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"It would be a scary little film, if it weren't so funny. It contains most of what one might need to know regarding techniques of the infatuated male."

—Hal Hartley
Henry Fool, Trust



**BEST STUDENT FILM
DAHOLONEGA INTERNATIONAL
FILM FESTIVAL**



Press Kit

The Epic Tale of Kalesius and Clotho

**a film by
Kyle Gilman**

Kyle Gilman

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The Epic Tale of Kalesius and Clotho

A Meditation on the Impossibility of Romantic Love in a Rapidly Expanding Universe

a film by Kyle Gilman



Produced as a Senior Thesis for the film department at Harvard College, under the guidance of independent filmmaker Hal Hartley, *The Epic Tale of Kalesius and Clotho* is a deadpan farce about the many forms of obsession and a hilarious chronicle of the first filmmaker to make a movie based on Koufos' ancient Greek myth "Kalesius and Clotho."

Director Kyle Gilman is obsessed with Jennie, his former leading lady. Unfortunately, she has moved away to New York and wants nothing to do with him. When he meets Janine, a woman who bears a striking resemblance to Jennie, he is sure that she will be the perfect replacement.

Kyle's struggles to overcome his own incompetence, the incompetence of his cast and crew, and his obsession with Jennie, lead to increasingly awkward and comic situations.



Taking actual events to their illogical extreme, the film is based on Kyle Gilman's misguided on-camera proposition to actress Jennie Tarr during the shooting of their previous film, *Camera Noise*. The idea grew out of Kyle's assumption that Jennie would never want to work with him again. Although she did agree to continue their professional relationship, Kyle proceeded as if she hadn't.

Logically any filmmaker obsessed with an actress would want to replace her with someone just like her. The character of Janine was inspired by Alfred Hitchcock's masterpiece of obsession, *Vertigo*. The ancient Greek myth "Kalesius and Clotho" was a play Kyle had worked on for several years but never finished because it seemed too pretentious. However, it seemed like a perfect match for the character in the film. It is not a real Greek myth.

The Epic Tale of Kalesius and Clotho received a grade of Summa– cum laude from Harvard College and was nominated for a Hoopes Prize, given to outstanding thesis projects.

Running time: 27 minutes

Genres: Live-action, short, student, comedy

Production formats: 16mm, DVcam

Available screening formats: 16mm (optical soundtrack), Digital Beta, DVcam, Beta SP. Also available on DVD-R with 5.1 Dolby Surround Sound.

All video formats are NTSC.

The Epic Tale of Kalesius and Clotho
A Meditation on the Impossibility of Romantic Love
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a film by Kyle Gilman



Kyle Gilman
writer/director/star

Kyle Gilman was born in 1980 and grew up in rural Western Massachusetts. He graduated in 2002 from Harvard University with a degree in Visual and Environmental Studies, which is just Harvard's fancy way of saying "Film." He currently works as Hal Hartley's teaching assistant for intermediate filmmaking classes at Harvard and he script supervised Hartley's new film *The Girl From Monday*. Kyle's films include *Fresh Garbage*, a 16mm documentary about trash and recycling, *Rev. Tim McIntire and the Temple of Comedy*, a DV documentary about stand-up comic Rev. Tim McIntire, *Camera Noise*, a fictumentary about filmmaking and love, and *The Epic Tale of Kalesius and Clotho* (which was his senior thesis) a fictumentary about love and filmmaking.

Kyle has studied film with documentary filmmaker Robb Moss (*The Same River Twice*), experimental Indian filmmaker Mani Kaul (*Siddeshwari*), documentary filmmaker Richard P. Rogers (*Pictures from a Revolution*), experimental documentary filmmaker Alfred Guzzetti (*Family Portrait Sitings*) and fiction filmmaker Hal Hartley (*Henry Fool, Amateur*). This eclectic mix, along with many years of watching television, has left him confused about what is real and what is not. He is inclined to believe in nothing at all.

The Epic Tale of Kalesius and Clotho
*A Meditation on the Impossibility of Romantic Love
in a Rapidly Expanding Universe*
a film by Kyle Gilman



**Kyle Gilman
Filmography**

Is This The Pizzaman? (1999), S-VHS, 30 min.

directed by Kyle Gilman and Taj Musco

Fictumentary about the making of short video *The Pizzaman*.

Fresh Garbage (2000), 16mm, 18 min.

collaboration with 9 fellow students in intro Harvard filmmaking class

Documentary about the recycling and the processing of garbage.

Rev. Tim McIntire and the Temple of Comedy (2001), DV, 30 min.

directed by Kyle Gilman

Documentary about Cambridge, MA stand-up comic Rev. Tim McIntire

Camera Noise (2002), 16mm, 29 min.

directed by and starring Kyle Gilman

Fictumentary about a filmmaker filming his unexceptionally dull life

The Epic Tale of Kalesius and Clotho (2003), 16mm, 27 min.

directed by and starring Kyle Gilman

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Screening History



- December 2003** Anchorage International Film Festival, AK, Winner Best Short Film
November 2003 Northampton Independent Film Festival, MA
November 2003 First Sundays Comedy Film Festival, NYC, Winner Judge's Award
October 2003 Boston Underground Film Festival, MA
September 2003 Sidewalk Moving Picture Festival, Birmingham, AL
September 2003 Los Angeles International Short Film Festival, CA
September 2003 The Tank, NYC
August 2003 Crested Butte Reel Fest, CO
July 2003 Woods Hole Film Festival, MA
June 2003 Dahlonega International Film Festival, GA, Winner Best Student Film
April 2003 Ivy Film Festival, Providence, RI, Winner Martin Scorsese Award

"It would be a scary little film, if it weren't so funny. It contains most of what one might need to know regarding techniques of the infatuated male."

—Hal Hartley
Henry Fool, Trust

"Kyle Gilman splits the difference between Woody Allen and Buster Keaton. He gives new meaning to the term "dry wit" in his self-mocking stalker epic. His unblinking, dead-pan delivery makes us hope for more. Definitely a talent to watch."

—Academy Award Nominees Jeanne Jordan & Steve Ascher
Troublesome Creek: A Midwestern and The Filmmaker's Handbook

"Hysterical... genuinely witty performances from all involved. Gilman's movie is a must for film buffs and jilted lovers."

—Dean Treadway, Dahlonega International Film Festival

The Epic Tale of Kalesius and Clotho

A Meditation on the Impossibility of Romantic Love in a Rapidly Expanding Universe

a film by Kyle Gilman



NewEnglandFilm.com
October 2003

Mythic Romance

A review of Kyle Gilman's short film "The Epic Tale of Kalesius and Clotho," which screens in the upcoming Northampton Independent Film Festival.

By Chris Cooke

Sometimes love just isn't meant to be. This saying forms the background of Kyle Gilman's short film "The Epic Tale of Kalesius and Clotho," featured in the upcoming Northampton Film Festival. Subtitled "A Meditation on the Impossibility of Romantic Love in a Rapidly Expanding Universe," Gilman's film toys with narrative structure in a meta-fictional way; it tells of his attempts to bring to life a (fictional) Greek myth in a film within the film of the same name. He addresses the camera much of the time, sharing with us his intentions as he carries out his project.

The film Gilman is working on (within the film) is about the nature of free will in relationships, and these are concerns that weigh on his mind. His former leading lady, Jennie (Jennie Tarr) has recently dumped him, and he just can't get her out of his mind. He compares all the actresses at his auditions to Jenny and spends half his time explaining to us that Jennie simply can't admit to herself that she still loves him. Unable to settle on an actress for the role Clotho, he pulls Janine (Ashley Linton) -- a Jennie look-alike -- off a neighborhood theater sidewalk and convinces her to come on board. He recruits his sound man Dan (Dan Rosenthal) to play Kalesius, and he's ready to roll.

Splicing his own monologue with scenes of his pretentious and laughably amateur film within the film, Gilman constructs an elaborate meta-narrative that constantly comments on itself. In doing so, he manages to parody student films, control-freak directors, the depths of delusion to which a spurned male can descend, and -- most of all -- himself. Reality and fiction blur, as many actors play themselves. Amidst all the wackiness, Gilman often displays a dry, understated humor, playing the narrative straight man to his own structural clowning. His rationalized-male stalking behavior is truly insightful. And if the film-within-a-film idea is a bit precious, Gilman is self-deprecating enough to pull it off.

So what role does fate play in true love, and how is this all connected to the cosmological constant of the universe? You'll have to see the film to find out.

The Epic Tale of Kalesius and Clotho

a film by Kyle Gilman

Birmingham Weekly 9/18/03
by Sunny Xiang

Kalesius and Clotho — on paper they could easily pass for Zeus's half-brother twice removed and Apollo's favorite step-cousin. In reality, however, Kalesius and Clotho's existence stretches no further than Kyle Gilman's imagination.

Well, at least that was the case until Gilman weaved his make-believe Greek myth into a smart and quirky short comedy titled *The Epic Tale of Kalesius and Clotho: A Meditation on the Impossibility of Romantic Love in a Rapidly Expanding Universe*.

The Epic Tale Kalesius and Clotho follows the main character, director Kyle Gilman (as portrayed by himself), in his futile attempts to win back Jennie Tarr (also playing herself), the former leading lady in his production of the Kalesius and Clotho myth.

Gilman chuckles wryly when asked about the similarities he shares with the Kyle in the film. "Kyle talks the way I talk, but I try to keep the character pretty different," Gilman says. "To a certain extent, it's taking my own character and blowing it out of proportion, but I try not to associate myself too much with a character — he's kind of arrogant and clueless, and I'd like to think I'm not."

Arrogant and clueless? Or maybe just lovesick and infatuated. After all, Jennie is blonde, perky and beautiful; in Kyle's eyes, she's perfect. Well, almost perfect. She has just two flaws: one, she does not love Kyle; and two, as Kyle begrudgingly discovers, she is hopelessly irreplaceable.

At first, Kyle thinks Janine (Ashley Linton), a seemingly creditable Jennie look-alike, is the perfect solution. However, as he begins filming for Kalesius and Clotho, Janine's inevitable imperfections seem to only manifest Kyle's obsession with the original Jennie. The more he consumed he becomes with turning Janine into Jennie reincarnated, the less he is able to cope with all of Janine's inevitable un-Jennie-like flaws.

"The framing of the film allowed me to tell the story of Kyle and Jennie without having to make [the "Kalesius and Clotho" myth] the central story," says Gilman, who based Kyle and Jennie's relationship on a less extreme version of his own misadventures with Jennie Tarr from a previous film, *Camera Noise*.

In *The Epic Tale of Kalesius and Clotho*, Gilman plays around with the notion of the "nature of free will and romantic relationships."

Using sharp wit and mock earnestness, the film brings out the humor in Kyle's indulgent pretensions and obsessive-

compulsive tendencies as he struggles in vain to recreate Jennie's "nuances" in Janine.

Kyle's irrepressible fascination with Jennie may serve as the basis for the story's humor, but there are also plenty of other details and exaggerations throughout the film that contribute to its comic effect.

Some of the most entertaining scenes are from the *Kalesius and Clotho* production that Kyle is directing in the film. Set against two-dimensional backdrops of the Parthenon and Mount Olympus, the production is purposely amateur. The melodramatic actors and their grandiose lines are hilarious, with the funniest character being the dolled-up Jennie/Janine whose shiny lipstick, plucked brows and soft rouge provide a stark contrast to her plain white Grecian tunic.

Another notable scene is Kyle and Janine's dizzying merry-go-round chase around a blackboard. Kyle uses the board as a prop for his explanation of Einstein's concept of "the big blender," which he then uses as an analogy to explain his natural attraction to Jennie.

Gilman, who is currently working on putting out a DVD of his other films, produced *The Epic Tale of Kalesius and Clotho* as a Senior Thesis for Harvard University's film department. The film was graded Summa-cum Laude and has since won awards such as Best Student Film at the Dahlonga International Film Festival and the Martin Scorsese Award at the Ivy Film Festival.

"I wanted the film to be something that felt kind of real. The acting was something realistic and the dialogue was something people would say," Gilman says. "And I wanted it to be funny — that was important."

The Epic Tale of Kalesius and Clotho, which will be showing at Birmingham's Sidewalk Film Festival, achieves Gilman's intended effects with ease, flair, wit and irresistible hilarity.

Although Gilman says he is content with his film and appreciative of the awards and praise it has received, he also admits he has never been entirely satisfied with the film's ending.

"I think I never knew what to say at the end," says Gilman, who actually reshot the closing scenes after he graduated. "I don't think I ever came to a conclusion as to what Kyle was doing and what the other characters are doing."

"But other than that," he quickly adds, "I'm pretty happy with how everything turned out."

And happy he should be. *Sunny Xiang*

The Epic Tale of Kalesius and Clotho

a film by Kyle Gilman

The Greenfield Recorder 10/30/03 by Adam Orth

Let's make this clear: There's no need for women to run away from Kyle Gilman. He's not a denial-ridden stalker. Besides, he's got a steady girlfriend now and he is SO over his crush on the beautiful and talented Jennie Tarr.

Still, if anyone remains uneasy, Gilman has only himself to blame. A filmmaker raised in Wendell, he made both of his short, independent films with Tarr at their epicenter. And why not? She clearly has the gravitational pull of a black hole, as Gilman's character points out.

Just as clearly, however, Tarr doesn't feel the same way about Gilman.

In the first film, "Camera Noise," Gilman acts the part of a student filmmaker whose professors have gotten bored with endless footage of his girlfriend.

So, Gilman, who was indeed a student filmmaker at the time, decides to film a breakup with his girlfriend. Instead of drama, however, this creates comedy. The girlfriend, played by Tarr, won't let the relationship go. "She always thinks that these terrible things that are happening to them will make their relationship stronger," Gilman said.

In the second film, it is Gilman — again playing himself — who won't let go. Called "The Epic Tale of Kalesius and Clotho," this film is being shown at the Ninth Annual Northampton Film Festival, which runs from Nov. 5 to Nov. 9.

Its subtitle is "A Meditation on the Impossibility of Romantic Love in a Rapidly Expanding Universe." Gilman created this film as his senior thesis at Harvard College, where he now works as a teaching assistant to filmmaker and professor Hal Hartley. It chronicles a filmmaker's attempts to mold another actress into the perfect copy of his former leading lady, who has spurned his advances.

How about Gilman? Is he just acting as he ineptly stalks Jennie throughout the second movie? It's hard to say and perhaps pointless to pursue.

Gilman is so skillful at intertwining fact and fantasy, that those who attempt to unravel his creation risk ruining it. Besides, what's the point? Is "Kalesius and Clotho" a real Greek tragedy? No, but it probably should have been.

Hanging up the phone after a painfully awkward phone conversation with Jennie in "Kalesius and Clotho," Gilman gets into a debate with his soundman, who warns his obsession is becoming pathetic.

As long as the camera is still rolling, Gilman argues, it's reasonable to assume his pursuit of Jennie will have the happy ending found in many films. What happens, the soundman asks, if you turn the camera off?

"Well, actually, I'm not sure I want to find out. Wait, hold on," says Gilman, as the soundman reaches over. The screen goes blank. There's a pause. Then the soundman is heard saying "You're right. This does suck."

Still, it's fun to speculate about reality and that's exactly what area residents will get a chance to do since both Gilman and "Kalesius and Clotho" will be on hand at the festival Sunday, Nov. 9. The 27-minute film will screen with three other short films in Stoddard Hall at 10 a.m.

Stoddard Hall is located on Lower Elm Street. The phone number there is (413) 584-2700. To find it on a map, go to this site on the Internet: www.smith.edu/map

In its ninth year, the film festival packs just a few days with more than 90 films, panel discussions, and opportunities to chat with filmmakers.

In addition to numerous short films, several features will be shown, including some sneak-preview screenings of "The Singing Detective," a musical based on Dennis Potter's acclaimed mini-series; Michael Winterbottom's new film, "In this World," and Sundance Film Series favorite "Dopamine."

The filmmakers are from all over the globe. Gilman, however, is among those with a local connection to this area. Born at Franklin Medical Center, he grew up in Wendell, where his mother, Mary C. Gilman, still lives. His father, Adin, lives in Greenfield. Gilman, who now lives in Cambridge, graduated from Mahar Regional School and then from Harvard College in 2002.

Gilman didn't start to suspect he wanted to be a filmmaker until he started leafing through the course catalog for Harvard. While planning to major in English, he was mostly attracted to the film courses he found there. His fate was sealed while attempting to study English literature.

"I didn't like the whole process of analyzing English literature, which is what English is all about," he said.

At the time, Harvard was known for its documentary film program. It was Gilman's good fortune to be there when professor Hartley arrived on the scene to teach fiction filmmaking. "It's starting to change at Harvard," said Gilman. "It's been kind of a wasteland."

Additional local filmmakers at the festival include Steve Alves of Greenfield. His "Talking to the Wall" explores Greenfield's rejection of Wal-Mart and the corrosive effects of large retail chains. A 10-year effort, the film shows at 5:15 p.m., also at Stoddard Hall.

David Larue, who lives part of the time in New Salem, will be showing his "Potholes," a whimsical tale of what a farmer does with a 1977 Cadillac found in his field. Filmed in Franklin County, and using local actors, this film will screen

(continued from p. 8)

on Saturday, Nov. 8, at 4 p.m., again in Stoddard Hall.

Both Alves and Larue have been at the Northampton Film Festival in the past. This will be Gilman's first time and he's glad for the opportunity. Northampton is his old stomping grounds. He used to frequent the Pleasant Street Theater there as a youth. He is not, however, thrilled that people will see his film on a Sunday morning.

"I don't think morning is a good time for comedy," he said. "I think people need a little time to wake up before they start laughing."

Gilman chose comedy for his first two films because it seemed a safe approach at the time, less risky than attempting a serious drama. Naturally, he was at first insecure about his abilities.

"I knew I could pull off a bad film well," he said.

This insecurity is why his first short, "Camera Noise," is a spare production. Not well lighted, he did it without a crew and virtually all of it was improvised.

Still, it introduced him to Tarr, who was a musical theater major at the time. His crush eventually made their relationship awkward. So, he was certain she wouldn't agree to star in a second film. After all, it depicted an obsessive filmmaker trying to mold another actress into the perfect copy of her.

Still, he had to ask her. He needed a senior thesis and it's hard to come up with ideas for a film.

"At first, when I asked her if she could be in the movie, I was worried. Because, it was kind of creepy," Gilman said. It turns out Tarr wasn't worried at all about being stalked — in the film — by Gilman. She did get a little concerned, however, once the filming started. She was in New York City and couldn't see how it was progressing.

Then, Gilman sent her photographs of the other actress, whom he'd found through a friend. Called Janine in the movie, Ashley Linton and Tarr are strikingly similar in ways that go beyond their looks.

Tarr got nervous. "That kind of freaked her out," Gilman said.

Then, it was time to film the apartment scene. In the film, Gilman and a cameraman travel to New York City and knock on Jennie's apartment door. In typical Gilman fashion, the scene is Tarr's actual apartment. The bare-chested boyfriend who answers the door, however, is an actor.

It took a while to find somebody Tarr was willing to kiss on camera. Finally, they found a candidate she knew from her college days. "I kept on asking her to suggest somebody and she would never do it," said Gilman. "He was basically the only actor in New York who she was willing to kiss. So, he got the part."

Other challenges in the film included losing many of the early scenes to an ill-adjusted camera. Several scenes had to be reshot. Then, the Sept. 11 terrorist attacks on the United States halted work for a time.

"I had to take a break," said Gilman. "I didn't feel very funny."

Once he submitted the film for his thesis, there were still changes to be made later. For example, it used to end with "the gods smiled on Clotho."

Gilman suspects this ending came about because of his character's need for a happy ending. Whatever the reason, many of those who saw that ending didn't like it.

"A lot of people were unhappy with it, particularly the people who graded it," he said.

So, he recrafted it, spending a few thousand dollars of his own money to do so. He also reworked the chalk board scene and managed to get his new girlfriend in as the script director.

Unlike in his first movie, Gilman risked exposing his shortcomings by attempting to control events instead of just filming whatever happened in front of his camera.

He had a crew this time. There was a lighting expert on hand. Dialogue was written out and scenes were practiced beforehand. That didn't eliminate spontaneity, but he started each day with a plan.

"'Camera Noise' was all improvised," he said. "I had no faith in myself as a writer."

While "Kalesius and Clotho" is actually only a few minutes shorter, it seems to move much faster than "Camera Noise," said Gilman, because it's better crafted. Still, they are both comedies, as opposed to a serious drama.

"That's the kind of movie I like to watch," explained Gilman. "A lot of what I do is in relation to Woody Allen."

Allen's genius, says Gilman, is directing comedy. "It drives me nuts that he wants to be a dramatic actor," he said. "I think if you take the comedy seriously, you can create a really good comedy."

Now that he's got two films under his belt, Gilman is feeling confident enough to take his own comedy more seriously. His third film, tentatively called "Two-Night Stand," will be more choreographed than the first two. He's got about half the script written.

"I think I'm done with the whole extra level of reality," he said. "The next movie I'm going to do is more straight forward."

So, this time there will be no infatuated director pursuing a lost love. Instead, Gilman has two people waking up in the same bed. They are naked, they don't know each other, they don't know where they are or how they got there. As if that's not enough, Gilman has them separate and then wake up together again the next morning in the same circumstances.

"They never actually figure out what's happening. Not yet, anyway. I'm not done yet," Gilman said.

He's also not done with Tarr. She's agreed to star in this movie, as well.

You can reach Adam Orth at: aorth@recorder.com

The Epic Tale of Kalesius and Clotho

a film by Kyle Gilman

cast

Kyle Gilman	Kyle Gilman
Dan/Kalesius	Dan Rosenthal
Janine/Clotho	Ashley Linton
Jennie Tarr	Jennie Tarr
Jennie's Brother	Jamie Carmichael
Auditioner #1	Cailin O'Connor
Auditioner #2	Lisa Faiman
Auditioner #3	Kiran Deol
Curious Moviegoer	Rev. Tim McIntire
Cameraman	Randy Bell
Script Supervisor	Maggie Lehrman
Sound Recorder	Pete Grana
Sound Recorder	Agnes Chu
Crew	Greg Hudson
Crew	Adam Ross

crew

Director/Screenwriter	Kyle Gilman
Additional Writing	Jennie Tarr
Director of Photography	Randy Bell
Composer	Alex Healy
Sound Mixer	John Koczera
Production Manager	Zadoc Angell
Assistant Camera	Nicholas Weiss
Clapper Loader	Clint Kenley
Script Supervisor	Jack Riccobono
Dolly Grip	David Rosenthal
Grips	Michael Palmer
	Shun Kakazu
	Andy Rice
Unit Drivers	Randy Bell
	Agnes Chu

sound recorders

Julie Espinosa
Lola Papazoglou
Pete Grana
Nicholas Weiss
Agnes Chu
Andy Fink
James Lawler
Tania James