



Five films, five vastly different topics – the official selections in this year’s Features category have been called the strongest in BIFF history. Festival runners Ron and Rebecca Tucker concur. “Several of our judges couldn’t stop using the word ‘wow,’” says Ron. All five films will be represented in Beaufort by the following individuals...

MEET THE PLAYERS

In ***Electric Love*** Writer/Director Aaron Fradkin explores intricacies of the modern “app-driven” dating scene in Los Angeles.

In the Orchard, from husband & wife filmmaking duo Dana White and Chris Knoblock, ponders the aftermath of personal trauma and the question, “When you don’t know where you are, how can you have any idea of where you are headed?”

The Price for Silence, the

second feature from writer/director/producer, Tony Germinario, follows a troubled woman’s return home following the death of her father to confront the family who paid her to keep damaging secrets.

Weight

is Writer/Director Rob Margolies’ fourth feature, a comedic story about a young man’s struggle to change his unhealthy lifestyle before it’s too late. And

The Iron Orchard

, based on the 1966 novel, is a sweeping, oil-drenched Texas epic in the vein of *Giant*

. Actor Ned Van Zandt brings the film to Beaufort along with a fascinating plot twist of his own.

We're all about putting butts in seats. Tells us about your film and why we absolutely must see it.

Ned Van Zandt (Actor): ***The Iron Orchard*** is an epic story about a young man from the wrong

side of the tracks trying to make his fortune in the early days of oil exploration in West Texas. It's based on the 1966 novel by Tom Pendleton, a pseudonym. His real name was Edmund Pendleton Van Zandt. He was my father. He wrote under a *nom de plumes* as not to offend the country club crowd of Fort Worth, where he was a banker and a former oil company executive.

The novel is an accurate but somewhat scathing portrayal of the oil business and of Fort Worth in particular. (It's a great love story, too). Yet when the novel came out, everyone in Fort Worth loved it, especially the country club crowd. And they all knew who Tom Pendleton really was. In the late 1960s, the book was optioned by almost every studio in Hollywood. At one point Paul Newman was going to play Jim McNeely, but it fell through. Then my dad died in 1972, and the film never happened. Until now, thanks to director Ty Roberts. He optioned the book four years ago and got it made, along with producers Camille Chambers and Houston Hill. They've made what looks like a twenty million dollar movie on an indie budget. Camille says it's "Lawrence of Arabia" on a "Clerks" budget. It's astonishing really. And the cast is amazing. It's a great story, beautifully filmed, with wonderful actors.

I can't wait for you to see it.



BIFF Filmmaker Spotlight: Feature Films

Written by Mark Shaffer

Monday, 18 February 2019 13:20

□□□□□□□□□□ Aaron Fradkin (Director): ***Electric Love*** follows several inter-connected couples in Los Angeles and their experiences using popular dating apps like Tinder and Grindr. It's an extremely relevant and realistic look into the world of modern dating. "Ghosting someone in 1920 meant moving to a different area code," is how the protagonist, Adam Hart, differentiates between dating then versus now. The film explores the importance of communication, especially in a world where we've never been more 'connected.'



Tony Germinario (Director): ***The Price of Silence*** is a timely story. We made the film before the #metoo movement ever started, but it happened to tie into so many themes that are being talked about today, such as abuse, power, addiction, etc. I think it's a story that needs to be told, but at the end of the day, I think the performances sell the film. Lynn Mancinelli is amazing as the lead, Kira, and we have fantastic actors like Emrhys Cooper, Kristin Carey, Jon McCormick, and Richard Thomas. Getting an icon like Richard in the film was great, and he plays a part unlike anything he's ever done before.

Rob Margolies (Director): I promise, or your money back, that ***Weight*** will make just about anybody laugh out loud. There's a joke for everyone in it, not to mention I love the story too, but I'm biased. Randy Quaid makes his first on screen appearance in nine years in it, and it's bonkers.

Chris Knoblock (Director): ***In the Orchard*** is a dark, psychological, romantic, suspenseful drama about a serious subject (trauma, from both a veteran and civilian standpoint), and despite what sounds at first to be a very 'heavy film,' many people, both men and women, veterans or not, who've seen it *said that they couldn't wait to see the film again*

. I think that's because it just spins a good yarn. We've been winning some Best Film Awards at festivals across the country, so there are some other people out there I think that are agreeing with that notion. Please come see it!

Dana White (Writer/Producer): Well, we've been having a very successful festival run. The overriding feedback we keep getting is that people really want to see the film over and over. As Chris mentioned, I think that's unique, especially for a film about such a serious subject. There is a lot of suspense in the film. Many say that they are on the edge of their seats for a lot of the film. People across the country have loved it so far, and the story seems to speak to a cross section of people.

What drew you to this project?

Germinario: Lynn and I worked together on my directorial debut, a film called *Bad Frank* and I just thought she was so dynamic that I wanted to work with her again. When I initially approached her with the idea for the film, she jumped right in and I wrote the script with her input. It was definitely a collaborative effort, and she became Kira in the film. It was a pleasure to watch her and the entire team work at their craft.

White: It's hard to say where stories come from. This one has had many versions over the years and taken many forms. There were so many pieces of inspiration. Loss is a theme that runs through a lot of the work that we do. Chris had some very moving experiences as cameraman. He shot a show on Veterans coming home from the war.

Knoblock: The courage I saw in both the returning soldiers and their spouses, in light of what they were all facing on a daily basis was remarkable.

Margolies: I used to be extremely overweight. My own personal weight loss drew me to the project, first and foremost. But also when a friend came to me and told me that he has diabetes and he's going to die or at least lose a leg if he doesn't lose 100 pounds. He was determined to lose 100 pounds in one year. That was his goal. And I was thinking, hmmm, that would make an amazing idea for a movie. Two months later the first draft was written.

Written by Mark Shaffer

Monday, 18 February 2019 13:20

