

# THE SHEEP AND THE RANCH HAND

*The Love That Dare Not Bleat Its Name*



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**Production stills** available here: [sheepranchhandmovie.com/pages/press-kit.html](http://sheepranchhandmovie.com/pages/press-kit.html)

## LOGLINE

A story of love, erotic imagination, and the power of dreams to change your life.

## AWARDS

Best Honorable Mention, Cinekink Film Festival, New York City

## QUOTES

"This is an exceptionally well-crafted and designed short film in every regard...sexy, amusing and genuinely hilarious"

—Mike Everleth, Bad Lit, The Journal of Underground Film

"I can't decide if it's the best dyke film I've ever seen, best zooey film I've ever seen, or just best all-around sex film I've ever seen! What a fabulous and charming mind-bender!"

—Carol Queen, author, educator and activist

## CONTACT

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## SELECTED SCREENINGS

Toronto Inside Out Festival, Toronto, Canada (Premiere)  
Skeive Filmer, Oslo, Norway  
Image Out Rochester, New York  
Hard Liquor and Porn, Toronto, Canada  
Seattle Lesbian and Gay Film Festival, Washington  
Festival Image+Nation: Montréal, Canada  
Videofest, Dallas, Texas  
Corona Cork Film Festival, Ireland  
Courts Mais Trash, Brussels, Belgium  
Cinekink, New York, NY—AWARD: BEST HONORABLE MENTION  
Cinerotic Film Festival, Atlanta, GA  
Queer Screen Mardi Gras, Sydney, Australia  
Melbourne Queer Film Festival, Melbourne, Australia  
Cleveland International Film Festival, Cleveland, OH  
London Lesbian and Gay Film Festival, London, England  
Boston Underground Film Festival, Boston MA  
San Francisco Women's Film Festival

[www.sheepranchhandmovie.com](http://www.sheepranchhandmovie.com)

Tekfestival, Rome, Italy (April)  
Outtakes New Zealand (May)  
CFC Worldwide Short Film Festival, Toronto, Canada (June)

**FORMAT**

LENGTH: 11:30  
ASPECT RATIO: 16:9  
AUDIO: Stereo  
PRODUCTION FORMAT: DVCPro HD  
SCREENING FORMAT: Digibeta, BetaSP, DVCam (others upon request)  
COMPLETION YEAR: 2009

## SYNOPSIS

### 26 Word Summary:

An edgily sexy, hilarious romp about love, dreams, and a sheep who lusts—for her ranch hand. With a happy ending in more ways than one.

### Synopsis 1 (100 words)

“The Sheep and the Ranch Hand” is a brilliantly funny, provocatively sexy romp through a dream of a woman transformed into a sheep. In love and in lust with her handsome, butch ranch hand, she delights in being her bestial self, and finds a freedom both unexpected and profoundly empowering. Billed as “sexy, amusing and genuinely hilarious” by Bad Lit, The Journal of Underground Film, this edgy fantasy-comedy is a story of love, a story of erotic imagination, and a story of the power of dreams to change your life. Best of all, it has a happy ending—in more ways than one.

### Synopsis 2 (216 words)

“The Sheep and the Ranch Hand” is a brilliantly funny, provocative romp through a dream of a woman-become-sheep. At the outset she is couch-bound, competing with household clutter for breathing space, and on a downward spiral of junk food and bad late-night television. A program on animal husbandry transports her to a land of new possibilities, in the form of four hooves, fleece and a tail.

Shift to Technicolor dreamscape, and a sexy sheep that can dance and sing (albeit in bleats). One wild dance and a joyful fast-motion caper across the countryside, and she arrives home: a fairy tale cabin adorned with pink flowers, green ivy, and one very handsome butch ranch hand. And either there's something in that ranch hand's pocket (could it be clover?), or she's very, very happy to see her Sheep.

What follows next is domestic bliss both strange and sweet, as the two dine, trade stories about their days, and flirt with increasing intensity. Steaminess builds, along with the laughs, culminating in a bedroom scene that is both hot and decidedly boundary-pushing.

With a happy ending in more ways than one (wink), “The Sheep and the Ranch Hand” is a story of love, a story of erotic imagination, and a story of the power of dreams to change your life.

# **THE SHEEP AND THE RANCH HAND**

## **FILM CREDITS**

Written, Produced, Directed and Edited by **LORETTA HINTZ**

Director of Photography **JENNIFER D'URSO**

Production Designer **RACHELL NICHOLS**

Original Music by **JEFFREY CHIN, KIT RUSCOE, CLUBBO RECORDS**

Title Design by **IDLE HANDS STUDIO**

Assistant Director/Production Manager **MICHELLE "FLASH" ITO**

## **CAST**

Baaaaarbara **DYAN McBRIDE**  
The Ranch Hand **JEAN DuSABLON**

## **CREW**

Script Supervisor **MERCEDES SEGESVARY**

First Assistant Camera **KRISTINA WILLEMSE**

Key Grip/Art Assistant **ELLIE CAMERON**

Grips/Production Assistants **TYLER STANLEY, JENNIFER LIN**

Sound Mixer **BRENDAN AANES**

Locations/Script Consultant/Production Assistant **SANDY HANDSHER**

Costume Designer **LORETTA HINTZ**

Costume Assistant **LIBBY STAUB**

Key Make-Up/Costume Assistant/Assistant Art Director **JULIE PHELPS**

Art Assistant **ASHLEY PERRYMAN**

Assistant Art Director **HANNAH PIPER BURNS**

Production Assistants **EMMANUELLE ANTOLIN, JIMENA SARAVIA, LEILA CARRILLO**

Stunt Doubles **FLASH ITO, KRISTIN SGROI**

Additional Voice **KATY TIEMANN**

Craft Service **ZOE MORK, SAM TIGERMANN**

Post-Production Assistant **ROBYN KRALIK**

Sound Design/Rerecording Mixer **MARC PITTMAN**

Audio Mix Studio **SIRIUS SOUND**

Additional Motion Graphics **BARBARA FREY, EINAR JOHNSON, RANDALL REGO**

# THE SHEEP AND THE RANCH HAND

## SELECTED CAST AND CREW BIOGRAPHIES

**Loretta Hintz** (writer, director, producer, editor) is an independent filmmaker whose work centers on the absurd, the imaginative, and the improbable. Gender, sex, fear, and risk are some of her favorite topics of exploration. She enjoys using film as a way to question and push boundaries, using humor as her trojan horse.

She was the first filmmaker to document the then-nascent “faux drag queen” phenomenon with her short “Her Wigstock,” which screened in festivals around the world. Highly entertaining, this film also asks serious and provocative questions about the enforcement of gender expectations and behavior in the lesbian community.

Her personal documentary “Pre-Title IX Girl” is a humorous short about finding the inner “athletic self,” and also a cautionary tale about the price of losing this important U.S. legislation that guarantees girls equal access to sports. Using gentle self-mocking and imaginative re-creation of traumatic early sports experiences, it draws the connection between the sense of physical ability gained (or not) in childhood, and self-image as an adult. It has screened globally.

**Dyan McBride** (Baaaarbara) is an actor, director, singer and teacher. As an actress and director she has worked with numerous theater companies, performing all over the United States and in Europe, and does TV and film work in commercials and industrials.. She serves on the acting faculty at NCTC, UC Davis, Solano College and is an artistic associate with 42nd Street Moon.

**Jennifer D'Urso** (Director of Photography) is a San Francisco and Los Angeles based Cinematographer and Animation Director who whose work has screened at The Pacific Film Archive, on The Sundance Channel, and in art galleries and film festivals worldwide. Jennifer received her BFA in Film and Media Arts from California College of the Arts in San Francisco. [www.jenniferdurso.com](http://www.jenniferdurso.com)

**Kristina Willemse** (First Assistant Camera) received her BFA in Media Arts from California College of the Arts. As a cinematographer and video artist she has collaborated with artists; Kota Ezawa, Rob Epstein, Johanna Lee, and Jeffery Friedman. Her personal work explores the tension between the past and future identity of the adolescent female.

**Mercedes Segesvary** (Script Supervisor) is a visionary artist and writer. Her credits include published stories, gallery exhibitions and writing and directing for stage. Her various experiences have helped shape the creations that will one day show in museums, publications and theatres around the world.

**Sandy Handsher** (Locations/Script Consultant/Production Assistant) professor of screenwriting, film history, and cinema studies (Hitchcock, Scorsese, Noir, Women Directors, Iranian Cinema, Cuban Cinema, Italian Neorealism), is also a respected script consultant, writer of program notes for several film festivals, published travel writer, as well as screenwriter. Sandy has also written and performed solo theater pieces. Location scouting and searching for the right sheep have opened a new world of possibilities.

# THE SHEEP AND THE RANCH HAND

## PRESS REVIEWS

*From Badlit, The Journal of Underground Film. By Mike Everleth, January 23, 2010*

Is she a lesbian dreaming she's a sheep? Or a sheep dreaming she's a lesbian?

Filmmaker Loretta Hintz turns the tables on the traditionally male-dominated genre of bestiality porn with her sexy lesbian farce *The Sheep and the Ranch Hand*.

Don't get too excited, there's no real sex with real animals in Hintz's short film. Instead, a bored, lonely gal (Dyan McBride) drifts asleep while watching *Bonanza* reruns and imagines herself as a cloven-footed, wool-covered animal playfully romping on a sunny hillside.

During the fantasy sequence that makes up the bulk of the movie, the sheep costume that McBride wears — which was designed and constructed by Hintz herself with a helper — is a very erotic little number, showing off just enough skin to remind us there's a real girl underneath the heavy fleece. And while this is a lesbian fantasy, guys will have no problem being as equally turned on by the getup as the ladies.

Hintz next plays with lipstick lesbian and butch stereotypes when the hot female-sheep, pun-fully named Baaaaarbara, is called back to the farm by a rugged, manly woman (Jean DuSablon). Their interaction inside the farmhouse is made up of coy teasing and innuendo, mostly ending up with even more sheep-related puns. But, just when it appears the fantasy is going to be all set-up and misdirected payoff, Hintz ends things with the surprising humdinger of an ending that's been promised by the title.

In addition to being sexy, amusing and genuinely hilarious, *The Sheep and the Ranch Hand* is technically marvelous to look at and listen to. The cinematography is decidedly crisp and colorful, giving the film an almost cartoonish appeal even though it's all live-action. This is especially befitting as the film is constructed as an elaborate fantasy and isn't meant to mimic reality. Also a really nice touch, and charming, is the perfect synching between the real sound effect of a sheep bleating matched with McBride's mouthings. This is an exceptionally well-crafted and designed short film in every regard.

However, what makes the film truly successful is that it exists beyond just trying to be sexy and get off a few good jokes. On another level, Hintz is crafting a message about empowerment. It's a simple message about embracing one's innermost desires, but it's enough of a statement to give the film some weight to hang the outrageous plot and images on.

But then the film seems to be making an even deeper, subconscious message through its anthropomorphic premise. Typically, human-animal sex on film is crafted for and by male perverts to exploit the humiliation of women. In *The Sheep and the Ranch Hand*, a woman-as-animal becomes the submissive to a male stand-in as the aggressor, which is a subversion of the typical bestiality porn film.

Baaaaarbara is not a true submissive, though, as she very actively chooses her suitor and allows herself to engage in erotic, and romantic, behavior without male coercion. The sheep and the ranch hand share a warm, mutually beneficial relationship. Their time together, although filled with off-beat humor, is oddly genuinely romantic and tender, which is why, when the fantasy is over, the lonely gal's empowerment feels like a genuine, uplifting achievement.

*The Sheep and the Ranch Hand* certainly lives up to what one should expect, and more, from the title.

# **THE SHEEP AND THE RANCH HAND**

## **DIRECTOR'S STATEMENT**

The spectrum of human sexual experience is as wide as the imagination itself. But we tend to limit our sexual activity to that which we've been taught is acceptable, that which is familiar. "The Sheep and the Ranch Hand," while certainly meant to entertain, also asks some serious questions: what limitations do we place on ourselves regarding our sexual behavior, and what price do we pay? What freeing of the spirit might occur through the power of the imagination? And how might that sexual liberation affect our larger lives?

Pretending allows us to be more than what we perceive ourselves to be, and to express our ordinarily unseen facets. This film emerged from my mental wanderings: how might temporarily inhabiting the "animal mind"—acting on instinct, pursuit of pleasure unmediated by reason—influence our sense of self and our capacity to experience joy? How does role-play affect power dynamics and intimacy in a relationship?

Sex is funny; role-play in particular can be hilarious. Acting out a role allows us to transcend our self-perceptions and expand our boundaries. But liberation needn't be a serious endeavor. The Ranch Hand has a fringed dildo harness. The Sheep is named Baaaaarbara. Ultimately, I just wanted to create something that would make people laugh. Let the bleats begin, and the fleece fly!