



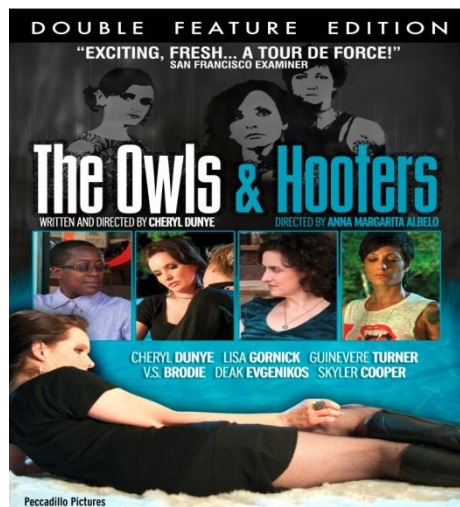
Peccadillo Pictures Presents

The Owls & Hooters

A film by Cheryl Dunye and The Parliament Film Collective
Making Of Documentary by Anna Margarita Albelo

**Guinevere Turner (*Go Fish, The L Word*), Deak Evgenikos (*Itty Bitty Titty Committee*),
Cheryl Dunye (*Watermelon Woman*), Lisa Gornick (*Tick Tock Lullaby*)**

Official Selection Berlin Film Festival (Panorama), Turin LGBT Festival, Outfest, Frameline



DVD release date: June 2011 / Running time: 66 mins / 90 mins cert: TBC

Available from [peccadillopod](http://peccadillopod.com), Amazon.co.uk, Play.com

Ten years ago 'The Screech' was the hottest girl band around. But the wild times have taken their toll. These days, Iris (Guinevere Turner) drinks too much and dreams of a big comeback; her ex MJ is still her significant other; and former band-mates Lily and partner Carol are so far beyond Lesbian Bed Death that they've decided to have a child together. Enter Cricket (Deak Ergenikos), a sexy young lesbian about town looking for trouble. Iris throws a pool party, and in the drug-fuelled haze a fight breaks out and Cricket dies. The friends decide to hide the body - their complicity creating a long-forgotten bond. A year later, a mysterious stranger turns up on their doorstep. Revenge is her aim and seduction her strategy...

With a screenplay by novelist Sarah Shulman, OWLS is a social comedy that explores the gulf between 'Older Wiser Lesbians' and a younger generation.

Also included is the feature-length documentary HOOTERS, an intriguing and ultimately hysterical look at what went on behind the camera during the making of THE OWLS. This is no mere "Making Of" documentary, HOOTERS is a statement that defines Lesbian Los Angeles at the end of the noughties.

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THE OWLS – CAST



CHERYL DUNYE

LISA GORNICK

GUINEVERE TURNER

DEAK EVGENIKOS

V.S. BRODIE

SKYLER COOPER

CHERYL DUNYE (Carol) is a native of Philadelphia, born in Liberia. She began her acting career by starring in her own films. In 1991, she wrote, directed & starred in **She Don't Fade**, a short film that experiments with narrative and doc, and takes a self-reflective look at the sexuality of a young black lesbian. By 1996, Dunye again, set out to write, direct and star in her own film, this time a full-length feature called **The Watermelon Woman**. Her film became the first African-American lesbian feature film made. It went on to win a Teddy for Best Feature at the Berlin International Film Festival.

Cheryl Dunye is a film director, producer, screenwriter, editor & actress. She has made acting appearances in numerous films such as **The New Women** (2001), **The Watermelon Woman** (1996), **Strange Weather** (1993), and **She Don't Fade** (1991).

LISA GORNICK (Lily) is a filmmaker from London that writes, directs and stars in her own films such as **Do I Love You?** (2003) and **Tick Tock Lullaby** (2007). Both films went on to win multiple awards in the film festival circuits and have worldwide distribution.

In 1999, she began to make short films including *The 12 Steps of Starting a Religion* and *My Primary Lover Never Hollywood Kissed Me*, which won the Best Short Film Award at Philadelphia Gay & Lesbian Film Festival. *Do I Love You?* (6 min. version) was runner-up for the JVC Short Film Prize at the Portobello Film Festival.

GUINEVERE TURNER (Iris) Guinevere's career began as writer, producer & star of the feature film **Go Fish**, which premiered at Sundance 1994, in competition. She co-wrote the film with Rose Troche. Turner went on to collaborate with director Mary Harron on the screenplay adaptation of Bret Easton Ellis' **American Psycho**, in which she co-starred. Her next effort with Harron **The Notorious Bettie Page** was an **HBO film**, directed by Harron and produced by Christine Vachon who also served as exec producer on **Go Fish**. Turner's additional film credits include roles in **Kiss Me, Guido, Latin Boys Go To Hell, Pipe Dream, The Watermelon Woman, The Fluffer, The Itty Bitty Titty Committee, Preaching To The Perverted** for BAFTA-winning director Stuart Urban, as well as roles in filmmaker friend Kevin Smith's **Chasing Amy** and **Dogma**.

Her feature script **Blood Rayne**, based on a video game was released in January 2006, and stars Ben Kingsley & Michelle Rodriguez. She worked for 2 seasons as executive story editor on the TV series **The L Word**, on which she also had a recurring role. Two of her directorial efforts, the short films, **Spare Me** and **Hummer**, premiered at Sundance. The other three, writer/director efforts, such as **Hung, Late**, and **Quiet Please**, have screened at film festivals worldwide.

DEAK EVGENIKOS (Cricket) – dark brooding new-comer Deak made her feature film debut in **The Itty Bitty Titty Committee** as Meat, with director Jamie Babbit. She also worked with Babbit during the filming of **Hummer**, a short film collaboration with Guinevere Turner. Award winning, **Hummer** premiered with rave reviews at **Sundance 2003**. Deak's second short film **Hung** (2005) was also written and directed by Turner, **Hung** can currently be seen on **The Sundance Channel**. Deak went on to work with the critically acclaimed director, Silas Howard, in the short film, **Frozen Smile**.

2006 brought a rapid-fire series of commercial work for Deak, including iPod and Apple ads. Most recently she was cast in Tony Scott's **The Taking of Pelham 1-2-3**. In addition to her growing film career, Deak has competed professionally as a figure skater, is a Muay-Thai national champion fighter, as well as an inter-continental and multi-lingual entrepreneur. She currently resides in New York City.

SKYLER COOPER (Skye) trained in classical & contemporary theatre, discovered early on, that "androgynous appeal" would be the nexus in her body of work at playing male & female roles. In theatre, Skyler played the roles of Athena-Argonautica (Berkeley Repertory Theater), Lattrell Spreewell (S.F. Playhouse), Queen Miss Prism (CA Shakespeare Company), and Othello-Othello (Impact Theater). In film, Skyler has been cast in both male & female roles. She's played a female on a TV pilot, Don't Go, a male on Cocktails, a female in a film The Insomniacs, and a female named Fredericka, in the film Fredericka

Skyler is determined & committed to bring not only her unique look, but also a fresh perspective to her work, experiencing life as a woman & yet being perceived, by many, as a male. Skyler Cooper is a unique actor & an artistic creation of nature.

WRITER Sarah Schulman is the author of 14 books: *The Mere Future* (2009), *The Child* (2007), *Shimmer* (1998), *Rat Bohemia* (1995), *Empathy* (1992), *People in Trouble* (1990), *After Delores* (1988), *Girls Visions and Everything* (1986), *The Sophie Horowitz Story* (1984), *The Gentrification of the Mind: Witness to a Lost Imagination* (2010), *Ties That Bind: Familial Homophobia and Its Consequences* (2009), *Stagestruck: Theater, AIDS and the Marketing of Gay America* (1998), *My American History: Lesbian and Gay Life During the Reagan/Bush Years* (1994), *Carson McCullers* (2002), *Manic Flight Reaction* (2005) and *Enemies, A Love Story* (2007) adapted from IB Singer.

Her awards: *Guggenheim Playwriting*, *Fulbright Judaic Studies*, *Revson Fellow for the Future of New York at Columbia University*, *American Library Association Book Awards Fiction/Nonfiction*, *NY Foundation for the Arts Fellowships Fiction/Playwriting*, *Prix de Rome*, *Kessler Prize for Sustained Contribution to LGBT Studies*.

Sarah is active in foundational movements for social change: *Abortion Rights*, *AIDS Activism*, *Gay & Lesbian Liberation Movement*, and co-founder with Jim Hubbard of *MIX: NY LGBT Experimental Film & Video Festival*, *ACT-UP Oral History Project*.

Sarah is a Professor of English at City University of New York, College of Staten Island, a Fellow of the New York Institute for the Humanities at NYU, and on the Advisory Board of the Human Rights & Social Movements Program at Harvard Kennedy School

STATEMENT FROM THE PARLIAMENT FILM COLLECTIVE

In response to the limitations and frustrations of corporate filmmaking, filmmakers Cheryl Dunye, Alex Juhasz, Candi Guterres and Ernesto Foronda invited a diverse but inter-connected group of lesbian and queer artists to come together as The Parliament Film Collective. They attracted a large queer, multi-racial community, at all levels of professional and artistic development, interested in working together to engage in a group experience and create great art. Together they developed a tale of desires gone awry, the pain of hindsight, and the ever-present tension between acceptance and rebellion.

Building upon Cheryl Dunye's signature narrative/documentary hybrid style, the "Dunyementary," The OWLs flows from the scripted dramatic action, enhanced by the actresses own takes on how these same questions play out in their lives. In this way, the literal collective of lesbian/queer artists who made The OWLs also influence the meaning of the film, reflecting the community relationships that have been so defining in the growth of this generation