריך עבר באונטו דרכים בגיל 21 ומחזו נפגע. חמש שנים אחרי התאונה החלו להופיע אצליו תופעות אלימות.

מארק נשא אשה, הוליד ילדה, אבל הבן עזית שלו גבר וכו' גם זעמו. הרבה ממנו קשור לריד. הוא נוטר לה מינה על שהיחסה את גיבור ילדותו ונפטרה מפול. "מאריך היה נותן הכי כדי להיות הגבר שאני לא רציתי להיות", אומרת ריד בסרט. היא פוגשת אותו כדי ליצור סרט על המשפחה. כעס כפול – תחילה על פול שהיג את הדינמיקה שהוא כל כך רצה בהם, ואחר כך על קים שהייתה על כל זה. ריד מצדה אומרת: "את כל הדברים האלה עשיתי מתוך רצון לפיצוץ יתר על מה שהיגתי בנוגע למגדר שלי. במשך השנים לא התחברתי להיגשים האלה שהיגו את כלם, ובמיוחד את מאריך, אני לא זוכרת מתי היגשתי בנוח בתוך הגוף שלי כגבר".

## מי הסבא

באן המקום לומר שבראיון עם ריד מתגלים פרטים שמעניין להתוודע אליהם בסרט. מאריך קינא כפול לא רק על הצלחתו אלא גם בכך שהיה בנם הביולוגי הראשון של הוריו. עם זאת, רק כשהיה בן 38 החליט הבן המאומץ לחפש את אמו הביולוגית. או להתברר לא שהיא לא אחת מאשר רבקה ולס, בתם של אורסון ולס וריטה הייזוורת. מהרגע שמבינים כי ולס הוא סבו, הרי מיון בין הנכד לבמאי הגדול מובנה. והרי רמה לא תמה בכך: מאריך קבע להיפגש עם אמו הביולוגית, אך זמן קצר לפני הפגישה התקשרו לומר לו שהיא נהרגה בתאונת דרכים. ממש כמו הבן "האדום קיין", סרטו



מאריך, פול וטוד בילדותם. למעלה: קים ריד. "מאריך היה נותן הכל כדי להיות הגבר שאני לא רציתי להיות"

ומאריך, אני רואה בזה מסר חילוני הומניסטי של אהבה, ולא רק את הקונסציות התנ"כיות. אבל היה נחמד להנגיד את שני אלה".

## לשכוח ולזכור

עניין מיוחד מעורר הטיפול של הסרט בעקבה שהבטאית היא טרנסג'נדר. בתחילה נרמזה כי זהו גושא הסרט, אחד כך – כלל לא, ולבסוף חוזרים לזה. זאת תהליכה קול' עוצמת המגזעל היטב. היוצרת מעידה שזאת היתה מטרתה: "רציתי לספר סיפור דרך עיניים של אנשים שהקהל לא מכיר כמותם, ואו לגרום לו לשכוח את ההבדל הגדול הזה. כך נוצרת הכנה".

אחרי ההתמקדות בסיפור המשפחתי המורכב והקשה, ריד שבה ומזכירה לקהל שהיוצרת היא אותו שחקן פוטבול מהעבר. תהליך זה שמתרחש בסרט הוא אותו תהליך שעבר עליה אחרי שניסתה להיות גבר שבגברים, עברה שינוי ורצתה לשכוח את עברה. באותה הצגות בסרט מתעקש מאריך רק לראות לצוות הצילום תמונות של קים כשהיתה גבר. ריד כושלת עליו. בשלב מתקדם יותר בסרט, לעומת זאת, היא מרגישה מספיק נוח כדי לספר כיצד התמודדה עם האלימות של אחיה היא משתמשת בטכניקות שלמה כשהיתה שחקן פוטבול: "אחרי שגם עזרתי את הכדור צריך להדפוס את הגוף, כי אתה יודע ששומרים לתקוף אותך". "אני אף פעם לא יודעת כמה להתייחס לעבר שלי", היא אומרת בראיון אחר. "מבחינתי העובדה שראיתי בסרט הסרט את דמותו שלי כגבר שמאריך הראה קודם לכן הוא מגירת מעגל. הרגע שאני השלמתי עם העבר שלי ואת מחווי שלי למאריך, כי גם אם העבר הזה כבר לא חשוב לי, הוא חשוב לו, כעצב משותף של שנינו, ואני מכבדת את זה".

הנודע של ולס.

הקשר המשפחתי מתגלה בשלב מתקדם יחסית בסרט. "זהו לי חשוב שהקהל יכיר את מאריך ואת היחסים במשפחה לפני שיגלה את הקשר שלו עם אורסון ולס", אומרת ריד.

אחרי נתק של כעשור נפגשו האחים בל ווייט אביהם. המפגש המצולם הזה מתעד התפרצויות של מאריך, שמצבו הנפשי מידרדר במשך הצילומים. הבעיות של מאריך קשורות לתאונה, אך נרמזו שלא רק. באחד המפגשים המשפחתיים לראות חג פורצת בבית תגרה. מאריך שועט לעבר האח טוד ומנסה לתנוק אותו. שוטרים שמועקים לבית משטלה עם מאריך טוד אומר: "פחדתי מזה כשנולדתי, כמה זמן זה עוד יימשך?" מתקבל הורשם שמאריך היה אלים גם לפני התאונה.

כיום היחסים של האחים "טובים מתמיד", אומרת ריד. "עשיתי הסרט קירבה בינינו. היתה לנו שלוחות משותפת. עם זאת, הוא צריך השנה רפואית 24 שעות ביממה". בסרט מצביעה ריד (ששינתה גם את שם משפחתה כשהחליפה את שמה הפרטי) על עוד אירועיה. היא, שמאז שינוי מינה חיה חיים נורמטיביים ויציבים, מוגדרת בארצות הברית מבחינה קלינית כחולת נפש, ואילו אחיה, המסוכן לעצמו ולסביבתו, אינו מוגדר כך.

"לכנים האבודים" קוראים במקור "The Prodigal Sons", שמו של משל מהברית החדשה. הבמאית נשאלת אם השימוש בשם דתי הוא אירוני. "כלל לא", היא משיבה. "אני חושבת שיש תמה של חסר רתי ששובר כחש השני בסרט. הסיפור של הבן האובד בברית החדשה מדבר על אהבה שלא תלויה בדבר של הורים לילדיהם. אני חושבת שזה מה שקורה במשפחה שלנו. אמי נולדה בעיירה קטנה בסן קסס בשנות ה-40. היא חשבה שהיא תחתן עם חוואי ממונטנה ותחיה חיים טובים ושלווים, וזה לא קרה. היא קיבלה שלושה ילדים שכל אחד היה אובר במובן מסוים. במיוחד אני