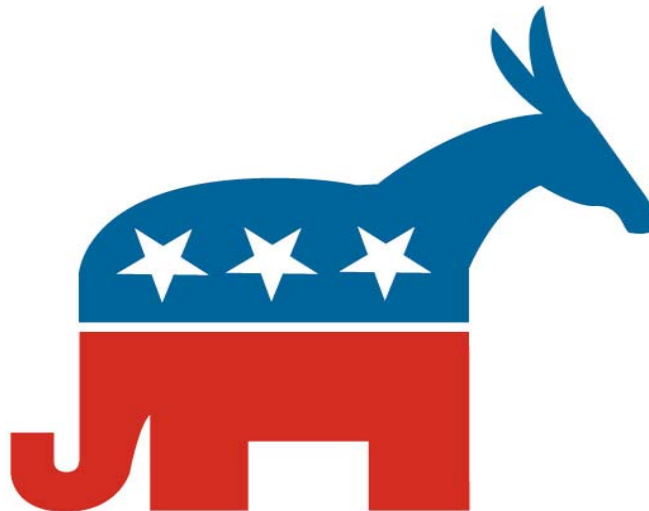




THE PARTY'S OVER



USA, Running Time 90 minutes

Public Relations Contact
The Film Movement Series
Ann Hinshaw
375 W. Broadway, 2nd Fl.
New York, NY 10012
Ph: 212-941-7744, ext. 214
Fx: 212-941-7812
ann@filmmovement.com

Distributor Contact
The Film Movement Series
Andre Lee
375 W. Broadway, 2nd Fl.
New York, NY 10012
Ph: 212-941-7744, ext. 212
Fx: 212-941-7812
andre@filmmovement.com

THE MAIN CHARACTER

The Host Philip Seymour Hoffman

CREDITS

A Palisades Pictures Entertainment Group and Camouflage Production

Director	Donovan Leitch
Director/Producer	Rebecca Chaiklin
Producer	Stanley Buchthal
Producer	Jon Kilik
Producer	Henri Kessler
Editor	Sabine Hoffman
Music Supervisor	Susan Jacobs

SYNOPSIS

As we count down to the pivotal 2004 election, many are questioning now more than ever the state of Democracy in America. Do our voices matter? Can we make a difference? Should we care? *The Party's Over* follows Philip Seymour Hoffman as a concerned citizen on an uncensored journey of the state of Democracy in America. The film examines how the American political process addresses, and often fails to address the country's most pressing issues. Through it all, one question remains, is there a difference between the Democratic and Republican parties?

Mr. Hoffman is a genial host, skeptical interrogator and an increasingly cynical narrator and reporter of political luminaries, ordinary people and stars during a six-month, cross-country journey that begins with the Republican and Democratic National Conventions. The film includes behind-the-scenes footage of activists spanning left and right, from Susan Sarandon to Charlton Heston, Jesse Jackson to Pat Robertson, from Eddie Vedder to Willie Nelson and from Rudy Giuliani to Michael Moore.

No matter where they stand on the political spectrum, it is evident that the major concerns of everyday citizens have yet to be addressed. By juxtaposing what happened in the streets with what happened on the political stage, *The Party's Over* reveals a gulf between campaign rhetoric and reality.

ABOUT THE PRODUCTION

In 1992, Donovan Leitch started out on a journey to document the Presidential election between George Bush and Bill Clinton. He, along with directors Mark Benjamin and Mark Levin, teamed up with actor Robert Downey Jr. to create a subjective eye to view that year's presidential election. The original *Last Party* ushered in the optimism of Bill Clinton's presidency through Robert Downey Jr.'s personal transformation from politically apathetic actor to astute observer. Eight years later, Clinton was tidying up the Lincoln Bedroom, while his wife Hillary was being crowned New York Senator elect. Foreseeing an intense political road ahead, Leitch paired up with fellow filmmaker Rebecca Chaiklin to co-direct a second installment. This time around, actor Philip Seymour Hoffman stepped into Downey's role of interviewer and guide.

Clearly, these are different times. George Bush is the Commander-in-Chief. We live in a more devoutly patriotic America following the tragedy of September 11 and war in Iraq. Appropriately, *The Party's Over* stars Philip Seymour Hoffman, a skeptical and deliberate guide. Hoffman, one of today's most gifted actors, possesses the quality of the everyman. It is through his eyes that we are now taken on an uncensored journey of Democracy in America. "I was interested in seeing if I should care, and if others should too," says Hoffman

The Party's Over is a sequel as a presidential election is a sequel – same process but new faces. "When we did it with Robert Downey Jr., he was like Puck, frolicking around through the convention." Mr. Leitch said. "Phil was always aware of what was going on around him, and was very intellectual and very much wanted to know what was going on. His mantra was "Why should I care? Why is this important to me?" He knew that Hoffman would be the ideal protagonist for a film meant to reflect an outsider's view of politics. In the 1992 predecessor, Downey frequently lamented the state of the union, the relationship with his father or whatever interested him. With Hoffman on board, the mood became more analytical as he began to emerge as a formidable interrogator.

From the very beginning, Hoffman insisted that the film's commentary should not come entirely from him, but rather from those he interviewed. Right from the start of shooting, Leitch noticed Hoffman's passion to learn how politics really worked, and his desire to break down the barriers that come with it. "He became so frustrated with some of the responses he was getting that he really tried to get behind the facades. I remember thinking that he may be on the verge of a breakthrough, where he'll feel compelled to take a stand. I'm excited because this is part of his characters development," Leitch noted while filming. Fellow director and producer Rebecca Chaiklin agreed, noting "Phil came on board really quickly. It was amazing. Phil was not heavily into politics, and we thought it was really good in terms of the demographic we were going after, young people who were completely turned off by politics." "We were hoping to find someone who had that kind of sentiment." Chaiklin also noted, "The original idea was for Philip to go on this journey, it was an idea of personal journey. He had deep concerns though, because he is about the art, not about

having a public life. It was tough for a couple of weeks, but we had a really interesting perspective. We set up on the campaign trail, and at first I thought I was going to die of boredom, we felt out of touch with the rest of the country. So we decided to go on our own campaign trail, not to go along on the press bus. As a result we contacted a cross section of schools, politicians to artists to religious leaders and different aspects to make it a much healthier perspective. We refocused the film a lot, the whole idea of the film was a personal journey for Phil, but that was a tough thing for him. He's more interested in talking to people, and to hear stories of people whose voices go unheard, he didn't want this to be all about him."

Chaiklin also noted, "After a while, we got so much (too much) more footage than we could ever use in one film. We couldn't go to these rallies over and over again. "Every day was something new. For the most part people were pretty interested and open. As for deciding who got face time, more than anything it was about what they had to say. We had so many celebrities and politicians; we had to cut down so much of the footage, which was sad. One regret is not having enough room for an interview that we got of the late Paul Wellstone. There were so many that we had to cut out, it was a lesson. We could have done an epic series across the country!"

Seeing so many different points of view had an effect not only on Hoffman as the narrator, but on Chaiklin as well. She said, "It was really amazing in a way, and very concerning to see how much money is involved in the political process and what people in their own communities across the country fight for. It was amazing to see how big the country really is and how many points of view there are. I was always very political going in; I had to temper myself, while Phil was very much the listener. At several points during production, Donovan was saying to me, "Sit in the corner and be quiet!"

On the other token, Hoffman said, "I had always been ambivalent about politicians and the whole fame that surrounds them. I was interested in seeing if I should care, and if others should too." From Philadelphia to Los Angeles, with stops along the way to a gun show in Maryland, and Farm Aid in Virginia, Hoffman found himself emerged in new issues and points of view, and grew to respect their causes. "A lot of times I was just interested in what they were saying," notes Hoffman. "It was like being in class." "I really loved it when I met people who were so true to their activism that they seemed happy" says Hoffman. "Everywhere I went, there was a counterculture. You might have agreed with them: you might have thought they were full of it. It didn't matter—it mattered that they were there." "It would be very easy to go to all those events and talk to all those people and come out a little cynical," he continues. "I don't feel that way at all.

The team did overcome some hurdles along the way. According to Chaiklin, "They were giving us a hard time at the Republican convention about giving us credentials. Some of the organizers recalled the 1992 film, where Robert Downey Jr. gave them some trouble, but when we learned they needed a band for opening night, we found our way in. Donovan had been in the band with one of the guys of The Interpreters USSA, and they thought it would be fun. Why not, they'll never play a gig like that ever again."

During filming, Chaiklin felt the pressure of the political tone in the country, "I became really skeptical and pessimistic along the campaign trail. The world turned upside down."

And it became clear to those involved that there is not much of a difference between the Democratic and Republican parties. She further states that “the West Wing made a lot of people powerful in a lot of very depressing ways, but I also saw how much money people have to raise and how many causes they have to take, it’s overwhelming.” Aside from the major political parties, they were further able to illustrate the need for more points of view at the Shadow Convention in Los Angeles. This alternative convention was taking place during the Democratic Convention. “I think it would be healthy for this country to have additional parties,” said Chaiklin, “the country is about free speech and dialogue and people from all over the world in a melting pot, that doesn’t fit anymore, and it would be great to have that. A convention is supposed to be about ideas and dialogue, and that is so much better than a show. Both Republicans and Democrats were really just a well executed show.” As Tim Robbins says in the film, paraphrasing Ralph Nader, “the only difference [is] the velocity with which their knees hit the ground when corporate sponsors come knocking.” We invite you to agree or disagree, but the film makes a persuasive argument.

Upon completion of filming, Hoffman noted that *The Party’s Over* left him feeling optimistic, especially about what he saw while witnessing the election’s messy end. “If people didn’t care, they wouldn’t have clamored about Florida the way they did,” he said. “It got pretty loud—and I think it’s going to stay that way for a while. Looking back on the production, he believes he “found out enough to care more about certain things,” including campaign finance report, the push for a third party and the growing income gap. “You learn that there are things going on that are truly detrimental, that I have not done anything about. I want to learn more and try to take opportunities to get involved,” he says. “We can change things. Hopefully, we will. And hopefully, I’ll keep this state of mind.”

The filmmakers couldn’t agree more, “We learned a lot from the film and have been talking about 2004, but it went on for so long, I would love to include the 2004 election. We are not following a specific story, which makes it difficult, but we learned a lot,” said Chaiklin.

ABOUT THE HOST

Philip Seymour Hoffman is one of his generation’s most renowned actors on both stage and screen. His film credits include the upcoming *Cold Mountain* and *Untitled John Hamburg Project*, as well as *Owning Mahoney*, *Love Liza*, *Punch-Drunk Love*, *25th Hour*, *Red Dragon*, *Almost Famous*, *State and Main*, *Flawless*, *Magnolia*, *The Talented Mr. Ripley*, *Boogie Nights*, and *Happiness*. Nominated for Tony Awards for his work on Broadway in both *True West* and *Long Day’s Journey Into Night*, his theater credits include: *The Seagull* (The New York Shakespeare Festival, Delacorte Theatre), *Defying Gravity* (American Place Theater), *The Merchant of Venice* (Dir. by Peter Sellars), *Shopping and Fucking* (New York Theater Workshop), and *The Author’s Voice* (Drama Dept., Drama Desk nominations). He is also the Co-Artistic Director of LABYrinth Theater Company in New York City. He has directed *In Arabia We’d All Be Kings* and *Jesus Hopped The CE’ Train* by Stephen Adly Guirgis with LABYrinth. His production of *‘A’ Train* was produced to great acclaim both Off-Broadway and at the Arts Theatre in London’s West End. Most recently he directed LABYrinth’s Off-Broadway commercial production of Stephen Adly Guirgis’ *Our Lady of 121st Street* at the Union Square Theater. He is an intelligent and passionate artist who brings a dynamic presence as the host of *The Party’s Over*.

ABOUT THE FILMMAKERS

Donovan Leitch – son of legendary nineteen-sixty’s rock star Donovan – is an actor, musician, and producer. He has appeared in many films (*Gas, Food, Lodging, I Shot Andy Warhol, Glory, One Night Stand, The In Crowd*) and several television shows, including the NBC Miniseries *The 60’s* and *Sex in the City*. Donovan also played the title role of Hedwig in the hit Off-Broadway musical *Hedwig and the Angry Inch*. Donovan has recently played around the country with the likes of Dave Navarro from Jane’s Addiction, Kid Rock, Slash from Guns and Roses, Moby and Macy Gray to name a few, in venues such as the Roseland and The Hard Rock in Las Vegas, in his new cover band, *Camp Freddy*. Donovan is currently starring in the play *I Just Stopped by to See the Man* at the Geffen Playhouse in Los Angeles.

In 1992 Donovan produced the political documentary *The Last Party* starring Robert Downey Jr., filmed at both the Democratic and Republican National Conventions. Donovan has been involved in political activism since 1986 when he joined Jane Fonda on the California Clean Water Caravan. Leitch is currently working with the Kerry campaign on his upcoming presidential bid. Donovan combined his creative talents and political awareness to make his directorial debut on *The Party’s Over*.

Rebecca Chaiklin is both a producer and director. She is currently directing, *Countdown to Fairness* a film on Russell Simmons and his campaign to reform the Rockefeller Drug Laws. Rebecca is the Producer on *King of SOHO*, a feature documentary, currently in post production that follows the life of an agoraphobic older Italian-American man, who has not left six blocks in New York’s Soho, in over fifty four years. Chaiklin is also currently Co-Directing a documentary film for the BBC, on Gary Graham, a young man she believes was wrongfully executed on Texas death row. Rebecca directed *HARDBALL*, a feature documentary following the historic series of baseball games played between the Baltimore Orioles and The Cuban National Team, with Barry Levinson and Tom Fontana as Producers. Chaiklin produced Zoe Cassavetes’ directorial debut, *Men Make Women Crazy Theory*, which screened at the Sundance International Film Festival and is the Producer on Cassavetes upcoming “Untitled” feature film. Previously, Chaiklin acted as producer and assistant director on the critically acclaimed Off-Broadway play *Hesh*. She also spent over two years traveling back and forth to Havana as the Producer on *Midnight in Cuba*, a feature documentary chronicling the lives of four young people in Cuba.

Stanley Buchthal is both an entrepreneur and producer. His credits include *Hairspray, Spanking the Monkey* and *Up At the Villa*.

Jon Kilik produced the Academy Award winning *Pollack* and the nominated *Before Night Falls*. Kilik’s other producing credits include *Summer of Sam, Pleasantville, Dead Man Walking, Bamboozled, He Got Game, A Bronx Tale, Clockers, Malcolm X* and *Basquiat*.

Henri Kessler’s producing credits include *Slam, Twilight Los Angeles* and *Thug Life in D.C.*

ABOUT FILM MOVEMENT

Film Movement is an innovative new film distribution company, created as a solution for millions of consumers across the nation whose access to outstanding film is limited by geography, lifestyle or lack of information. Film Movement has members in over 50 states and 1200 cities. Film Movement acquires award winning independent films from the world's top festivals, which they then release each month of the year to members on DVD through a subscription service, and theatrically through The Film Movement Series. Participating filmmakers are able to reach under-served film fans everywhere through Film Movement.

The Film Movement Series is a new theatrical film series featuring some of the best in original world cinema. Created by the team that invented the groundbreaking Shooting Gallery Film Series, Film Movement will release 6 of its 12 films per year in leading independent cinemas in major US cities to help outstanding filmmakers find the audience they deserve. All films are available to members exclusively on DVD upon theatrical release so that they may participate regardless of where they live.

Film Movement has partnered with some of the leading independent theaters in the country to exhibit the Film Movement Series including the Quad Cinema in New York, ArcLight & Laemmle in Los Angeles, The Gene Siskel Film Center in Chicago, and the Roxie in San Francisco. The schedule includes the following films:

- April 11- Wiebke von Carolsfeld's *Marion Bridge*
- June 13- Eric Eason's *Manito*
- August 15- Scott Hamilton Kennedy's *OT: our town*
- **October 24- Donovan Leitch & Rebecca Chaiklin's *The Party's Over***
- December- Tjebbo Penning's *Morlang*
- February- Mina Shum's *Long Life, Happiness and Prosperity*
- April- Rolf de Heer's *Alexandra's Project*

WHAT CRITICS AND FESTIVAL ARE SAYING ABOUT *THE PARTY'S OVER*

Four Stars

"Amazingly candid and insightful. Phillip Seymour Hoffman provides an amazingly candid and insightful look at the contemporary American political process. Hoffman's perfect in his role as our tour guide. With plenty to tick off or scare the bejeezus out of just about everyone, *The Party's Over* provides the proverbial icing on the cake with its actual election-day denouement. Here, the film unflinchingly shows just how badly democracy got raped in the Florida debacle. A sad but true ending that, while it makes this already excellent film even more poignant and important, also shows us why *The Party's Over* and other films like it are so screamingly relevant to America.

- Filmthreat

"They said it could not be done, and here we are giving birth to a movement. We are moms, women and children demanding to be counted. We are not going anywhere until we are heard. We vote and we will be watching you."

-Rosie O'Donnell

“The majority of American people don’t vote out of protest. They don’t think they have a choice.”

-Tim Robbins

“If you eat, then this concerns you!”

-Ed Robertson (Barenaked Ladies)

“They don’t realize that we have a system of open bribery in this country.”

-Bill Maher

“When you have hope, you cling on as long as you can. The Democratic party represents that little tiny dixie cup.””

-Michael Moore

FESTIVAL HISTORY

- Deauville Film Festival -- Official Selection
- Deep Ellum Film Festival -- Official Selection
- Havana International Festival -- Official Selection
- Locarno International Festival -- Official Selection
- Santa Fe Film Festival -- Official Selection
- South By Southwest -- Official Selection