

SUNDANCE INSTITUTE LEADERSHIP

ROBERT REDFORD, President and Founder of Sundance Institute, has won wide acclaim for his work as an actor, producer, director, champion of independent film, and environmentalist. He won the Best Director Academy Award for his feature-directing debut on the intensely emotional family drama *ORDINARY PEOPLE*. He was also nominated for an Academy Award for directing *QUIZ SHOW*. As an actor, he received an Academy Award nomination for his performance in *THE STING*. He was also bestowed an Honorary Academy Award recognizing his achievements as an actor, director, producer, and creator of Sundance. Redford has also directed and produced *THE MILAGRO BEANFIELD WAR*, *A RIVER RUNS THROUGH IT*, *THE HORSE WHISPERER*, and *THE LEGEND OF BAGGER VANCE*, and served as executive producer and narrator of *INCIDENT AT OGLALA*, a documentary about the Native American activist Leonard Peltier. Born in Santa Monica, California, Redford attended the University of Colorado only to leave school after two years to travel through Europe, studying art in Paris and Florence. He continued his art studies when he returned to the U.S. and enrolled at the Pratt Institute in Brooklyn. At the suggestion of an instructor, Redford moved to the American Academy of Dramatic Arts where a passion for acting superseded his interest in pictorial art. A small part on Broadway led to roles in several major live television dramas, and, in 1961, he made his feature debut in *War Hunt*. Later that year, he starred in his first Broadway show, *SUNDAY IN NEW YORK*, which was soon followed by *BAREFOOT IN THE PARK*. It was the film version of *BAREFOOT IN THE PARK* that first brought him to both public and industry notice. Redford went on to portray an array of characters in a spectrum of films, many from his own production company, Wildwood Enterprises. Under the Wildwood banner, Redford starred in *DOWNHILL RACER* and *THE CANDIDATE*, and he produced and starred in *ALL THE PRESIDENT'S MEN*. Other film roles include *BUTCH CASSIDY AND THE SUNDANCE KID*, *JEREMIAH JOHNSON*, *THE WAY WE WERE*, *THE THREE DAYS OF THE CONDOR*, *BRUBAKER*, *THE NATURAL*, *OUT OF AFRICA*, *INDECENT PROPOSAL*, *UP CLOSE AND PERSONAL*, *THE LAST CASTLE*, *SPY GAME*, *THE CLEARING* and *AN UNFINISHED LIFE*. Redford was the recipient of the 1997 National Medal for the Arts presented by President Clinton and the 2001 Freedom in Film Award presented by the First Amendment Center. He was honored with the 2002 Pell Award for Excellence in the Arts: Lifetime Achievement Award. In December 2005, Redford accepted the Kennedy Center Honors for his "distinguished achievement in the performing arts and in recognition of his extraordinary contributions to the life of our country."

KENNETH S. BRECHER, Executive Director of Sundance Institute, previously served as President of the William Penn Foundation in Philadelphia, Director of the Boston Children's Museum, and Associate Artistic Director of the Mark Taper Forum Theatre in Los Angeles. He was Rhodes Scholar at Oxford University, and an honors graduate of Cornell. An anthropologist by training, Mr. Brecher has been the recipient of numerous fellowships, including a research grant from the Getty Center for Education in the Arts and a Ford Foundation fellowship for his study of Amazonian tribesmen in Brazil. He serves on a number of boards, and is a Trustee of the Wildwood School in Los Angeles. In 2005 he served on the jury for the Lillian and Dorothy Gish Prize, one of the largest presented to living artists. He is a member of the International Arts Advisory Council for the Wexner Center for the Arts. Mr. Brecher has lectured and published widely, and has served as an international consultant on current challenges facing arts leadership. He is the author of *Too Sad to Sing*, a memoir with postcards published by

Harcourt, and is the editor of the legendary Brazilian brothers Orlando and Claudio Villas Boas' classic work, *Xingu: The Indians and Their Myths*.

JILL MILLER, Managing Director of Sundance Institute, has been associated with Sundance since 1984. In her current role as Managing Director, she is responsible for overseeing the general financial and operational management of the Institute and its programs, including the Sundance Film Festival, the premier showcase for American and international independent films. Prior to joining the Institute, Miller worked in International Finance in London and on Capital Hill. She also serves on the Board of Trustees for Ya'at'eeh Keshmish, an organization that supports the Navajo Nation on the reservation in Southern Utah. Born and raised in Utah, Miller graduated with a BA in International Relations from the University of Utah in 1987. She also holds an MBA in International Finance from The American University in Washington, DC.

JOHN COOPER is currently Director of Creative Development for Sundance Institute, and Director of Programming of the Sundance Film Festival. He has been a member of the Sundance Film Festival programming staff since 1989. In the early years, Cooper created the short film program at the Festival but soon transitioned into programming documentaries and feature films. He has also worked extensively with Sundance Institute's Screenwriting, Playwriting, and Children's Theatre workshops as well as the Sundance Film Festival in Tokyo. Other work includes guest curator, Northwest Film and Video Festival, and juror and consultant, Rio Cine Festival in Brazil. From 1995-1998 Cooper served as programming director of Outfest held annually in Los Angeles in July and until 2002 served on the Outfest Board of Directors. He is also on the advisory board for the IFP Market held in New York.

ELIZABETH DALY, Director Strategic Development, has been with Sundance Institute since 2003. In her role, she oversees all fundraising efforts to include government, corporate and individual giving in addition to strategic planning and partnerships. Under her direction, the Institute has been able to grow its contributed revenue budget by nearly 50% as well as negotiate a number of collaborations to further extend the work of the Institute on a more national and international scale. Elizabeth came to fundraising after a decade long career in theater, film and television where she worked as an actor, director and producer. Prior to moving to Los Angeles, Elizabeth lived in New York City where she held top development positions at a number of off-Broadway theater companies in addition to the Multiple Sclerosis Society both at the New York City Chapter and as a consultant for the National organization.

GEOFFREY GILMORE is Director of the Sundance Film Festival. He has been responsible for film selection and the overall direction of programming since 1990. In addition, Gilmore has been a consultant for the Sundance Film Channel since 1996 and also serves as consultant to the Sundance Cinemas. He has directed the Sundance Institute's Annual Independent Producers Conference for the last 15 years and worked with the Institute on numerous international and national projects and symposia. For 14 years, he served as head of the UCLA Film & Television Archive's programming. Currently, he teaches a course in the UCLA Department of Film and Television on independent production and has also lectured in Paris, Germany, Japan, and China. He served on the board of the Independent Feature Project/West and the advisory board of the UCLA School of Theater, Film and Television, and he has served on the council for the National Endowment for the Arts, the California Arts Council, the Rockefeller Foundation, and other organizations and committees. He is a graduate of the University of Pennsylvania and did his post-graduate work at UCLA.

PETER GOLUB is the Director of the Sundance Institute Film Music Program. His recent film scores include: *WORDPLAY* (directed by Patrick Creadon), a documentary which premiered at the 2006 Sundance Film Festival; *AMERICAN GUN* (directed by Aric Avelino, with Marcia Gay Harden and Forrest Whittaker), *STOLEN* (directed by Rebecca Dreyfus), for which he won a Best Music Award at the 2005 Avignon Film Festival; *Americano* (dir. by Kevin Noland, with Dennis Hopper and Joshua Jackson); *THE LARAMIE PROJECT* (for HBO, dir. by Moises Kaufman); and *SUNSET STORY* (dir. by Laura Gabbert), winner of best documentary at the 2004 Tribeca Film Festival. He also arranged and conducted music for Andy Garcia's new film, *THE LOST CITY*. Golub, also a pianist, received a Doctorate in Composition at the Yale School of Music, where he studied with Toru Takemitsu, Jacob Druckman and Virgil Thomson. His concert works have been performed throughout the US, Europe and Japan. He has also been active as a composer for the theatre: most recently he composed the music for *MEASURE FOR PLEASURE*, written by David Grimm and directed by Peter Dubois and *THE GLASS MENAGERIE*, starring Rita Moreno at Berkeley Rep. His musical, *AMPHIGORY*, with stories and designs by Edward Gorey, ran off Broadway in NY and was nominated for a Drama Desk Award; he was composer-in-residence for Charles Ludlam's legendary Ridiculous Theatrical Company in Greenwich Village, where he wrote the scores for such classics as *THE MYSTERY OF IRMA VEP*, *GALS*, and *SALAMMBO*; he composed numerous score for Joseph Papp at the New York Shakespeare Festival (including *TWELTH NIGHT*, *OTHELLO* and *ROMEO & JULIET*); his musical, *THE IDIOTS KARAMAZOV* with lyrics by Christopher Durang, was performed at ART in Cambridge. In addition, Golub has composed four ballets with noted choreographer Peter Anastos, including *THE GILDED BAT* (performed at the Kennedy Center) and *THE LOST WORLD* (commissioned by Edward Villella for the Miami City Ballet). Golub serves on the Board of the American Music Center. He has been directing the Sundance Composers Lab since 1999.

PHILIP HIMBERG is the Producing Artistic Director of Sundance Institute Theatre Program. Since 1997, Philip has overseen all aspects of the Sundance Institute Theatre Program including the Sundance Theatre Laboratory, an annual summer workshop which hosts both emerging and established theatre artists and supports their development of new work. Under his aegis, the Sundance Theatre Program has grown to include two new \ laboratories: The Sundance Theatre Lab at White Oak and The Sundance Playwrights Retreat at Ucross. Well over 80% of the plays nurtured at Sundance have moved on to production, including: *I AM MY OWN WIFE* (Tony Award and Pulitzer 2004), *CROWNS*, Carol Burnett's *HOLLYWOOD ARMS* and *THE LIGHT IN THE PIAZZA*. Philip most recently directed the world premiere of Terrence McNally's *SOME MEN* at the Philadelphia Theatre Company and William Finn's *SONGS OF INNOCENCE AND EXPERIENCE* at Williamstown, as well as the West Coast premieres of Tony Kushner's *ONLY WE WHO GUARD THE MYSTERY SHALL BE UNHAPPY* (starring Sally Field) and William Finn's *ELEGIES*. He also conceived and directed the world premiere of *WAR LETTERS* in Los Angeles, which starred Treat Williams and Mario Van Peebles. Mr. Himberg received his B.A. in Theatre Arts at Oberlin College studying under Herbert Blau. He was co-artistic director of Playwrights Horizons and is a recipient of the Theatre Communications Group/National Endowment for the Arts Artistic Fellowship, which brought him to the Mark Taper Forum. Subsequently he was Staff Producer for the Mark Taper's Improvisational Theatre Project.

CARA MERTES was recently named Director of the Sundance Institute Documentary

Program, succeeding Diane Weyermann. Formerly the Executive Director of American Documentary, Inc., producer of the PBS documentary showcase P.O.V., Mertes assumed her Sundance Institute role in August, 2006. Mertes has an extensive background in independent non-fiction filmmaking and producing, as well as years of experience in programming, production and fundraising in film and television. She is a long-time advocate for independent media artists, and an award-winning filmmaker, programmer, teacher and writer whose work has been featured widely in museums, festivals, on PBS and internationally. Since joining P.O.V. in 2000 as Executive Producer, she has been responsible for all aspects of programming, production, fund-raising and staffing. In that time, Mertes has been nominated for fourteen national News and Documentary Emmys, winning four. She has been recognized with two duPont-Columbia Awards, two George Foster Peabody Awards and two Academy Award nominations as P.O.V.'s Executive Producer. In addition, she is creator and Executive Producer of P.O.V.'s original on-line showcase, P.O.V.'s Borders, winner of a Webby Award, a Batten Journalism Award, an On-Line Journalism and Parent's Choice Award, and she has executive produced over 60 original web sites for the series' films. Prior to P.O.V., Mertes was Vice President, Film/Video for Clio Inc., Visualizing History, a New York based multi-media company specializing in media, history and education projects.

MICHELLE SATTER is the Founding Director of Sundance Institute's Feature Film Program and is considered one of the chief architects of the Institute's programs. She has worked most closely with The Feature Film Program, which since its inception has provided year-round support for the early work of such leading independent filmmakers as Kimberly Peirce, Paul Thomas Anderson, John Cameron Mitchell, Tony Bui, Tamara Jenkins, Quentin Tarantino, Allison Anders, Miguel Arteta, Julie Taymor, Gregg Araki, Gina Prince-Bythewood, Rodrigo Garcia, Joshua Marston, and Miranda July, among many others. Satter was also responsible for spearheading the Institute's international initiatives in Latin America and Europe, as well as the Sundance/ NHK International Filmmakers Award, which provides production support and resources to international filmmakers. In its first year, the Award resulted in the award-winning-films SMOKE SIGNALS by Chris Eyre and Sherman Alexie and CENTRAL STATION by Walter Salles.

CYNTHIA WORNHAM serves as Director of External Affairs for Sundance Institute, where she oversees communications, media relations, marketing and publications for the Institute's artistic development programs and the Sundance Film Festival. Prior to joining Sundance she was executive vice president of Ruder Finn Arts & Communications Counselors and head of its west coast operations. While at Ruder Finn Ms. Wornham managed strategic communications campaigns for the opening of prominent cultural venues and exhibitions, including Walt Disney Concert Hall, Hammer Museum and the Norton Simon Museum. She came to Ruder Finn from the J. Paul Getty Trust where she managed the strategic communications, media relations, and marketing programs for the Getty and its programs, the J. Paul Getty Museum and the Getty Center. Prior to joining the Getty in 1994, Ms. Wornham managed communications and media relations at Fordham University in New York City, serving as Acting Director for Public Affairs for a year-and a-half. She has also served as the Director for Public Relations for AFS International, the global educational exchange organization based in New York City.

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