

the business of FANCYDANCING

PRESS INFORMATION

Press contact:
Christy Cox
FallsApart Productions
Christyc@fallsapart.com
(206) 322-2287

A FallsApart Production **EVAN ADAMS MICHELLE ST. JOHN GENE TAGABAN**
THE BUSINESS OF FANCYDANCING
Starring **REBECCA CARROLL KEVIN PHILLIP** and **SWIL KANIM**
Production Designer **JONATHAN SATUREN** Line Producer **CRAIG MARKEY**
Co-Producers **DANIEL ARMSTRONG CHRISTY COX**
Executive Producers **BRADFORD C. BOND**
and **JOHN BENEAR** Director of Photography and Editor **HOLLY TAYLOR**
Producers **LARRY ESTES SCOTT ROSENFELT**
Written & Directed by **SHERMAN ALEXIE**

May 2002

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Introductory Synopsis

“Buddies Forever, Man!”

A poetic story of growth, death and the choices that define us, THE BUSINESS OF FANCY DANCING reunites Spokane Reservation best friends Aristotle Joseph (Gene Tagaban) and Seymour Polatkin (Evan Adams) sixteen years after their high school graduation.

Beginning with a brief flashback to the young men’s enthusiastic look to the unlimited future, the film mirrors both Aristotle and Seymour as they leave the ‘rez’ for college in Seattle. Though these co-valedictorians left the rez for the white world in an identical state of excitement, their success in Seattle would ultimately differ dramatically and eventually set them against one another.

As Seymour (Evan Adams) flourishes in college and embraces the advantages and opportunities in the white world, things don’t go as well for Aristotle (Gene Tagaban). The rift between the two former friends opens wider as Seymour builds a successful literary career as a poet, becoming (as Aristotle describes him), “the little public relations warrior,” and the not-entirely willing spokesman for all American Indians, many of whom can’t stomach him.

Complicating Seymour’s life further is news of the sudden death of his childhood friend, Mouse (Swil Kanim), a talented violinist and the cynical jester of the rez. Seymour feels obligated to return for the first time in years to the people who would probably prefer that

he just stay away. His white lover, Steven, would also prefer Seymour not turn back to his past, and fears that if Seymour goes, he might not come back.

"They're not your tribe anymore, I'm your tribe."

The only person on the rez who seems to welcome Seymour is his college girlfriend, Agnes Roth (Michelle St. John), who though not rez-born and raised, is half-Jewish and half Spokane Indian. Though in love with Seymour in college, Agnes had the unfortunate experience of being the second person to learn that Seymour was gay, and as a result hasn't seen him for years. Agnes' perspective of the past is more forgiving than others however, perhaps colored by her present life as a schoolteacher on the Spokane reservation.

Once at the wake, tensions are heightened as Aristotle and Agnes have now become lovers, and Aristotle's long festering bitterness is dangerously exposed by Seymour's arrival.

One by one, memories of Mouse are shared...and eventually it is Seymour's turn to speak. Does anyone want to hear him? Does he even have anything to say?

The secrets of these people and their pasts are coaxed out by way of interspersed interviews conducted by a very aggressive woman (Rebecca Carroll). Sitting confrontationally in a black room situated between our world and the next, the unnamed interviewer continually pushes for answers in an unanswerable situation, drawing the audience ever nearer to the heart of Alexie's story.

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About the Production

“In creating **The Business of Fancydancing**, we adopted a tribal, sovereign, and literary mode of making feature films. By shooting very low-budget on digital video, we were able to retain all creative and financial control, free from the commercial constraints of studio and independent film companies. By keeping this control, we are able to share profit participation in the film with the entire cast and crew, from production assistants to producers, from actors to production designers, thereby making the film a tribally-inspired collaboration of art and capital.”

--writer-director Sherman Alexie

It is likely that the majority of moviegoers who have enjoyed Sherman Alexie's characters and prose in **Smoke Signals** since its 1998 release do not realize that his literary career began as a poet with his first collection of poetry, *The Business of Fancydancing*, in 1992.

Poetry was Alexie's first literary form to get his unique voice out into the world, before he wrote the short story collections “The Lone Ranger and Tonto Fistfight In Heaven,” “The Toughest Indian In The World,” and the novels “Reservation Blues” and “Indian Killer.”

In the years that followed the surprise worldwide success of **Smoke Signals**, Alexie was offered screenwriting work for a variety of mainstream companies. After working on

several of their projects, Alexie came to the realization that he wasn't enjoying screenwriting in the same way he enjoyed writing poetry, stories, and novels.

“When I write prose, I sit alone and create what I want to say, how I want to say it, leave out what I want to leave out, and be as strange or irritating as I want to be,” explained Alexie regarding his preference. “I wanted to make a movie with the same ability to try things, discard them, change them as I went, and not have someone with a checkbook telling me I can't do it that way.”

Alexie had tried over the months that followed **Smoke Signals** to adapt his novels to screenplays, but the script notes that came back from big-budget financiers were increasingly contrary to what he was trying to accomplish.

His producers, Larry Estes and Scott Rosenfelt, who had met Alexie in the months prior to their producing **Smoke Signals** at ShadowCatcher Entertainment, took his challenge to heart. The two began to work with Alexie to see what it would take to enable him to make a feature film his way.

The most obvious answer was, of course, “spend as little money as you possibly can” so that the film would be less open to financial interference.

The more complicated answer was to find enough people to join the group and double or even triple-up on crew jobs to keep costs down. The plan was to shoot in as few locations as possible, avoid large crowd scenes, keep to the drama, and move quickly through the schedule.

Rosenfelt had been in the trenches on a digital video production the previous summer in New York, and had much to offer in the way of navigating the ever-changing status of the new medium. Key production and post-production vendors throughout Seattle were quick to support the film's needs -- many coming up with creative ways for the producers to pay for the services the budget could not afford up-front. Friends and family also

pitched in to provide locations in and around the Seattle area – bookshops where Alexie had himself read poetry, to apartments, houses, and even a real sound stage at Pinnacle Studios near the waterfront in Seattle.

Putting the cast together was even more of a challenge as many actors who originally had agreed to participate found themselves committed to longer schedules in other, larger movies—due in large part to the race to finish projects following the aborted industry strikes late in 2000.

Smoke Signals actors Evan Adams, Michelle St. John, Cynthia Geary, and Elaine Miles were still available to participate, and three new faces were found to fill out the cast including Gene Tagaban who auditioned for the part of Aristotle Joseph after having spent his career as a musician and storyteller.

Rebecca Carroll, who plays the acid-tongued interviewer, is an interviewer and journalist in her regular life. She had interviewed Alexie in the past, and he created the role with only her in mind.

Swil Kanim was a violinist that Alexie had met at one of his public readings. While casting, Alexie thought the movie could benefit from violin music -- not an instrument people automatically think of when thinking of native music. After an inspiring meeting with Kanim, Alexie decided (after originally having no corpse on screen at the wake) that Kanim would be his corpse. After more thought and more conversation with Kanim, he expanded the character for Kanim to play throughout the film.

Alexie convinced Holly Taylor, a cinematographer and teacher at Seattle's 911 Media Arts Center, to become his Director of Photography. Taylor, from whom he had taken a class in digital production the previous year, had not shot a narrative feature, but Sherman admired her passion for documentary work and her willingness to try things against the grain.

“I wanted someone that was just as neophyte to the process as I was,” said Alexie. “I didn’t want to have someone tell me every day that I was doing it wrong – that it is done another way in this business.”

Once the film had completed shooting, Alexie asked Taylor to help him in the editing room as well, and the two spent weeks working around other jobs at the 911’s AVID editing system. In the end, Taylor received both DP and editor credits.

The producers steadily worked after shooting had ended, dividing the tasks and jobs that normally would be hired out to other specialists in a larger budget. Keeping the activity of the production in Seattle allowed this Herculean task be successfully completed shortly before Christmas day 2001.

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Character Biographies

By Sherman Alexie

Born on April 1, 1966, **Mouse the Violin Player** committed suicide on May 15, 2001. A member of the Spokane Tribe, Mouse's birth name has been lost to history, though a dozen other Spokanes swear his real name is Myron Four-and-a-Half Strings, while a couple of his white high school teachers called him the Indigenous Savant, and seventeen different Indian Health Service doctors over the course of seventeen years called him by a series of nicknames that included That Fat Indian Kid, Hey-You, Pony, Dog Boy, Horse, Old Paint, Red Boy, Little Chief, and The Fiddler on the Rez. Mouse learned to play violin by watching Public Television seventeen hours a day. PBS was the only channel his family could receive on their black-and-white television purchased in 1972 for 15 dollars from a garage sale at the corner of Division and Francis in Spokane, Washington. Mouse's mother and father, whose names cannot be revealed or spoken aloud due to certain unspeakable and unwritten tribal rules (living on a reservation is like living inside an Edith Wharton novel), were killed in a car accident when he was sixteen years old. He is survived by his best friends, Aristotle Joseph and Agnes Roth, and by his long-lost childhood buddy, Seymour Polatkin

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Aristotle Joseph was born on October 12, 1968, Columbus Day. His mother, Vivian, was 5/8 Spokane Indian and 3/8 white, though there are rumors her real father was a Filipino sailor, which if true, would make Aristotle 1/4 Filipino and 1/4 Spokane on his mother's side, but, no matter the paternal rumors, Vivian claims only the blood of the man who raised her, George, who was 3/4 white and only 1/4 Spokane Indian, and

since Vivian's mother, Sara, was a full-blood Spokane, that makes Aristotle $5/16$ Spokane and $3/16$ white on his mother's side. On his father's side, Aristotle gets $1/4$ Colville blood, $1/8$ Yakama, and $1/8$ Flathead, which means that all together, when rounding up to the next whole number, Aristotle is approximately 31% Spokane, 25% Colville, 19% white, 13% Yakama, and 13% Flathead, and that adds up to 101%, which confuses the issue a bit, though what's really confusing is that Earl's three tribes are really confederated, meaning they're made up of a bunch of different tribes that now identify themselves by one tribal name. The Colville are really 9 different tribes, the Yakamas are 14 different tribes, and the Flatheads are also known as the Salish/Kootenai, though some of the Salish/Kootenai insist on being called Flathead and some of the Flatheads insist on being called Salish/Kootenai. So it's quite possible that in addition to being Spokane, Colville, Yakama, and Flathead, Aristotle could have the blood of 25 other Indian tribes. And that's not even considering the fact that Aristotle's white blood is mostly likely French and/or Russian, considering those were the two dominant white races that settled the Pacific Northwest, though there were certainly plenty of other white settlers from about a hundred and seventy-two other countries. Additionally, Aristotle's grandmother, Sara, was not actually full-blood Spokane, but was, in fact, mostly Flathead Indian, with only the rumor of Spokane Indian blood. She was enrolled as a Spokane Indian only because she happened to be living on the Spokane Indian Reservation at the time many of the Spokanes were originally enrolled in the tribe. This would mean, ironically, that Aristotle, an enrolled Spokane Indian, who was born on the Spokane Indian Reservation and has lived there all of his life, aside for the two years he attended and flunked out of St. Jerome the Second University in Seattle, Washington, might not have any Spokane Indian blood at all.

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Agnes Roth was born on May 22, 1967, to Esther Roth, a second-generation Russian Jew, and Bud "Buddy" Adams, a Spokane Indian who was born in Seattle, Washington, and never once set foot on the Spokane Indian Reservation even though it was only a short five-hour drive away. Esther and Buddy were traveling musicians,

usually the fourth or fifth-best pianist and guitar player in any given club. At the age of sixteen, Agnes began early studies at St. Jerome the Second University, originally intending to study biochemistry and music composition, but eventually ended up graduating with a degree in elementary music education. She has taught sixth grade and guided the Wellpinit Grade and High School orchestras and choirs since moving to the Spokane Indian Reservation shortly after graduating from college. She's been romantically involved with Aristotle Joseph for seven years, after having asked him to owl dance at the 1994 Spokane Indian Days Powwow and Celebration.

"Do you want to dance?" Agnes asked Aristotle.

"No," he said.

"You have to," she said. "You know the rules. If you say no to me, you have to give me money and tell the entire crowd here why you refused."

"How come you have so much power all of a sudden?" he asked.

"It's the matriarchy, man," she said. "It's the matriarchy."

Agnes and Aristotle have been tentatively owl dancing ever since.

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Seymour Polatkin is a Spokane Indian and the author of 9 books of poetry, including All My Relations, which was a finalist for the National Book Award. He has guest lectured at over 100 colleges and universities and is currently living with his longtime boyfriend, Steven Albright, in Seattle, Washington.

According to a poll taken on the Spokane Indian Reservation in November 2000, 73% of Spokane Indians think Seymour is an asshole, while 22% think he's just a jerk, while 5% are undecided.

A free verse poet, Seymour is currently thinking about becoming a formalist.

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Biographies [the cast]

EVAN ADAMS (as Seymour Polatkin)

Evan Tesla Adams is a Coast Salish actor and writer from the Sliammon Band near Powell River, BC, Canada.

Evan is a full-scholarship alumnus of St. Michaels University School and of Lester B. Pearson College of the Pacific, both of Victoria. He stars in the Emmy-winning TV-movie **Lost in the Barrens** and its nominated sequel **Curse of the Viking Grave**. Besides numerous episodics like "The Beachcombers" and "Black Stallion," he also appears in the feature film **Toby McTeague** and the Fox-TV movie **Lakota Moon**.

In 1988, Evan's original play "Dreams of Sheep" was selected as one of Canada's entries to the International Festival of Young Playwrights in Sydney, Australia. He also wrote the award-winning audio tour of the First Peoples Gallery at the Royal British Columbia Museum in Victoria. Two of his plays, "Snapshots" and "Dirty Dog River" (co-written with Marie Humber), have been presented in more than 300 communities in Canada, the United States, New Zealand -- and even into Africa -- since April, 1989. "Snapshots" was also published by Véhicule Press in the anthology "A Leap in the Dark: AIDS, Art and Contemporary Cultures." "Janice's Christmas", originally written for the New Play Centre's 1992 production of "Voices of Christmas", appears in Theytus Books' anthology "Gatherings IV."

Evan was the first President of the Healing Our Spirit BC First Nations AIDS Society, which provides prevention education for Aboriginal people in both urban and rural First Nations communities throughout BC.

Evan has kept close ties with his Coast Salish roots. His competitive and traditional styles of Native dance have taken him touring across Canada and Europe, and into collaboration with the Karen Jamieson Dance Company of Vancouver. He does Raven's Tail weaving, some of his work in this ancient style appearing in Cheryl Samuel's book "Raven's Tail." In July 1990, Evan received the name "Tesla II" by his family and band elders, the first time in fifty years that such an honour has been given.

Evan has scripted a half-hour for the C.B.C. anthology series FOUR DIRECTIONS called "My Father's Son" and has recently completed two other screenplays: STONEFACES for Wild Bunch Productions of Vancouver, and SEAGULL, co-written with Anne Cameron.

Evan starred for producers Larry Estes and Scott Rosenfelt as Thomas Builds-The-Fire in **Smoke Signals**, written by Sherman Alexie and directed by Chris Eyre. He won Best Actor awards from the American Indian Film Festival, from First Americans in the Arts, and a 1999 Independent Spirit Award for 'Best Debut Performance'.

Evan is most recently the past Host of the Aboriginal Peoples' Television Network's #1-rated show *Buffalo Tracks*, and appeared as a regular on the CBC's night time TV series *These Arms of Mine*.

Aside from his career in the arts, Evan is currently in his final year of medical school at the University of Calgary.

MICHELLE ST. JOHN (as Agnes Roth)

Michelle St. John began her career at age 11, recording television and radio jingles and voice overs. At thirteen she became the lead singer of Innercity, a local Toronto band made up of seven teenagers who played a mix of R & B and Jazz. After attending a performing arts high school in Toronto, Michelle landed her first television role and has since stayed busy with film, theatre, television and voice work.

She has also appeared in “Northern Exposure,” “Mentors,” “Murphy Brown” and TNT's **Geronimo**. Michelle received a Gemini Award (Canadian Emmy) for her work in the CBC film **Where the Spirit Lives** and earned a second Gemini for Best Guest Appearance in Alliance TV's **E.N.G.**

Michelle can also be seen as Velma in the film of Sherman Alexie's **Smoke Signals**. Currently, Michelle is Co-Artistic Director of Turtle Gals, a Native women's performance ensemble based in Toronto. Their first play, “The Scrubbing Project” will premiere at The Factory Theatre in the fall of 2002.

GENE TAGABAN (as Aristotle Joseph)

Gene Tagaban (Guy Yaaw'): T'akdeintaan Raven red sockeye clan, Wooshketaan Yadi, Child of an Eagle/Shark. Gene is Tlingit, Cherokee and Filipino. He grew up in Juneau, Alaska. Gene has traveled across the country as a Trainer, Consultant, Storyteller and Actor; facilitating workshops and performing dance and theatre. Gene has toured with "Naa-ka-Hidi Theatre", co-developed "Ravens Voice Theatre" and collaborated with "Coyote Gathers His People".

Gene is now living in Seattle performing with "Kuteeya," an Alaskan native dance troupe, "Under One Sky Ensemble" native flute, drums and storytelling and has created

"Raven Dreaming Productions" specializing in training, workshops, consultation, motivational speaking, storytelling and performing arts.

REBECCA CARROLL (as The Interviewer)

Rebecca Carroll is a freelance writer/editor and published author of three interview-based nonfiction books, including "Sugar in the Raw: Voices of Young Black Girls in America" (1997), which received an ALA award for outstanding nonfiction. She has written two screenplays, nonfiction articles and personal essays for publications such as *Mother Jones*, *Time Out New York*, *Elle*, and *USA Weekend*. Rebecca is currently at work on her first collection of short stories, "Killing Time."

She lives in Brooklyn, New York.

KEVIN PHILLIP (as Steven)

Kevin Phillip is a graduate of Cornish College of the Arts in Seattle, Washington with a BFA in Theatre and Acting. He has appeared in several feature films including **Under Heaven**, directed by Meg Richman, and **The Book of Stars** directed by Michael Miner, as well as various theatre productions in the Seattle area. A Washington native, he lives and works in Seattle where he also currently helps to run SeattleTheater.Net and RedCard.Com as an online resource to the Seattle theatre community.

SWIL KANIM (as Mouse)

Swil Kanim is currently working on two independent films, "Beat Angel," a Jack Kerouac reflection, and "The Flats." He is the winner of the 2000 Bellingham Mayor's Arts Award for promoting self-expression and community. He has performed in a number Growth and Prevention Theatre Company shows, and appeared as an extra many times on "Northern Exposure."

CYNTHIA GEARY (as Teresa)

Cynthia Geary was nominated twice for an Emmy for her role as Shelly Tambo in “Northern Exposure” in which she starred for five seasons as the young wife of John Cullum’s Holling Vinocoeur. She made her theatrical film debut opposite Luke Perry in John Avildsen’s **Eight Seconds**.

A native of Jackson, Mississippi, she brought her true southern charm to her role in **Smoke Signals** as Cathy the Olympic gymnast, who meets our heroes Victor Joseph and Thomas Builds-The-Fire on a bus to Phoenix. She first starred for producer Larry Estes in the Showtime science-fiction movie **When Time Expires**, opposite Richard Grieco and Mark Hamill.

LEO ROSSI (as Mr. Williams of Colonial Aptitude Testing)

Leo Rossi has appeared in 31 feature films to date. His first big role was opposite Bonnie Bedelia and Beau Bridges in director Jonathan Kaplan’s **Heart Like A Wheel**.

After supporting roles in Bob Rafelson’s **Black Widow**, also for Twentieth Century Fox and Tim Hunter’s **River’s Edge**, Rossi played one of his most memorable film roles as the key antagonist in Kaplan’s **The Accused**, opposite Jodie Foster for which she won the Oscar.

Exposure in **The Accused** led to Leo's first starring lead role in the film **Relentless**, which co-starred Judd Nelson and Robert Loggia. **Relentless** became one of the industry success stories in the spawning three additional sequels. Rossi starred in all four films and produced the last two.

In the recent hit **Analyze This!**, which starred Billy Crystal and Robert DeNiro, Leo played DeNiro's evil cousin "Carlo".

Upcoming films to be released are **One Eyed King** which has Leo starring opposite Armand Assante and Chazz Palminteri, the dark comedy **The Rose Technique** with Jobeth Williams, and **The Father, The Son**, a gritty drama filmed on the streets of Philadelphia.

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Biographies [the filmmakers]

SHERMAN ALEXIE (writer and director)

Sherman J. Alexie, Jr., was born in October 1966. A Spokane/Coeur d'Alene Indian, he grew up on the Spokane Indian Reservation in Wellpinit, Washington, about 50 miles northwest of Spokane. Approximately 1,100 Spokane Tribal members live there. Alexie's father is a Coeur d'Alene Indian, and his mother is a Spokane Indian.

As a teenager, after finding his mother's name written in a textbook he was assigned at the Wellpinit school, Alexie made a conscious decision to attend high school off the reservation in Reardan, WA, where he knew he would get a better education. At Reardan High he was "the only Indian...except for the school mascot." There he excelled academically and became a star player on the basketball team.

He graduated from Reardan High and went on to attend Gonzaga University in Spokane on scholarship in 1985. After two years at Gonzaga, he transferred to Washington State University (WSU) in Pullman.

Alexie planned to be a doctor until he "fainted three times in human anatomy class and needed a career change." That change was fueled when he stumbled into a poetry workshop at WSU. Encouraged by poetry teacher Alex Kuo, Alexie excelled at writing and realized he'd found his new career choice.

Shortly after graduating in American Studies from WSU, Alexie received the Washington State Arts Commission Poetry Fellowship in 1991 and the National Endowment for the Arts Poetry Fellowship in 1992.

Not long after receiving his second fellowship, and just one year after he left WSU, two of his poetry collections – “The Business of Fancydancing” and “I Would Steal Horses” - were published. Alexie had a problem with alcohol that began soon after he started college at Gonzaga, but after learning that Hanging Loose Press agreed to publish “The Business of Fancydancing,” he immediately gave up drinking, at the age of 23, and has been sober ever since.

Alexie continued to write prolifically and his first collection of short stories, “The Lone Ranger and Tonto Fistfight in Heaven,” was published by Atlantic Monthly Press in 1993. For his collection he received a PEN/Hemingway Award for Best First Book of Fiction, and was awarded a Lila Wallace-Reader's Digest Writers' Award.

Alexie was named one of Granta's Best of Young American Novelists and won the Before Columbus Foundation's American Book Award and the Murray Morgan Prize for his first novel, “Reservation Blues,” published in 1995 by Atlantic Monthly Press. His second novel, “Indian Killer,” published in 1996, also by Atlantic Monthly Press, was named one of People's Best of Pages and a New York Times Notable Book.

In 1997, Alexie embarked on another artistic collaboration. Chris Eyre, a Cheyenne/Arapaho Indian, discovered Alexie's writing while doing graduate work at New York University's film school. Through a mutual friend, they agreed to collaborate on a film project inspired by Alexie's work.

The basis for the screenplay was "This is What it Means to Say Phoenix, Arizona," a short story from “The Lone Ranger and Tonto Fistfight in Heaven.” ShadowCatcher Entertainment produced the film. Released as **Smoke Signals** at the Sundance Film Festival in January 1998, the movie won two awards: the Audience Award and the Filmmakers Trophy.

After success at Sundance, **Smoke Signals**, via distributor Miramax Films, was released in New York and Los Angeles on June 26 and across the country on July 3. In 1999 the

film received a Christopher Award, an award presented to the creators of artistic works "which affirm the highest values of the human spirit." Alexie was also nominated for the Independent Feature Project/West 1999 Independent Spirit Award for Best First Screenplay.

In the midst of releasing **Smoke Signals**, Alexie competed in his first World Heavyweight Poetry Bout competition in June 1998. He went up against world champion Jimmy Santiago Baca and won the Bout, and then went on to win the title again over the next three years, becoming the first poet to hold the title for three and four consecutive years. He tied this year with Saul Williams.

Known for his exceptional humor and performance ability, Alexie made his stand-up debut at the Foolproof Northwest Comedy Festival in Seattle, WA, in April 1999, and was the featured performer at the Vancouver International Comedy Festival's opening night gala in July 1999.

In 1998, Alexie participated with seven others in the PBS Lehrer News Hour Dialogue on Race with President Clinton. The discussion was moderated by Jim Lehrer and originally aired on PBS on July 9, 1998.

In June 1999, The New Yorker acknowledged Alexie as one of the top writers for the 21st Century. He was one of twenty writers featured in the magazine's Summer Fiction Edition, "20 Writers for the 21st Century."

Alexie, who resides with his wife and two sons in Seattle, WA, has published 14 books to date, including his most recent collection of short stories, "The Toughest Indian in the World," and his newly released poetry collection, "One Stick Song."

Sherman Alexie's Honors and Awards

1991 Washington State Arts Commission Poetry Fellowship

1992 National Endowment for the Arts Poetry Fellowship

1993 Ernest Hemingway Foundation Award Citation

1994 Lila Wallace-Readers Digest Writers' Award

1998 Tacoma Public Library Annual Literary Award

1998-2001 World Heavyweight Poetry Champion

Granta Magazine: Twenty Best American Novelists Under the Age of 40

The New Yorker 1999: 20 Writers for the 21st Century

1999 Honorary Degree from Columbia College, Chicago

2000 Honorary Degree from Seattle University

For The Business of Fancydancing:

New York Times Book Review: 1992 Notable Book of the Year

"Distances" - 1993 Bram Stoker Award Nominee

For I Would Steal Horses:

1992 Slipstream Chapbook Contest Winner

For The Lone Ranger and Tonto Fistfight in Heaven:

PEN/Hemingway Award: Best First Book of Fiction Citation Winner

Lila Wallace-Reader's Digest Writers' Award

Washington State Governor's Writers Award

For Reservation Blues:

1996 Before Columbus Foundation: American Book Award

1996 Murray Morgan Prize

For Indian Killer:

1996 The New York Times Notable Book of the Year

1996 People Weekly Best of Pages

For Smoke Signals:

1998 Sundance Film Festival Audience Award

1999 Christopher Award

1999 Nomination for the Independent Spirit Award for Best First Screenplay

For The Toughest Indian in the World:

2000 National Magazine Award nomination for "The Toughest Indian in the World"

2000 Kiriyama Pacific Rim Book Prize Finalist

2001 PEN USA West Fiction Award Finalist

2001 PEN/Malamud Award

LARRY ESTES (producer)

Larry Estes began his corporate career acquiring videodisc rights for release on RCA's SelectaVision VideoDisc system. In 1984 he became Senior Vice President of Feature Film Acquisitions at RCA/Columbia Pictures Home Video. From 1987-93 he developed and operated an arm of Columbia TriStar Home Video's acquisition program, specializing in quality independent film development and financing.

His films at CTHV includes Steven Soderbergh's **sex, lies and videotape**, Patrick Sheane Duncan's **84 Charlie Mopic**, Allison Anders' **Gas Food Lodging**, Carl Franklin's **One False Move** (co-starring and co-written by Billy Bob Thornton), John Sayles' **City of Hope** and **Passion Fish**, Don Boyd's **twenty-one** (starring Patsy Kensit), Neal Jimenez & Michael Steinberg's **The Waterdance**, Sam Irvin's **Guilty As Charged**, Leo Rossi & James Lemmo's **We're Talkin' Serious Money**, Mike Binder's **Crossing The Bridge**, Bill Lustig's **Relentless**, Robert Downey's **Too Much Sun**, Marc Rocco's **Where The Day Takes You**, Bob Goldthwait's **Shakes The Clown**, John Turturro's **Mac**, Kurt Voss' **Genuine Risk**, Carl Colpaert's **Delusion**, Stacy Cochran's **My New Gun**, Philip Haas' **The Music of Chance**, Keva Rosenfeld's **Twenty Bucks** (produced by Karen Murphy) and Anthony Drazan's **Zebrahead**. He was responsible for overseeing over 60 movies during his time with CTHV.

In 1992 Estes accepted the IFP/West "Findie" award and was named one of the 100 Most Influential People in the Entertainment Business by *both Entertainment Weekly* and *Premiere* Magazine. In 1999 he accepted The Christopher Award.

Before joining Seattle-based ShadowCatcher Entertainment in 1998, he produced **Coldblooded** and **Santa Fe**, and six science-fiction films for Showtime Networks, including **Out There**, **Amanda And The Alien**, and **Menno's Mind**. After joining ShadowCatcher he produced **Smoke Signals** and **The Mating Habits of The Earthbound Human**, and was an Executive Producer of **The Book of Stars** and **Getting to Know You**.

SCOTT ROSENFELT (producer)

Scott Rosenfelt's career as a producer led the upward growth of the commercially successful independent feature during the 1980's and 1990's. His greatest hit, **Home Alone**, one of the highest grossing films of all time, generated over \$1 billion worldwide. **Teen Wolf**, starring Michael J. Fox, was the highest grossing independent film of 1985, while **Extremities**, and **Mystic Pizza**, which launched the career of Julia Roberts, both received high critical acclaim in addition to commercial success.

Scott directed **Family Prayers**, starring Joe Mantegna, Anne Archer, and Paul Reiser/ The film had its world premiere at the 1993 Palm Springs International Film Festival and played at the Seattle International Film Festival.

At ShadowCatcher Entertainment, Scott produced **Smoke Signals** and **The Book of Stars**, as well as serving as executive producer on **Getting to Know You**. **Smoke Signals** was the winner of the Audience Award and Filmmakers Trophy at the 1998 Sundance Film Festival and was distributed by Miramax Films. **The Book of Stars**, directed by Michael Miner, written by Tasca Shadix and starring Mary Stuart Masterson, Jena Malone, Delroy Lindo, Karl Geary, and D.B. Sweeney, premiered at the 1999 sxsw Film Festival in Austin, Texas.

Getting to Know You was accepted into the Dramatic Competition of the 1999 Sundance Film Festival as well as in the International Week of Film Critics at the Venice Film Festival. It opened at the Film Forum in New York in June of 2000 to rave reviews. **Getting to Know You** was directed by Lisanne Skyler, written by Lisanne Skyler and Tristine Skyler, and stars Heather Matarazzo and Bebe Neuwirth.

Scott has standing memberships in the Directors Guild of America and the Academy of Motion Picture Arts and Sciences. He is a graduate of NYU's Tisch School of the Arts.

HOLLY TAYLOR (Director of Photography and Editor)

Holly Taylor has been an independent filmmaker for over 10 years. She founded Byrd Productions in 1992, producing predominantly full-length documentaries, with an emphasis on environmental and social issues. Her camera work has been broadcast on regional PBS stations and cable channels, and her clients include Greenpeace, Earth Justice Legal Defense Fund, WorldVision and BBC – TV.

This year marked her first foray into the world of fiction as both the Director of Photography and Editor for Sherman Alexie's first digitally-shot feature film, **The Business of Fancydancing**.

She is also an active video production instructor in Seattle, where she teaches digital production and post. She currently serves on the Board of Directors for 911 Media Arts Center.

CRAIG MARKEY (Line Producer/UPM)

Craig Markey lives in Seattle and works on the East and West coasts on both independent films (**Hard Eight**, **Box of Moonlight**, and the Sundance Audience Award winner **In The Soup**) and studio features (**Cop Land**, **Scream 2**, **Boogie Nights** and **Magnolia**).

JONATHAN SATUREN (production designer)

Jonathan Saturen began writing film scripts in 1985 and soon after went to work building and decorating sets for corporate parties, theatre, and commercials. His first film job was in 1988 as Prop Master on **The Chocolate War** shot in Seattle Wash. Since then he has worked in most areas of film art departments- for such names as Disney, Jonathan Krane, USA Channel, Jerry London, ShadowCatcher, and Miramax. In 1997 he was the Art Director on Sherman Alexie's first film **Smoke Signals**.

A FallsApart Production

Evan Adams

Michelle St. John

Gene Tagaban

**the business of
FANCYDANCING**

Starring

Rebecca Carroll

Kevin Phillip

and Swil Kanim

**Written and Directed by
Sherman Alexie**

Producers

Larry Estes

Scott Rosenfelt

**Director of Photography
and Editor
Holly Taylor**

Executive Producers

Bradford C. Bond

John Benear

Production Designer

Jonathan Saturen

Line Producer

Craig Markey

Co-Producers

Daniel Armstrong

Christy Cox

Script Supervisor

Barbara A. Brown

The Players

Evan Adams Seymour Polatkin
Michelle St. John Agnes Roth
Gene Tagaban Aristotle Joseph
Swil Kanim Mouse
Rebecca Carroll The Interviewer
Kevin Phillip Steven
Cynthia Geary Teresa
Leo Rossi Mr. Williams
Elaine Miles Kim
Arthur Tulee Junior One
Jim Boyd Junior Two
Jennifer Kreisberg Salmon Girl
Ron Otis White Motorist
William Joseph Elk III Tavern Father

Assistant Camera
Tina O'Sullivan

Gaffer
Mark Simon

Best Boy
Kirk Miller

Sound Mixers
Scot B. Charles
Ray Tantzen

Boom Operators
Leigh Kimball
Billy Brush

Production Assistant
Tikka Sears

Unit Production Manager
Craig Markey

Assistant to the Producers
Michael Allison

Swing Assistants
Chris Garner

William McMillin
Ann Rosencranz

Accountants
Foster + Co. PC

Sonya I. Huntzinger
Senior Accountant

Mara Luoma
Production Accountant

Additional Script Supervisor
Katherine Loveall

Interns
Andrew Knaup
Laura Moran
Jacob Woodward
Taylor Guterson

Painting and Construction
John Neal Williams

Assistant Editor
Priscilla Murphy
Tan Vo

Post-Production Services by
Modern Digital, Seattle

Colorist
Tim Maffia

On-line Editor
Dan Larson

Main Title Design
Deborah Ristic

Second Unit Camera Assistants
Kate Silberman
Ken Shook

Second Unit Production Assistants
Susan Danberg
Jonathan Tomhave

Ellen Tieberg

Audio Post Production Facility
Bad Animals/Seattle

Dialogue Editors
Geoff Vanderhyde
Suzie Brutke-Smurdon

Sound Effects Editors
Mike McAuliffe
Dave Howe

Foley Artist
Karen Howe

Re-recording Mixer
Dave Howe, C.A.S.

Production equipment and
Post-Production facilities provided by
911 Media Arts Center

Digital Transfer by
Alpha Cine, Seattle

Alpha Cine
Technical Director
Bruno George

Color Timing
Bill Scott

Video engineering
Marc Brown
Erik Utter

Production Legal
Katten Muchin Zavis

Susan Grode
Christopher Tricarico
Derek Arteta
Leon Liu

Thanks to **Leon Cordier**
for the Fancydance outfit

Production Insurance
Truman Van Dyke Company
Kent Hamilton

Caterers
Seasonal Goods Catering
Vince Miller

Fred's Homegrown, Vashon
Fred Johnson

Stage Manager (Pinnacle Studios)
Joe Jacobs

**Script Clearance
Eastern Script Service**

**Grip & Electric Package
Jonas Jensen Studios
Scott Jonas**

**Still Photographer
Lance Muresan**

**Flowers
Sandra Holden**

Paintings courtesy of
**Tom Waugh, Ben Saturen, Erick Munari,
and Julie Bresciani**

**Additional Production and Post Services
Provided by Byrd Productions**

**Shot on
Sony DSR-500WS and
Sony DCR-TRV900
Digital Video Cameras**

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The Writers Guild of America
Rich Fassio
Warren Franklin
Don Jensen
Bob Lancaster
Gretchen Ludwig
Fidelma McGinn**

**Fancydancing Consultant
Kim Alexie**

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Richard Hugo House

and at Pinnacle Studios, Seattle

Our Thanks to

Washington State Film Office
Suzy Kellett, Cathy Sander, & Christine Lewis

City of Seattle Film Office
Donna James

Music and Songs

MY HEART DROPS, BUT I'M PROUD
TIME - TIME - TIME

Written and Performed by
Jim Boyd

Courtesy of ThunderWolf Records, BMI
alterNATIVES BMI

Violin solos written and performed by
Swil Kanim

Courtesy of Chuckanut Records

GOODBYE MOUSE 49
Written by Sherman Alexie,
Michelle St. John, Gene Tagaban
Performed by
Michelle St. John, Gene Tagaban

CHILDHOOD FRIENDS 49
Written and Performed by Gene Tagaban

URBAN INDIAN 49
DON'T TELL ME YOU LOVE ME 49
SHAKESPEARE 49
Written by: Sherman Alexie, John Sirois
Performed by John Sirois

GRASS DANCE SONG
Written by Bill Runsabove
Performed by John Sirois
Courtesy of Indian House Records

Incidental Music
Composed and performed by
Brent Michael Davids
Courtesy of Blue Butterfly Group ASCAP

FESS UP
HATSUMOMO
Composed by Shawn Lawlor
Performed by PaceMaker & AquaVelvet
Vocals by Christine Rhoades
LawlorPop Productions
THE NIGHT IS STRONG
Composed and performed
by Peter Himmelman
(vocals, guitar, bass, keyboards)
himmasongs ASCAP

DEER SONG
Composed and performed by
Jennifer Elizabeth Kreisberg ASCAP

OSINILSHATIN
Lyrics: Michelle St. John
Melody: Jennifer Elizabeth Kreisberg
Performed by Michelle St. John
and Jennifer Elizabeth Kreisberg
Spokane Translation by Lillian Alexie
SOCAN/ASCAP

For information on the Soundtrack Album
please visit
www.fallsapart.com

**Produced in association with
WELB FILM PURSUITS, LTD.
and
DreamWeaver Film Investors, LLC**

**the business of
FANCYDANCING**

**A Film by At Least 62 People,
Indigenous and Otherwise**

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