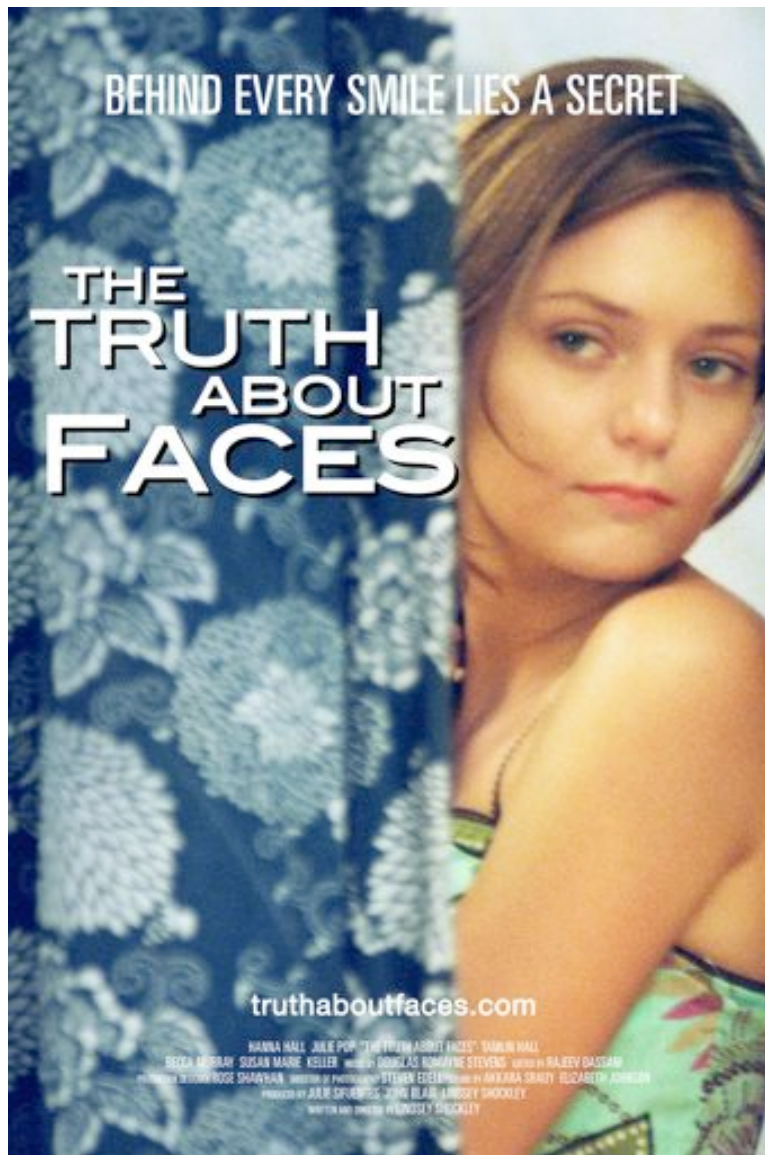


# The Truth About Faces

Written and Directed by Lindsey Shockley



Running time: 15 minutes

Format: Super 16mm capture, HD finish

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## LOGLINE

A mother and daughter are forced to come to terms with a tragic event when a long lost loved one resurfaces and exposes the truth about their past.

## SHORT SYNOPSIS

Overprotective super-mom Patricia Whitfield appears to be keeping it all together despite the fact that the center of her universe, her only daughter Jules, is moving away to Africa. But beneath her upbeat exterior lurks a painful secret. When a long lost loved one re-enters their lives, he exposes the truth about the family's tragic past. With nowhere left to hide, Patricia is forced to do the one thing she tried so hard to avoid – let down her façade and come to terms with her true feelings.

## LONG SYNOPSIS

Shot all in one continuous take, *The Truth About Faces* peers into the private lives of a mother and daughter living in the wake of a family tragedy. Hanna Hall (*Forrest Gump*, *The Virgin Suicides*) and Julie Pop (“Will & Grace”) give heartbreaking performances as they grapple with the long-term effects of profound loss.

If all the world's a stage, Patricia Whitfield (Pop) is giving the performance of her life. On the surface, she looks like a mom who has it all. She is the epitome of style, her charm is infectious, and she has a beautiful daughter Jules (Hall). But beneath the surface, she is struggling with a lot more than just her daughter's upcoming move to Africa. She is hiding a painful secret.

But secrets can't be kept forever. When Patricia and Jules suddenly find themselves face to face with the young man who holds the key to their past, the truth is exposed. It is revealed that the eldest daughter Abby died in a freak accident and Patricia has never forgiven herself for it. Now with nowhere left to hide, Patricia is forced to take down her façade and let her daughter see her true feelings for the first time.



## REVIEWS

### *Rogue Cinema Raves about "The Truth About Faces"*

"*The Truth About Faces* is one of the best movies I've seen this year."

"It's the perfect film, it's warm, touching, and thought provoking."

"I'd love to see what Lindsey Shockley could do with a feature film, what she gets out of her actors here, in one continuous shot, is what all low budget movies should strive for."

- Brian Morton, RogueCinema.com

### *Independent Critics Gives "Faces" Three Stars!*

"Watching the interplay between mother (Julie Pop) and daughter (Hanna Hall) becomes all that more powerful because the camera never turns away from these characters...each glance, each sigh and each twitch caught on film and a reflection of the awkward moments we all face when healing from tragedies and feeling as if we are under a microscope."

"Writer/director Lindsey Shockley's theatrical background clearly pays off as she patiently follows mother and daughter through the peaks and valleys of human emotion and expression."

- Richard Propes, IndependentCritics.com



# USCSCHOOLofCINEMATICARTS

April 23, 2007 | JAMES TELLA

## No Cuts



### Lindsey Shockley Shoots Non-Stop Thesis

The average eight to ten days of a thesis film shoot could very well be the most important and stressful time spent on a set for any SCA production student, so when third-year M.F.A. candidate Lindsey Shockley cut that schedule to three days and added the challenge of capturing the entire film in one take, the pressure was enormous.



Lindsey Shockley with DP Steven Edel.

Shockley, with *The Truth About Faces* completed, Shockley admits shooting a 14-minute film about a mother and daughter forced to come to terms with a tragic event ensured that everyone involved in the project was at the top of their game.

"This movie is all about very awkward tensions," said Shockley, who has always been fascinated by long takes in movies such as *Rope* and *Nine Lives*. "There are all these private and painful things going on inside these two women and by never cutting away, we never give the actors a chance to escape their character."

Shot in a Glendale stuffing store, whose owner "gave us amazing access to clear everything and literally take over," Shockley added that the intense preparation was pivotal before she ever called "action." From repairing the store, to building a dressing room large enough to accommodate two actors, a costumer, the Steadicam operator and his equipment, to laying the lighting scheme above the action in order to hide the equipment from the camera, the physical challenges seemed overwhelming and were "a total team effort."

"There came a point when I had to give up all the pre-planning and let the film become real. I owe so much to everyone involved and knew that we were ready and that it would work," Shockley said, commenting that the trickiest parts to film were the scenes in the mirror. "If an actor dropped a line, or we caught the camera's reflection, we'd have to start again from the very beginning."



Shockley with Steadicam Operator, Daniel Siding.

Since the doors to the outside world were shut once the camera rolled, the Glendale store became a vacuum of movie making. With characters hidden behind props waiting for their cues, windows scrimmed over to control the lighting, actors equipped with body mics, and crew members strategically placed out of sight, Shockley had to "let my belly fly" and relinquish control. With each retake, Shockley's sympathies were immediately turned toward her Steadicam Operator, Daniel Siding, who "literally carried 85 pounds of equipment on his shoulders."



Turning a store into a movie set.

"There was no set and no sleight of hand," said the North Carolina native, acknowledging that her theater background helped her feel completely comfortable in an atmosphere where the action is live and there is no room to stop. "It taught me that you only have to be in one place at one time, and if you know what that place is, it clarifies what your story needs."

Out of 27 attempts, the cast, which included Hanna Hall (*Forever Gung*, *The Virgin Suicides*) and Julie Pop (*MW & Grace*) and crew reached the finish line eight times, leaving Shockley with the difficult task of picking the best of the batch.

"It was definitely tempting to edit," laughed the director. "There were nuances in one take that I liked over another, but this freed me from having to make knee-jerk reactions and made me love the one that we chose—*faces* and all."

Now that *The Truth About Faces* is completed, would she recommend others follow her lead?

"Don't stress. You'll hear 'why?' and that it's 'too risky,' but do it and have fun," Shockley laughed.

## PRODUCTION NOTES

What's the best way to tell the story of a woman with no escape? For Writer-Director Lindsey Shockley, the answer is simple, "All in one take, no cuts."

*The Truth About Faces* is shot all in one continuous take. "Most people looked at us like we were crazy," Shockley laughs, "because there is so much that can go wrong during a thirteen-minute take."

So why take this kind of risk? Shockley felt the subject matter called for it. "The film is about a woman who is desperately trying to move on from her painful past, but is never able to because it is connected to everything in her present and her future." Shockley explains. "She's trapped," Shockley notes, "and so by staying with her and never cutting away, the audience feels what she feels."



The idea of a one-take movie was both exciting and scary to the actors. It created an opportunity for a nuanced performance because the actors could embody their characters and arcs uninterrupted. But this format also allowed no room for error. It was very demanding on the cast, both physically and emotionally. Not only did they have to execute a complicated choreography with the camera, but they also had to live and re-live the gut-wrenching journey of their characters over and over again.

The cast, lead by Hanna Hall (*Forrest Gump*, *The Virgin Suicides*) and Julie Pop ("Will & Grace") took up the challenge with grace and strength, giving powerful performances that haunt you long after you leave the theater.

# THE TRUTH ABOUT FACES

The lighting team and art department had their own challenges. Because of the scope of the long shot, the camera would see all 360 degrees of the spacious boutique. This meant that every inch of the space had to look picture perfect. Cinematographer Steven Edell and gaffer Wes Shive had to create their entire lighting scheme (all thirty-two lights) from above in order to hide them from the camera's eye. The art department, lead by production designer, Rose Shawhan, had the added task of creating a dressing room large enough to accommodate two actors, a costumer, the Steadicam operator, his rig, and the focus puller.

But the greatest physical challenge lay literally on the shoulders of the Steadicam Operator, Daniel Stilling. Even with the advantages of Kodak's Super 16mm Vision 2 stock and Panavision's lightweight Aaton X-Production camera, the load he carried was 85 pounds all told. Imagine holding that steady for take after long take.

After the lightning fast three-day shoot in Glendale, CA, the production was able to achieve eight full takes. It made the editing process quite non-existent. "We made one big decision instead of a hundred small ones," Shockley recalls. "And we couldn't be happier with the final product."



## DIRECTOR'S STATEMENT

The characters and story for *The Truth About Faces* were inspired by tragic events in my own life. Growing up in the small town of Chapel Hill, North Carolina, I experienced loss at a young age when my older sister died unexpectedly at the age of sixteen.

Because news travels fast in small towns, this private and painful event was made very public. I basically grew up under a microscope. Since grief is something that makes others uncomfortable, I became a very good 'actress' – always putting my best face forward.

It was as if I lived a double-life. I had a face I showed the world, and a face that only I saw. And so I wrote *The Truth About Faces* to explore this duality. By having the characters experience a painful event in public, there is a constant tension between how they really feel and how they have to behave.

By shooting the film all in one take, we live with the characters in real time. We are eavesdropping on a life in progress. This intimacy enables us to feel their struggle as they hide their inner pain in order to project a positive image to the outside world.

Like in real life, we can't fast-forward through the bad parts. The audience must endure with the characters and squirm along with them. Shooting in real time gives the film the energy of real life. Real life is messy, it's complicated, and it's always surprising.

I hope you enjoy the film.

-Lindsey Shockley



## CAST



### HANNA HALL – Jules Whitfield

Hanna Hall is best known for uttering the famous line, “Run, Forrest, run!” during her role as Young Jenny in *Forrest Gump*. This role won her the **Young Artist Award** in 1995.

She has since gone on to star in **Sophia Coppola’s** *The Virgin Suicides* in 1999, *Neal Cassady* with Tate Donovan, and *American Cowslip* with Faye Dunaway.

Her television credits include “**Oprah Winfrey Presents: Amy and Isabelle**”, “Her Desperate Choice”, and most recently, **FOX’s “Standoff”**. Her performance along side Anne Bancroft in “Homecoming” earned her a second Young

Artist Award nomination.

She will next be seen in **Rob Zombie’s** remake of *Halloween* opening in August 2007.



### JULIE POP – Patricia Whitfield

Julie Pop is a versatile actor who has played an extraordinarily broad range of roles in her prolific television and theatre career. Her memorable roles include those on “**Desperate Housewives**,” “**Will & Grace**,” “**Veronica Mars**,” “**Boston Legal**,” “**Without a Trace**,” “**The Drew Carey Show**,” “**ER**,” “**The Guardian**,” “**Spin City**,” “**The West Wing**,” “**JAG**,” “**Melrose Place**” and more. She also played a recurring bothersome soccer mom on 2002’s critically acclaimed series “**Hidden Hills**.” She has

appeared in several independent films and theatre productions as well as over 100 commercials.



### TAMLIN HALL – David Mackey

Tamlin Hall, **voted “Best of LA” by Backstage West** in 2006, has riveted audiences with his visceral intensity and raw character studies.

His extensive theatre credits include, ‘SubUrbia,’ ‘Women Behind Bars,’ and ‘Quarter Life’, which was nominated for **Best Ensemble Cast by LA Weekly Theater Awards**.

He will next be seen in *One Day Like Rain* with fellow newcomer Jesse Eisenberg [*The Squid and the Whale*].



## SUSAN MARIE KELLER – Rose/Salesclerk

Susan Marie Keller, comedian and actress, is a multi-talented artist who has worked in theatre, television, and film. She earned her degree in Theater from UCLA before going on to study with the highly selective British American Drama Academy during their Midsummer in Oxford program.

Her lead roles onstage include of 'A Midsummer Night's Dream,' 'The Three Sisters,' 'Much Ado About Nothing,' 'The Crucible,' and 'West Wide Story.'

Since then, she has gone on to star on **Comedy Central's "The Man Show"** as well as *Come Fly with Me Nude* (2005) which premiered at the Film Arts Festival in San Francisco, *Forgotten Voices* (2004), *Callous Sentiment* (2002), and *David's Walls* (2001).

Susan is a current member of the Second City Conservatory, which performs weekly sketch comedy shows throughout the year. Most recently, she completed the run of her **one-woman show, 'Kitty Twist and Her Wild Side.'**



## BECCA MURRAY – Lauren

Becca Murray, a burgeoning starlet out of Blacksburg, Virginia, began her acting career in the theater, having worked with Theatre East, The Acting Corps, and Studio Arena Theater in New York.

Her lead roles onstage include productions of 'Stop Kiss', 'WASP', and 'Kindertransport.' She has since gone on to do television appearances including "**Spongebob Squarepants**" and film roles in *Mark 'n' Cleo* and *All Bets Are Off*.

Becca currently stars as the title role in Jeremy Lum's *Elise*, about a woman fighting AIDS.

## FILMMAKERS



### **Lindsey Shockley – Writer/Director**

Lindsey Shockley studied film at the University of Pennsylvania before earning her Directing M.F.A. from the University of Southern California's School of Cinematic Arts.

While at USC, she was selected among eighty applicants to direct one of the four school-sponsored films in 2005. Her film *Lucky* (2005) premiered at Cannes in 2006.

*The Truth About Faces* (2007) is one of the longest unedited takes in history, running over thirteen minutes long. It marks her second venture with producer Julie Sifuentes and

cinematographer Steven Edell. Shockley's other short films include *Loose Change* (2003), *Letting Go* (2004), and *Shooting the Pilot* (2006).

Having just returned from Prague, where she served as creative advisor on the film, *Honza*, she is currently developing four feature films.

### **Julie Sifuentes – Producer**

Julie is a native of Southern California and has a degree in Communications from CSU, Long Beach where she graduated top of her class. She is completing her Producing M.F.A. from the University of Southern California's School of Cinematic Arts.

This is Julie's second time teaming up with director Lindsey Shockley, as she produced *Lucky* (2005).

Julie is currently developing a feature film with her production company, Rainboots Productions.

### **John Blair – Producer**

John was born and raised in Minneapolis, MN and has a B.A. in American Studies from Georgetown University. He is in his third year of USC's School of Cinematic Arts graduate production program with an interest in cinematography and producing.

In 2006, John produced the short *Clear Cut, Simple* which won awards at South by Southwest Film Festival and the Directors Guild of America.

## Steven Edell – Cinematographer

Steven is a New Jersey native who earned his B.A. in Fine Arts from Yale University. Currently in his last year of USC's School of Cinematic Arts graduate production program, Steven's career goals lie in cinematography and directing.

His last short film *Bracia* (2002) won several awards and was nominated for a Student Academy Award in 2003.

This is his second time working with Shockley as a cinematographer. This winter he began shooting his film, *Honza*, in Prague.

## Mike Binder – Directing Mentor

Mike Binder, writer/director, is best known for his feature film, *The Upside of Anger* starring Kevin Costner and Joan Allen.

His latest film, *Reign Over Me*, starring Adam Sandler and Don Cheadle, opened in March 2007 to rave reviews.

Mike began his career as a stand-up comedian and starred in HBO's *Mind of a Married Man*.

## John Watson – Producing Mentor

Best known for producing *Robin Hood: Prince of Thieves* and *Backdraft*, John began producing short films in 1973.

Two short films he produced were nominated for an Academy Awards; *Life Times Nine* (1973) and *Don't Mess with Bill* (1980).

He is currently writing/producing *I am Charlotte Simmons*, the feature film adaptation of Tom Wolfe's novel.

## Michelle Guish – Casting Mentor

Michelle is best known for her work as casting director on *Shakespeare in Love*, *The English Patient*, and *Bridget Jones's Diary*.

She recently worked on *The Holiday* and *Breaking and Entering*.

## Dan Kneece – Steadicam Mentor

Best known for his work on *Jackie Brown* and *The Patriot*, Dan began work as a professional Camera Operator in Columbia, South Carolina at WIS-TV in 1979. In 1982, Dan was taught Steadicam operation by the inventor, Garrett Brown.

From 1990 to 1994 Dan was the lead factory Steadicam Instructor for Cinema Products in the United States and abroad. During this time he taught many top operators in the business today.

Dan was the lead Steadicam Operator on Rodrigo Garcia's *Nine Lives*, which consisted of nine 10-13 minute long takes.

Dan recently worked on *Running with Scissors* and Quentin Tarantino's *Grindhouse*.

## **Larry Bennett – Production Design Mentor**

Larry Bennett is best known for his work on the Oscar-winning film, *Crash* in 2004, which also earned him an Art Directors Guild nomination for Excellence in Production Design.

Since then, he has gone on to design for *Freedom Writers* with Hillary Swank. His work will next be seen in *In the Valley of Elah* starring Tommy Lee Jones.

## **Andrea Folprecht – Editing Mentor**

Andrea served as the editor on Rodrigo Garcia's *Nine Lives*, which consisted of nine 10-13 minute long takes. Her other film and television credits include *The Zodiac*, "Joan of Arc," "Hitler: The Rise of Evil," "Children of Dune," and "Dune."

Andrea currently edits FOX's hit show "Bones."

## **Carter Burwell – Composer Mentor**

Best known for his scores for *Fargo*, *Being John Malkovich*, and *The Big Lebowski*, Carter's other film credits include *Miller's Crossing*, *Barton Fink*, *Raising Arizona*, *Rob Roy*, *Gods and Monsters*, *Three Kings*, and *O Brother, Where Art Thou?*

His next score will be heard in the Coen brothers' film *No Country for Old Men*.

THE  
TRUTH  
ABOUT  
FACES

CAST

Jules Whitfield

Hanna Hall

Patricia Whitfield

Julie Pop

David Mackey

Tamlin Hall

Lauren

Becca Murray

Salesclerk/Rose

Susan Marie Keller

Shoppers

Jessie Ober  
Nicholas Hall  
Kimberly Buchanan  
Casey Alan Carver



FILMMAKERS

Written and Directed by	Lindsey Shockley
Produced by	Julie Sifuentes John Blair Lindsey Shockley
Director of Photography	Steven Edell
Composer	Douglas Romaine Stevens
Production Designer	Rose Shawhan
Costume Designer	Alma Magana
Casting Director	Julie Sifuentes
Unit Production Manager	Nora Donaghy
1 <sup>st</sup> Assistant Director	Dana Josslin
2 <sup>nd</sup> Assistant Director	John Moran
Steadicam Operator	Daniel Stilling
Production Sound Mixer	Yimin Chen
Editor	Rajeev Dassani
Sound Design	Elizabeth Johnson Akkara Srauy
Industry Mentors	Mike Binder John Watson Dan Kneece Andrea Folprecht Larry Bennett Michelle Guish Carter Burwell

# THE TRUTH ABOUT FACES

## TECHNICAL INFORMATION FOR "THE TRUTH ABOUT FACES"

**Shooting Format:** Super 16mm film

**Total Running Time:** 15:42

**Film Stock:** 7218 Kodak Vision 2 500T

**Shooting Aspect Ratio:** 1.66

**Master Format:** HDcam 23.98 fps

**Sound:** Stereo, 4.0 surround sound





## The Truth About Faces (2007) - By Brian Morton

**Date:** Tuesday, May 01 @ Mountain Standard Time

**Topic:** Film Reviews



Sometimes we say one thing but we mean something else. We've all done it and we've all seen it, that look on someone's face that they're saying much more than is coming out of their mouths. That's what the new short, *The Truth About Faces*, by Lindsey Shockley is about.

Basically a short movie about a Jules and her mom, who are shopping for a graduation dress, but if you read between the lines, there's so much more going on here. When Mrs. Hall (played by Julie Pop) expresses concern for Jules (played by Hanna Hall) traveling so far from home on an archaeological expedition to

Africa, is she having empty nest syndrome or is something else going on. If you just listen to the conversation, you'd be misled into thinking that this was mostly a shopping trip, but, if you pay attention to the title of the film and watch the faces of the characters, you'll see that something else is going on here. When Jules and her mom run into a man from their past, we learn that not only do they know him, but this man used to date Mrs. Hall's other daughter, who is now dead. The conversation, while on the surface is very inconsequential, is much more than that. We can see that discomfort of everyone involved, Mrs. Hall's not sure what to say to this man, Jules is holding back information and everyone concerned wants to just get away, but they all feel that this conversation is the right thing to do.

*The Truth About Faces* really hinges on the performances of Hall and Pop, both of whom are amazing! Both these actresses are great, if they don't have a real relationship to draw from, then the performances are that much more amazing. While *The Truth About Faces* is a short, I'd love to see what Lindsey Shockley could do with a feature film, what she gets out of her actors here, in one continuous shot, is what all low budget movies should strive for. *The Truth About Faces* impressed me by using the story and the acting together to tell the story, both are reliant on the other to get across the entire feeling that Ms. Shockley is going for, if all the elements weren't working perfectly together the entire film falls, but everyone is firing on all cylinders here and *The Truth About Faces* is one of the best movies I've seen this year, it's definitely the one that made me think the most, about what people are saying and what they're actually meaning. I'm giving *The Truth About Faces* four out of four cigars, because it's the perfect film, it's warm, touching and thought provoking, I really enjoyed this movie! You can find out more about Lindsey Shockley and *The Truth About*

Faces by dropping by her [My Space Page](#). So, until next time, when I'll tell you how much I loved Battlefield: Earth and you'll have to read the expression on my face to tell if I'm lying or not, remember that the best movies are bad movies.

This article comes from Rogue Cinema  
<http://www.roguecinema.com>

The URL for this story is:  
<http://www.roguecinema.com/article996.html>

# INDEPENDENTCRITICS.com

Movie Reviews, Columns & Top 10 Lists by TC Candler, Richard Propes & Jacob Hall

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## SHORT CUTS

Reviews of Short Films - Volume 3



### The Truth About Faces...



Courtesy of The Truth About Faces



## A Richard Propes Column

May 16th, 2007

This week's "Short Cuts" includes a look at a couple of short films from last week's Indianapolis International Film Festival, a couple films from USC Film School and a hidden jewel or two.

### SPOTLIGHT SHORT FILM

**"An Open Door"**  
**Three and a Half Stars**  
**A-**

At first glance, "An Open Door," written and directed by

## ADVERTISING



**Independent  
 Critics  
 Advertising**





**"The Lost Journal of Vice Marceaux"**  
**Two and a Half Stars**  
**B-**

"The Lost Journal of Vice Marceaux" is, without a doubt, this week's most ambitious short film. Clocking in at 15 minutes, the film is a remarkably intelligent film written and directed by J.R. Burningham. Inspired by a true story, "The Lost Journal of Vice Marceaux" is a period piece set in the late 1800's about a physician whose faith is destroyed when he loses his entire family during a small pox epidemic. As the epidemic continues, the physician eventually makes a startling discovery that may, in fact, prove scientifically the existence of God.

Great effort is made to give "The Lost Journal of Vice Marceaux" a strong period feel from production design to costuming to dialogue. Yet, I couldn't erase the feeling that the entire production felt very theatrical in presentation and I often felt as if I were observing a stage play rather than a short film.

Darin Singleton is strong enough as the physician in question, however, P.J. Marshall felt a bit less convincing with the period dialogue.

One must admire Burningham's ambitious filmmaking, particularly his attention to detail and design.



**"The Truth About Faces"**  
**Three Stars**  
**B**

Filmed entirely in one take (after 27 tries), "The Truth About Faces" benefits greatly from that sort of focused, energized but downright stressful approach to filmmaking. This 14-minute film takes place entirely within a closing store as a mother and daughter attempt to come to terms with a tragic event.

Watching the interplay between mother (Julie Pop) and daughter (Hanna Hall) becomes all that more powerful because the camera never turns away from these characters...each glance, each sigh and each twitch caught on film and a reflection of the awkward moments we all face when healing from tragedies and feeling as if we are under a microscope. Writer/director Lindsey Shockley's theatrical background clearly pays off as she

patiently follows mother and daughter through the peaks and valleys of human emotion and expression.

While both Pop and Hall perform admirably, Hall gives the film a remarkable emotional depth with a performance that speaks volumes even when she isn't uttering a word.



**"The Run"**  
**Two Stars**  
**C**

Despite his experienced cast, writer/director Gabriel Scott's "The Run" often feels like one of those late night action thrillers starring Shannon Tweed that you find on Cinemax. Mind you, that's not a particularly bad thing, but it doesn't necessarily make for groundbreaking cinema.

Scott surely has the basics of a decent action film present, even in the context of a 17-minute film. In "The Run," a friend (Seth Adams) agrees to do a favor for a friend he finds a world he never expected. Despite the film's relative predictability (Yes, I saw the end coming a mile away), the cast performs admirably and I found myself thinking "This would be an interesting full-length film."



**"Jack & Jacques"**  
**Two Stars**  
**C-**

In its U.S. Premiere during the Indianapolis International Film Festival, this Canadian short film centers around an aging actor who lands a small "breakthrough" role in a film American cinema icon Jack Nicholson. Jacques, the French speaking actor, is followed throughout the day by a student filmmaker who documents his every move.

As written and directed by Marie-Helene Copti, "Jack & Jacques" is an interesting, if somewhat slight film. While the film starts off wonderfully, with the vastly experienced aging actor practically flaunting his success, the film's impact largely dissipates over the course of the day.

"Jack and Jacques" is an interesting concept that, sadly, never really comes to life.



Are you interested in having your short film reviewed by