

FILM INDEPENDENT

ARTIST DEVELOPMENT

2012 FAST TRACK DOSSIER

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2012 FAST TRACK FELLOWS

The projects detailed in this dossier have been selected to participate in Film Independent's 2012 Fast Track program. Now in its tenth year, Fast Track is a film financing market that connects filmmakers with financiers, production companies, and other industry professionals. Designed to help filmmakers advance their current feature projects, this highly selective program is open to established as well as up-and-coming narrative and documentary filmmakers with exceptional projects in the financing stage. Fast Track is sponsored by the Alfred P. Sloan Foundation, Kodak, and Millennium Entertainment.

Recent projects developed through Fast Track include Robbie Pickering's Spirit Award-nominated *Natural Selection*; Tom Putnam and Brenna Sanchez's *Burn*, which premiered at the 2012 Tribeca Film Festival; Katherine Fairfax Wright and Malika Zouhali-Worrall's *Call Me Kuchu*, which premiered at the 2012 Berlin International Film Festival; Cherien Dabis' *Amreeka*, which was nominated for three Independent Spirit Awards in 2010; Courtney Hunt's Academy Award and Spirit Award-nominated *Frozen River*; Jennifer Westfeldt's *Ira and Abby*; Jessica Sanders' award-winning documentary *After Innocence*; and Scott Prendergast's *Kabluey*, starring Lisa Kudrow and Teri Garr.

Fast Track is one of several Artist Development programs offered by Film Independent, including the Filmmaker Labs, Project:Involve and our Grants and Awards program. Film Independent's Artist Development programs are incubators for the next generation of independent filmmakers. Cultivating strong, original voices, we help filmmakers develop new work and advance their filmmaking careers in a nurturing yet challenging creative environment.

For more information on Fast Track or the projects in it, please contact Film Independent Co-President Josh Welsh at 310.432.1219, or via email at JWelsh@FilmIndependent.org.

ALFRED P. SLOAN FAST TRACK GRANT

The Alfred P. Sloan Foundation awards one participant of Film Independent's Fast Track program the annual Sloan Fast Track Grant. The recipient receives a \$15,000 production grant, admission to Film Independent's Fast Track program, and year-round support from Film Independent.

The grant is funded by the Alfred P. Sloan Foundation, which seeks to create and develop new scripts and films about science and technology and to see them into commercial production with national and international distribution. Film Independent also awards an Alfred P. Sloan Grant that is tied to the annual Producing Lab.

C.O.G.

Drama

Talent

Producer: **Cookie Carosella***
Co-Writer/Director: **Kyle Patrick Alvarez***
Source Material: David Sedaris

Logline

In search of post-collegiate life experiences, Samuel travels to work in the apple orchards of Oregon but finds himself out of place amongst migrant workers and God-fearing churchgoers. Based on the short story by David Sedaris.

Summary

Samuel, a stuck-up wanna-be intellectual in his late 20's, finds himself on a trip from the east coast to the apple orchards of Oregon. He's going there to 'get away' from busy city living and take a job as an apple picker. Once he arrives, he finds himself at an apple orchard run by a curmudgeonly, but ultimately kind-hearted old man named Hobbs. Samuel had already made plans with him for a job, and we find out that his friend Jennifer is supposed to be meeting up with him out there shortly.

Samuel quickly learns that picking apples isn't anything he expected. There's actually hard labor involved. Samuel's laziness in the field doesn't go unnoticed by Hobbs, who punishes Samuel with even more work to do. On top of everything, the only friend Samuel can make is his picking partner, Pedro, who doesn't speak a word of English. Samuel spends his days talking his ear off about how much he can't wait for Jennifer to get there. Jennifer finally arrives at Hobbs Orchard, but surprises Samuel with the news that she's only stopping by for the day and isn't planning on staying. Samuel, out of pride, turns down her offer for him to come with her. Embittered and determined to accept his fate, Samuel takes a position at a fruit-packing factory only to find himself even worse off than in the farm fields.

The mind-numbing factory labor is made only worse by the constant taunting from his female coworkers, led by the vicious Debbie. Samuel, however, makes quick friends with Curly, an overly effusive factory worker, who helps Samuel unjustly work his way up to a cushier job in the factory. One night, Curly invites Samuel over to his house only to reveal he has much stranger, and sexually aggressive, intentions for him. He manages to sneak away from Curly and decides to return home but when he gets back to his trailer, he finds that all of his money has been stolen.

Alone and homeless, Samuel calls Jon, a religious zealot he met in town while working

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for Hobbs. Jon picks him up and hires him to help him with his stone cutting business, where he makes jade clocks in the shape of Oregon. He lets him stay with him, in the basement of a fellow church-going family whose hospitality Jon doesn't hesitate to take advantage of. Samuel soon learns that Jon keeps a ferocious temper barely restrained by his somewhat ironic faith in God. Jon's profanity, though, has the sponsoring family showing both him and Samuel the door. Jon and Samuel move into another church member's beauty salon where they continue their work.

Jon keeps pestering Samuel about his religious beliefs and his need for God in his life, but Samuel is dismissive, only joining Jon at church out of kindness. One night, alone at the salon, Samuel is attacked by Curly, who has tracked him down. In an act of desperation, Samuel has a massive spiritual epiphany, and begins to cry wildly, scaring Curly away. The next day at church, Samuel 'comes out' as a Christian in front of everyone. Jon is thrilled and takes all the credit for having 'saved' Samuel from his sinful ways. Soon thereafter, they are at a crafts fair, trying to sell the clocks. Jon has no luck selling a single one, but Samuel manages to sell a few small charm boxes he'd made on his own. Jon is fuming with jealousy. On the way home, Jon pulls over to harass Samuel. He tells him a story of when he was in the war, and asks Samuel if it's true he's gay. Samuel says yes and Jon says that there's no way he can be a Christian. He leaves Samuel on the road near a bus stop and we follow Samuel's long walk of shame back to the bus on which he came in.

Personnel

Kyle Patrick Alvarez, Co-Writer/Director

Kyle Patrick Alvarez is a 28-year-old, Los Angeles-based writer/director. In 2010 he won the prestigious "Someone to Watch" Award at the Independent Spirit Awards. His writing and directorial debut film, *Easier with Practice*, was also nominated that year for a Spirit Award for "Best First Feature" and has won numerous awards, including the Grand Jury Prize at CineVegas and Best New International Feature at the Edinburgh Film Festival. The film received both a domestic and international theatrical and DVD releases and is currently showing on Showtime.

Alvarez graduated cum laude from the University of Miami in 2005 with degrees in Motion Picture Production and English Literature. He spent his first year in the entertainment industry working directly for legendary director and actor Warren Beatty. He is currently hard at work on preparing his next feature film, *C.O.G.*, an adaptation of author David Sedaris' short story.

Cookie Carosella, Producer

Cookie Carosella recently produced the feature film *Easier With Practice*, written and directed by Kyle Patrick Alvarez. The film received much critical acclaim, was nominated for two 2010 Spirit Awards, won the Grand Jury Prize at Cinevegas and Best International Feature at the prestigious Edinburgh International Film Festival. Carosella was also Vice President of Physical Production for David Hoberman and Ashok Amritraj at Hyde Park Entertainment. She worked with MGM and Disney on multiple feature films. She was Associate Producer and Post Production Supervisor on Touchstone's *Bringing Down the House*, starring Steve Martin and Queen Latifah, and has worked

with many top writers, producers and directors in entertainment. She is currently producing Alvarez's next feature film *C.O.G.* based on a David Sedaris story from his novel *Naked*.

David Sedaris, Writer of Source Material

David Sedaris is a three-time Grammy Award-nominated humorist, writer, comedian, bestselling author, and radio contributor. He is most widely known for his collections of personal essays: *Naked*, *Me Talk Pretty One Day* and *Dress Family in Corduroy and Denim*. His books have hit #1 on the *New York Times* bestseller list and have collectively sold over seven million copies. They have also been translated into 25 different languages. He is a frequent contributor to the popular NPR radio show *This American Life* and has been an integral part in establishing its popularity. He has won the Thurber Prize for American humor, and in 2001 *Time Magazine* named him "Humorist of the Year."

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Dancing in Jaffa

Documentary

Talent

Director/Producer: **Hilla Medalia***
Producers: **Diane Nabatoff***

Status Post-production

Awards:

Film Independent Documentary Lab; Good Pitch NY; IFP Market; Keshet; Righteous Persons Foundation; Fohs Family Foundation, Gesher Fund

Logline

Pierre Dulaine, an internationally renowned ballroom dancer, is fulfilling his life-long dream of returning to his birthplace, Jaffa, to teach Palestinian and Israeli children to dance together; the film explores the stories of four children forced to confront issues of identity, segregation and racism, as they dance with their enemies.

Summary

Pierre Dulaine, an internationally renowned ballroom dancer, is fulfilling a life-long dream when he takes his program, Dancing Classrooms, back to his city of birth, Jaffa. Over a ten-week period, Pierre teaches 10-year-old Palestinian-Israeli and Jewish-Israeli children to dance together and compete together. The film explores the complex stories of four different children, who are forced to confront issues of identity, segregation and racial prejudice, as they dance with their enemy. The classroom becomes a microcosm of the Middle East's struggle to work together harmoniously while still caught in the politics of the region and race. With the guidance of Pierre, the children, who live uneasily side-by-side, learn to dance together and trust one another. *Dancing In Jaffa* offers an up-close-and-personal perspective of how the future might unfold if the art of movement and dance could triumph over the politics of history and geography.

Personnel

Hilla Medalia, Director/Producer

A George Foster Peabody award-winning director/producer, Hilla Medalia has received three Emmy Award nominations and won the Paris Human Rights Film Festival Jury Award. She directed and produced the documentary *To Die in Jerusalem*, which follows a Palestinian suicide bomber and her unlikely Israeli doppelgänger, who died at seventeen in a Jerusalem market (HBO in the US, YES Israel). She then directed and produced *After the Storm*, which won the audience award in Woodstock and Heartland Film Festival, and aired on MTV/Logo in the US, Ch8 Israel, and participated in film

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festivals. Hilla was a senior producer for *39 Pounds of Love* (2005 HBO, Cinemax Film), which won the Ofir Award and was shortlisted for an Oscar. Other titles include *Happy You're Alive* (Ch1 Israel); *Caught In The Net* (Impact Partners, Gucci Tribeca, Chicken & Egg, YES Israel); *Numbered* (Foundation for Jewish Culture, YES, Makor Foundation); and *Dancing In Jaffa* (Keshet, Righteous Persons Foundation, Fohs Family Foundation, and Gesher Fund).

Diane Nabatoff, Producer

Diane Nabatoff founded Tiara Blu Films in 2000. She has produced *Take The Lead*, and *Narc*, and executive produced *The Brass Teapot* and *Gray Matters*. In TV she executive produced *Knights of the South Bronx* for A&E and *Racing for Time* for Lifetime as well as the series *After Hours with Daniel* on Ovation. She also co-executive produced the pilot *Baseball Wives* for HBO and *Scent of the Missing* for TNT.

Prior to founding Tiara Blu Films, Nabatoff was a producer at Interscope Communications, where she produced films that include: *Very Bad Things*, *The Proposition*, *Operation Dumbo Drop*, *Separate Lives*, *Holy Matrimony*, and *Body Language*. Earlier in her career, Diane was the Senior Vice President of Production for Henry Winkler's Fair Dinkum Productions and Vice President of Vestron Pictures where she executive produced *Hider in the House* and *Fear*. She began her film career as Vice President at The Feldman-Meeker Co. working on *The Golden Child* and serving as associate producer of *The Kindred* and Kathryn Bigelow's *Near Dark*. She has a B.A. from Harvard University and an M.B.A. from Harvard Business School. Nabatoff is a member of the Academy of Motion Picture Arts and Sciences and the Producers Guild of America.

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A Killing Frost

Drama

Talent

Director/Producer:

Jennifer Arnold*

Writer:

Katherine Ruppe*

Awards:

Film Independent Screenwriting Lab; Nicholl Fellowship Semifinalist; 2011 New American Theater Screenplay Competition Winner

Logline

The fragile survivor of an attempted double murder has never faced her horrific past, until a parole hearing reveals her attacker may not be guilty and the real killer is closer than she thinks.

Summary

Two sisters – Kelsey (16) and Jenny (14) – lay bloody in a snowy forest. Jenny’s throat is slit. Kelsey, stabbed and left for dead, barely hangs on to life. Cut to sixteen years later: Kelsey, now 32, is timid and fragile. She lives in California with Noel (15), her spirited younger sister. All alone in the world, the siblings have formed an uneasy alliance, with the damaged Kelsey often struggling to be there emotionally for the rebellious Noel.

Though terrified of her past, Kelsey must confront it when she’s called to her wintry hometown to testify at the parole hearing of her attacker and Jenny’s murderer. Noel, an opposite to Kelsey in every way, is actually excited to visit her family’s former home, which she’s never seen. But her excitement soon wanes as Kelsey’s presence sends a chilling ripple through the community. For Kelsey is shocked to learn that a cover-up may have taken place and Jenny’s real killer could still be on the loose. Kelsey has always suppressed her darkest recollections about that horrible day and this new information unleashes debilitating flashbacks. Her only hope of finding peace is to be certain Jenny’s killer has been brought to justice.

Her own memory patchy, Kelsey quietly investigates the details of her attack. The search is painful and for the first time Kelsey lets Noel into her inner world. She desperately needs Noel’s support, for the closer Kelsey gets to the truth, the more she distrusts the townspeople around her. Everyone seems to be hiding something, even the sheriff. Obstacles mount as key evidence suddenly disappears and lies run rampant. Nobody wants to revisit the case - except one person - the only other witness to the crime. He announces Noel is the key to finding the truth, but before he can

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explain, he's found brutally murdered - Noel's own name scrawled across his wall in blood. The real killer is definitely out there... and he's sending a message.

Kelsey crumbles. Her worst nightmares are no longer only memories. She and her sister are in real danger, but why is the killer after Noel? Kelsey must finally reveal her darkest secret to her sister – an act that brings her memories flooding back with clarity. But it is too late. The killer is on to them. Noel is captured. Once again, in the snowy forest of her own earlier attack, Kelsey must try to rescue her sister. Empowered and determined, this time Kelsey is ready to fight to the death.

Personnel

Jennifer Arnold, Director

Jennifer Arnold is an Emmy-nominated writer, director and producer working in both narrative and documentary formats. After graduating from UCLA and University of Nairobi with a B.A. in African History, Arnold returned to UCLA for an M.F.A. in film. Her award-winning short, "Maid Of Honor" screened at Sundance before airing on HBO/Cinemax. Arnold returned to Sundance with her internet series, *The Mullet Chronicles*, which was developed into the documentary *American Mullet* and released by Palm Pictures and Lionsgate. Arnold also co-directed the documentary *Where The Girls Are*, for Ethan Coen and wrote a motorcross script, *Speedway*, before returning to Sundance a third time with *A Small Act*, which was nominated for the Sundance Grand Jury Prize, the Best Documentary Emmy and awarded the Adrienne Shelly Director's Award, the NAMIC Vision Award and the Humanitas Prize. *A Small Act* is currently being broadcast on HBO and is a top ten documentary choice by Roger Ebert and a *New York Times* Critic's Pick.

Arnold has participated in several prestigious directing and producing programs including the Berlin Talent Campus, Berlinale Script Clinic, IFP's No Borders and Film Independent's Director's Lab and Fast Track Programs. Her most recent projects include the documentary portion of *Glee: The 3d Concert Movie* distributed by Fox and a feature documentary about sports in East Germany for ESPN Films.

Katherine Ruppe, Writer

Katherine workshopped *A Killing Frost* in Film Independent's Screenwriting Lab. It placed in the Top 30 scripts of the Nicholl Fellowship in Screenwriting Competition, was a Bluecat Competition semifinalist, and won the 2011 New American Theater Screenplay Competition.

Ruppe holds an M.F.A. in Screenwriting from UCLA, where she won the Screenwriters Showcase Competition with her edgy romantic comedy, *Live Bait*. Her first play, *American Darlings*, was produced in the UCLA Francis Ford Coppola One Act Festival. Ruppe's comedic essay "A Guest Star in his Romantic Drama" was published both in the *New York Times* and the anthology *What Was I Thinking?* She adapted it for an animated short, "Geek Love", premiering on Slate Online. Ruppe is a Nicholl Fellowship two-time semi-finalist, an Austin Film Festival Second Rounder, and advanced to the top 5% of applicants to the 2011 Warner Bros. TV Writers' Workshop. She's had two

features optioned, completed an action-thriller feature assignment, and is currently writing *Silver Star*, a procedural spec pilot.

Ruppe's first career was in cinematography, working as a union camera operator on films and TV in New York. She's been on the camera crew on movies with such acclaimed directors as Jonathan Demme, Robert Benton, and Spike Lee.

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Lee

Drama

Talent

Producers: **Mollye Asher,* Angela C. Lee***
Writer/Director: Chloe Zhao

Awards:

Chris Columbus/Richard Vague Grant; Sundance Screenwriters and Directing Labs;
Film Independent Screenwriting and Producing Labs

Logline

As his two best friends plan to leave for college, a Lakota teen wonders if his future on the Pine Ridge Indian Reservation is pre-ordained when a tragedy forces him to take dangerous action to protect his family.

Summary

To the rest of the world, Pine Ridge Indian Reservation is many things: the legend of Crazy Horse and Red Cloud, the brutality of the Wounded Knee massacre, the beauty of the Great Plains and Black Hills, the reality of living in one of the poorest places in America. But to Lee, a 17-year-old Lakota boy, it is the only place he knows. It is home.

Lee is quiet, unflinching and a little reckless. He lives in a rundown, mold-infested house with Lisa, his soft-spoken, alcoholic mother, Maka, his bright-spirited and sassy younger sister, and Flora, his two-year-old baby sister. His father Karl died in a car wreck the previous year.

During Lee's bittersweet last summer with his best friend, Evan, and girlfriend, Aurelia, his sister Flora dies from the toxic black mold in their house. Rodger, Lisa's abusive boyfriend, takes Lisa and Maka to stay with him, but refuses to include Lee. Lee promises Maka to bring her home soon, but the Housing Department informs him that their four-year wait for a new house still isn't approved. The only other solution is to hire a mold removal specialist, but Lee doesn't have the money for the expensive procedure.

Pine Ridge is a "dry" reservation, where all alcohol is prohibited. To make some fast money, Lee bootlegs for his late father's friend, Bill, who owns a bar outside the reservation. In order to find more buyers, Lee begins to hang out with a youth gang, and is drawn into the excitement of their lifestyle, getting high on Meth and pulling fatal pranks.

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Lee's bootlegging attracts the attention of Victor, another bootlegger who warns Lee not to infringe on his territory. Lee ignores Victor and his careless decisions get him beat up as well as landing Evan in trouble, jeopardizing Evan's chance to go to college.

By the time Lee recovers from his beating, Rodger has taken Lisa and Maka to Denver and Evan is locked up in juvenile detention. High on meth, Lee almost rapes Aurelia ending their relationship. Lee goes to Bill for help but finds out that Bill is now working with Victor.

When Lee learns the disturbing truth behind his father's death, he attempts to kill himself, but survives. Lee decides to leave Pine Ridge, but as he crosses the reservation border, Lee is unable to continue. With his sister Maka's future in mind, Lee accepts his fate and heads back for a second chance.

Personnel

Mollye Asher, Producer

Mollye Asher is a NY-based producer whose most recent projects have received the Warner Brothers Grant, Wasserman Award, Columbus/ Vague Award, and the Fotokem Grant. Her feature debut *Faith, Love and Whiskey*, premiered at the 2012 Slamdance Film Festival and was the winner of the Best Cinematography award. Most recently it won Best Narrative Feature at the 2012 Dallas International Film Festival. Asher is co-producer for Student Academy Award winner, Kim Spurlock's feature debut, *Kin*, and is a producer on the award-winning script *Lee*. It has been a participant in the Sundance Screenwriter's and Director's Labs as well as Film Independent's Screenwriting Lab. Asher is also currently in development on *After the Storm*, winner of Best Screenplay at the 2011 Urbanworld Film Festival and the Spike Lee Production Grant and in production on the feature documentary, *Yankee Restraint*. Asher is an M.F.A. thesis student at New York University's graduate film program.

Angela C. Lee, Producer

Angela C. Lee is a Los Angeles-based independent film producer. She was selected for the 2011 Film Independent Producers Lab and Fast Track Financing Market and the inaugural Center for Asian American Media Fellowship. Previously, Lee served as Director of Creative Affairs at Vox3 Films. Lee is currently in pre-production on her first feature film, *Lee*. Prior to her career in film, Lee was an Associate at Goldman Sachs. A native Chicagoan, Angela graduated from the University of Chicago with a degree in Economics.

Chloé Zhao, Writer/Director

Chloé Zhao is a New York based award-winning writer/director. She was raised in Beijing and England, received her B.A. in Political Science from Mount Holyoke College in Massachusetts and is currently a M.F.A. thesis candidate at New York University's graduate film program. Her short film "Daughters" premiered at the Clermont-Ferrand International Short Film Festival and won Best Student Live Action Short at the Palm Springs International ShortFest. Zhao was selected to participate at the 2012 Sundance Directors Lab with her first feature *Lee*, as well as the 2012 Sundance Screenwriters

Lab and the 2011 Film Independent Screenwriting Lab. She was a winner of the Columbus/Vague and Spike Lee production fund, a screenwriter fellow at Yaddo Artist Residency, a recipient of the Peter D. Gould and Maurice Kanbar scholarship as well as the Ang Lee Scholarship for Filmmaking.

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Revenge Fuck

Drama

Talent

Producer: **Dante Di Loreto***
Writer/Director: **Jessica Sharzer***

Logline

When an ambitious prosecutor has a one-night stand to even the score with her cheating husband, she unwittingly picks a sociopath who threatens her professional and personal life.

Summary

Maggie is so focused on her work as a Bronx prosecutor that she's neglecting her family. Her husband Jake attempts to rekindle the romance by inviting her on a business trip to Chicago. Maggie refuses, until a boon at work shifts her mood. She drops her son off at her best friend's house and takes a plane to Chicago. When she surprises her husband at the hotel, a Blonde in a towel answers the door. Devastated and humiliated, Maggie returns to New York alone. Jake pleads for forgiveness, but Maggie can't let it go. Her best friend Nicole plants the seed of an idea, to even the score with her own affair. Maggie initially discounts the idea. But one night, after a late night call to a crime scene in the Bronx, Maggie ventures out of her comfort zone. She meets a guy in a diner, Charlie, and follows him home. She lies about who she is and sleeps with him. The next morning, she feels awful and drives upstate to her father's farm to let Jake know she's ready to work through things and save their marriage. But the one night stand meant more to Charlie than it did to Maggie. He discovers her lies and tracks her down – in court during a high-stakes trial. Feeling trapped and watched by her peers, she gets into his van -- to talk. Charlie becomes rough, threatening. The situation escalates. Charlie stalks Jake at his car dealership and poses as a air conditioner repairman to break into their house – and bond with their son. Maggie finally has to confess the affair to Jake. The marriage can barely survive the news, but they are united against Charlie whose anger and violence escalate. He goes after Maggie's best friend, first seducing her and then staging what looks like a suicide. At the funeral, Charlie hovers nearby – taunting Maggie. Jake goes after him and beats him up. So Charlie has Jake arrested. Maggie takes matters into her own hands, enlisting the help of a cop she works with, and violating all kinds of protocol. Finally, she has to tell her boss the truth about what she did, risking both her job and her personal reputation. He urges her to leave the city until they have the guy in custody. But Charlie has disappeared without a trace. Maggie retreats to her father's farm upstate with her husband and son. Feeling undone by the whole experience, she makes herself vulnerable to them – admitting her failings as a wife and mother. With her son, it's a new beginning as he offers her a second chance. Maggie and Jake

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reconnect emotionally and sexually. When her son sneaks out of bed in the middle of the night to visit his horse, Charlie is there to nab him. The final confrontation between Maggie and Charlie ends with her shooting him -- and the family reunited.

Personnel

Jessica Sharzer, Writer/Director

Jessica Sharzer made her feature debut with *Speak*, based on the acclaimed novel by Laurie Halse Anderson. *Speak*, starring Kristen Stewart, premiered at Sundance in 2004 and was nominated for a Writers Guild Award and a Directors Guild Award. Sharzer holds an M.A. in Russian Literature from UC Berkeley and an M.F.A. in Film from NYU. Her thesis film "The Wormhole" garnered the NYU First Prize, the New York Magazine Award and the Student Academy Award Gold Medal in narrative. After film school, Sharzer signed a three-picture deal with Universal. There, she developed two scripts including the Dusty Springfield story. She has also adapted Lizzie Simon's memoir *Detour* for HBO. In television, Sharzer has directed *The L Word* for Showtime and shadowed on *Friday Night Lights* in the NBC/DGA Fellowship Program. She has written three dance movies for MTV Networks including *Turn the Beat Around* which premiered on MTV in early 2010. Sharzer has developed various one-hour pilots including *Music City* and *Bronx D.A.* for CBS and *New Canaan* for Fox. She is currently a writer-producer on *American Horror Story* for FX Network.

Dante Di Loreto, Producer

Dante Di Loreto is an American writer and producer, best known for executive producing the 20th Century Fox series *Glee* and the FX series *American Horror Story*. Di Loreto currently serves as President of Production for Ryan Murphy Television. His production credits include *Pretty/Handsome*, *My Louisiana Sky*, *Temple Grandin* and *Die, Mommie, Die!*, which was awarded the Sundance Film Festival's Special Jury Prize. Di Loreto is a graduate of the University of California, Santa Barbara. He also holds an M.F.A. from the American Film Institute. He currently lives in Los Angeles, California.

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Studio H

Documentary

Talent

Producer: **Christine O'Malley***, Neal Baer

Director: **Patrick Creadon***

Status Post-production

Awards:

The John D. and Catherine T. MacArthur Foundation Grant; Sundance Institute Documentary Fund

Logline

Studio H is a documentary that spends one year in the life of one of America's most innovative classrooms. The film features designer-activists Emily Pilloton and Matt Miller and proves that one of the best ways to make high school kids care about their schoolwork is to build their education around the things that matter most to them.

Studio H touches on some of the most important themes that our country is wrestling with at the moment: the future of education, the plight of rural America, and the ability of local communities to solve their own problems on their own terms. The film also shows that despite ever-dwindling financial resources, challenges of almost any shape or size can be addressed using thoughtful design and creative problem solving techniques.

Summary

Designer Emily Pilloton has always been fascinated by problem solving. After studying architecture and design, she set off into the "real world" to begin building a career in the design industry. Very soon, however, she realized that her career path was leading her in a direction she didn't want to go.

"Really good design must be about something more than just creating more stuff to clutter our lives with," she says. She founded a nonprofit design initiative called Project H Design, the goal of which is creating and implementing initiatives for "Humanity, Habitats, Health, and Happiness."

The work that she and her partner, Matt Miller, began doing with Project H Design soon caught the attention of many people around the world, including a maverick school superintendent in Bertie County, North Carolina, the poorest county in the state. He invited them to come to North Carolina in a somewhat desperate attempt to save a failing school district. Shortly after arriving, Matt and Emily pitched the superintendent a radical idea: "We would like to take our 'design thinking' philosophy and create a high school curriculum around it -- kind of like a shop class for the 21st century." The

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superintendent jumped at the idea. Emily and Matt named the curriculum “Studio H” and began repurposing an old two-room barn that would house their students and their modern day shop class.

The year gets off to a bumpy start. On the first day of class, using coffee grounds and cow manure, the students are tasked to make no-cost water filters that make non-potable water safe to drink. Through the process of visualizing and creating this and other projects, the students are quickly introduced to the concept of "design-thinking." Despite Emily and Matt's enthusiasm and hard work, the students remain suspicious of their teachers' unorthodox approach and show more than a little disdain at the thought of getting dirty in their school clothes. Another challenge is that many of the kids see little or no opportunity for themselves in Bertie County and are counting the days until they can leave for the big city. Of all the things Matt and Emily hope to offer their students throughout the school year, perhaps the most important is to help them understand how important their roles are in the future of their own community. Studio H is not just about creating better designers and builders, it is about creating better citizens.

As they gradually earn the trust and appreciation of their students, Matt and Emily turn their attention to finding an appropriate project for their students to design and build for their hometown. The town elders catch wind of the proposed community project and have an idea: revive the local farmer's market. After lengthy discussions with their students about what kinds of problems their community should try to address -- including widespread poverty, high obesity levels, lack of access to healthy foods, dominance of industrialized farming, and a hollowed-out downtown area -- the class decides that designing and building a farmer's market could be an effective way to address many of their pressing challenges. The project is far more ambitious than Matt or Emily or their students had envisioned, and yet they rise to the challenge to help give the community something they so badly want.

With the request from the town, the students and Matt and Emily set off to design and build a full-scale architectural project over the course of the spring semester and summer vacation. Throughout the farmer's market project, we see the students evolve from disinterested and distracted teenagers to designers and builders who meet the demanding physical and mental challenges that most adults would crumble beneath. The project is fraught with problems, missed deadlines and disappointment, but that is all a part of their education. "We basically run a design firm with 16-year olds," says an exhausted Emily during one particularly challenging stage in the process.

Somehow the students and teachers of Studio H manage to prevail, and an inspired and beautiful farmer's market finally stands where a vacant lot once resided. At the grand opening of the farmer's market, shortly after the mayor hands Matt, Emily, and their students a key to the city in honor of their efforts, it is apparent to all that this grand experiment in education worked.

Personnel

Christine O'Malley, Producer

Christine O'Malley has been making documentaries for film and television as a writer and producer for over 15 years. O'Malley served as associate producer on the Academy-Award nominated documentary film *Enron: The Smartest Guys in the Room* (2004).

Wordplay, the first feature length film she produced and co-wrote through her production company O'Malley Creadon Productions, was nominated for both a Critics' Choice Award and a National Board of Review Award for "Best Documentary of 2006." O'Malley and Creadon's second film *I.O.U.S.A.*, an examination of the size and scope of America's national debt, had its world premiere at the 2008 Sundance Film Festival.

Other credits include Harry Shearer's documentary *The Big Uneasy* (2010), and Sundance Selects' *These Amazing Shadows* (2011). She executive produced *Superheroes* (2011), the award-winning documentary that premiered at the 2011 Slamdance Film Festival and aired on HBO as part of its summer documentary series.

O'Malley is currently in production on *Studio H*, a feature-length documentary that spends one year in the life of one of America's most innovative classrooms. The film features designers-turned-educators Emily Pilloton and Matt Miller and their students as they set out to make a lasting impact on their struggling local community.

Christine O'Malley is married to and collaborates with filmmaker Patrick Creadon. They have three young daughters and live in Los Angeles, CA.

Patrick Creadon, Director

Patrick Creadon was born in Chicago and is a 1989 graduate of the University of Notre Dame. He earned his Master's Degree in Cinematography from the American Film Institute in 1996.

Creadon began his career as a cameraman at PBS, shooting and producing cinema vérité-style stories for the critically acclaimed series *The 90's*. His feature-length directorial debut *Wordplay* was a breakout hit at the 2006 Sundance Film Festival. After an intense bidding war, the film was sold to IFC Films and The Weinstein Company for \$1,000,000. *Wordplay* went on to become one of the top 25 highest grossing documentaries of all time.

His follow-up film *I.O.U.S.A.*, a non-partisan examination of America's national debt, premiered at Sundance in 2008 and was shortlisted for Best Documentary for the Academy Awards. Critic Roger Ebert named *I.O.U.S.A.* one of the top five documentaries of the year.

He is currently directing his third feature-length documentary *Studio H*, which takes place in rural North Carolina. The film features activist/designers Emily Pilloton and Matt Miller, and spends one year in the life of one of America's most innovative high school classrooms.

Creadon has served on several film festival juries, including the Sundance Film Festival, the Los Angeles Film Festival, the Ashland Film Festival, and the Cinema Eye Awards. In 2011, he made his television directing debut on NBC's *Law & Order: Special Victims Unit*. Creadon is married to and collaborates with producer Christine O'Malley. They are raising their three young children in the Los Feliz neighborhood of Los Angeles.

Neal Baer, MD, Producer

Neal Baer is a pediatrician and television writer who combines his passion for medicine and storytelling to present episodes that challenge the audience's views on a spectrum of social and political topics.

Baer received his B.A. in Political Science from Colorado College, Masters Degrees in Education and Sociology from Harvard, as well as an M.D. from Harvard Medical School in 1996. Baer was Executive Producer of the NBC hit series *ER*. A member of the show's original staff and a writer and producer on the series for seven seasons, he was nominated for five Emmys as a producer. He also received two Emmy nominations for Outstanding Writing in a drama series along with two Writers' Guild nominations.

After *ER*, Baer became the Executive Producer of the hit NBC drama *Law & Order: Special Victims Unit* for eleven seasons. The show received six Emmys and a Golden Globe for acting under his leadership. Baer currently is developing projects for CBS.

Baer also spends time in Africa teaching photography and filmmaking so that people can tell and share their own stories around the world. He recently taught a young Mozambican orphan how to make a documentary film to chronicle his search for a family after his parents died of AIDS. That film, "Mozambique," was chosen to screen at IDA's DocuWeeks and has screened in forty film festivals around the world.

Contact

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Tokyo Cannonball Rising Sun

Drama

Talent

Producer: **Brandon Harris***

Co-Writer/Director: **Malcolm Murray***

Co-Writer: Michael Meyer

Executive Producer: Neda Armian

Awards:

Official Selection, 2012 Rotterdam CineMart

Logline

Mourning his great love, a Japanese janitor works a cattle ranch in the American Southwest. For him and for a family of struggling ranchers, the past is as inescapable as the future is uncertain.

Summary

Johnny (45) has never been on a horse, or an airplane, but wishes he'd been born a cowboy. He's a Japanese janitor but loves dressing up and living the cowboy life in Tokyo honky-tonks with his beautiful wife Momo (40) and their cowboy friends. After Momo gets sick and dies, Johnny is completely heartbroken. Nothing makes sense except bringing her ashes to a ranch in the US.

Duncan (50) tall and wiry, a cattleman through and through, is having trouble making ends meet on his ranch so he and his cynical wife, Wendy, (45) and their pot-smoking son, Jack, (21) have decided to take in guests. Johnny is their first, and he doesn't speak a word of English. They're not sure what to make of him, but he's good with Duncan's old horse, Brownie, keeps Jack company as he makes the rounds in the pastures, and his check allows them to buy a new truck, which they desperately need to keep the ranch running, though it will put them in serious debt.

Johnny begins settling into ranch life, but everything changes when he accidentally sets fire to the new truck. It isn't yet insured, and burns to the ground. To add to Duncan's troubles, Minty, a 300-pound Navajo feed seller, breaks the news that he's getting squeezed by his creditors and that Duncan has to pay off the load of cattle feed he just bought on credit. He has seven days to come up with the money or Minty will take Duncan's horses, which he put up as collateral.

Jack and Johnny run away on the family four wheeler to try to earn some money to save the horses. They find themselves in a rural New Mexican town, compete with Mexican laborers for construction jobs during the day, sleep in an abandoned lot at night.

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Everything is going well until the work dries up. They head to an Indian casino to try to double their money, lose quite a bit, and Momo's urn gets stolen while Johnny is playing the slots.

Duncan tries but can't find another solution to his problems, so he drives to a realty office and puts the ranch up for sale. Jack and Johnny search for Momo's urn at a variety of pawn shops but only come away with a trashcan with ashes suspiciously mixed in amongst the trash. Johnny spreads the ashes (and trash) from the back of the four wheeler as they race back to the ranch the next morning. They're on schedule to meet Minty and try to persuade him to take their earnings instead of the horses, but a bump in the road sends Johnny flying off the back of the four wheeler.

After a trip to the hospital, they arrive back to a ranch with a "For Sale" sign out front, and without a single horse in the corral. Duncan can barely get the words out as he tries to apologize to Jack for losing the ranch.

Johnny, on crutches, steals Duncan's old truck and drives it to Minty's. He trades Minty the money and his wedding ring for Brownie, and exchanges Momo's wedding ring for feed for Duncan's cattle, which haven't eaten in quite some time. Duncan is surprised and overjoyed and after successfully shipping the cattle to the feedlot he decides they might be able to make it on the ranch after all.

Brownie is quite old and Duncan can't afford hay for her so he, Jack, and Johnny head to a far-off pasture, say their goodbyes, and let her free. Johnny gets stranded in the middle of nowhere after the old truck breaks down again. He sees a vision of Momo on a far-off Mesa and wanders out to meet her and say goodbye for good. Johnny wakes up alone on the range the next morning, sunburned, but feeling calm and settled. He and Jack and Duncan stand in the morning light sipping beers and looking an awful lot like real cowboys.

Personnel

Brandon Harris, Producer

Brandon Harris has worked nebulously in the world of American Independent Film as a critic and programmer, a producer and director, a writer and educator. After working for a time as a office manager and development associate at Forensic Films (*Raising Victor Vargas*, *Gummo*, *Joe The King*), the Cincinnati, Ohio native and SUNY Purchase film school graduate began blogging for *Cinema Echo Chamber* and *Filmmaker Magazine*, where is now a Contributing Editor. He teaches part time at the New York Film Academy and writes film criticism for *Hammer to Nail*. His writing has appeared in *Variety*, *SpoutBlog* as well as *Moving Pictures*, *In These Times* and *UCLA Magazine*. He is an alumni of the International Film Festival Rotterdam's Trainee Project for Young Film Critics.

In addition to his critical and journalistic writing, Harris has produced and/or directed several award winning short films including "Happiness Is No Fun," a recipient of the 2005 National Board of Review student filmmaking grant and "Evangeleo," which has screened at over a dozen film festivals worldwide including the 2007 Slamdance Film

Festival and NewFest. His producing efforts include “The Nowhere Kids” (Tribeca 09’) and “Crazy Beats Strong Every Time,” which screened at this year’s Sundance Film Festival. Harris is currently in post-production on *Redlegs*, his feature film debut as a director, and was recently named Director of Programming at the Cincinnati Film Festival.

Malcolm Murray, Director/Co-Writer

Malcolm Murray loves to make films and has been doing so professionally since the age of 15, when pro skateboarders first began hiring him to film their tricks and edit their videos. Upon graduating from college he was awarded the prestigious Thomas J. Watson Fellowship which took him to film and live in Argentina, Brazil, South Africa, Thailand, Laos, the Czech Republic, France, Italy, and Mexico. Now 27, he lives in Brooklyn and works as a director and as a director of photography. He is represented by Mekanism and has shot campaigns for, among others, Toyota, Microsoft, Patagonia, the International Olympic Committee, Ralph Lauren, Rolling Stone, eBay, EA Sports, Microsoft, Clorox Greenworks, Charles Schwab, and Axe. He also directed/shot the acclaimed documentary short “Up There” for Stella Artois and Mother NY. These projects have garnered Gold, Silver, and Bronze Lions at Cannes and numerous One Show Pencils. *Camera, Camera*, his first feature-length documentary, began its festival circuit at the 2010 Los Angeles Film Festival and was nominated for the prestigious Cinematic Vision Award at AFI/Discovery Channel Silverdocs Documentary Festival. His narrative feature directorial debut, *Bad Posture*, was produced by Neda Armian (producer of *Rachel Getting Married*) and premiered at the 2011 International Film Festival Rotterdam to acclaim from *The New York Times*, *The Village Voice*, *Filmmaker Magazine*, and *Indiewire*, among others. It was named one of the Ten to Watch: Best of IFFR 2011, and one of Hammer to Nail's Top Ten Films of 2011.

Neda Armian, Executive Producer

Neda Armian is a New York-based film producer with a varied roster of projects from feature films to documentaries. Armian produced *Predisposed*, with Jesse Eisenberg, Tracy Morgan, and Melissa Leo, which premiered at the 2012 Sundance film festival. *Union Square*, with writer-director Nancy Savoca, stars Mira Sorvino and Tammy Blanchard and premiered at the Toronto Film Festival in 2011. She is the supervising producer on *The Loving Story*, a feature documentary premiering on HBO in February 2012 and is in post-production on *The Longest Week*, which stars Jason Bateman, Olivia Wilde, and Billy Crudup, and was written and directed by Peter Glanz. Previously, she produced *Rachel Getting Married*, written by Jenny Lumet and directed by Jonathan Demme. The film premiered at the Venice and Toronto film festivals in 2008 and was nominated for six Independent Spirit Awards as well as an Academy Award for Best Actress (Anne Hathaway). Armian’s other work includes serving as co-producer on the Oscar-nominated feature documentary *The Betrayal-Nerakhoon*; producer for the feature-length documentary *Jimmy Carter: Man From Plains*; executive producer on *Right to Return: New Home Movies from the Lower 9th Ward*; producer on the documentary *Time Piece*; producer on the the Emmy Award-nominated and Peabody Award-winning documentary *Beah: A Black Woman Speaks*, for HBO; and producer on the feature film *The Truth About Charlie*, starring Mark Wahlberg, Thandie Newton, and

Tim Robbins, in addition to numerous projects in development.

Michael Meyer, Co-Writer

Michael Meyer is a native of Farmington, New Mexico, a working-class community of ranchers and oil and gas workers set amid the Navajo, Ute, and Jicarilla Apache Indian Reservations in the northwest corner of the state. After graduating from Farmington High School, Meyer made a short, experimental film called “Circumstances of Existence” that blended a narrative structure with nonfiction footage he shot while traveling throughout the state. The film screened statewide in the New Mexico Governor’s Cup Film Festival, and Meyer subsequently made a documentary short on the “Miracle Dirt” of Chimayo, New Mexico in addition to several other film and writing projects in the state. After graduating from The Colorado College, where he received The Colorado College Award in Literature and numerous other honors, Meyer wrote the documentary screenplay and conducted the interviews for the 2009 feature *Camera, Camera*, which told the story of Western tourists taking digital photographs in Laos. That film was an official selection of the Los Angeles Film Festival and the AFI/ Discovery Channel Silverdocs Documentary Festival in 2010. Meyer also co-edited and conceived of the narrative structure for the 2009 feature documentary *Luxury Liner*, which told the story of the first ascent of the Supercrack Buttress in Utah’s Indian Creek, a seminal moment in modern rock climbing. A journalist as well as a filmmaker, Meyer is currently a staff writer at the *Columbia Journalism Review*, where he practices media criticism and is the founding editor of the fifty-year-old magazine’s section reporting on new media startups.

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Unmanned

Drama/Thriller

Talent

Producers: **Casey Fenton,* Peter W. Singer***
Writer/Director: **Casey Cooper Johnson***

Awards:

Film Independent Directing Lab; Tribeca Film Institute Sloan Filmmakers Fund; Panavision New Filmmakers Feature Camera Package Grant; Gold Circle Award for Best Student Short for “Unmanned” from the Caucus for Producers, Writers and Directors

Logline

A young Air Force drone operator struggles to balance the stresses of going to war for the first time with the challenges of being a good father and husband, as he commutes each day between suburban family life and the war he fights by remote control.

Summary

Rick’s team is given a “high value target,” a radical Taliban cleric named Al Wari, to track and eliminate. Believing they have located Al Wari’s bomb-making facility, they mistakenly strike a medical clinic, killing dozens of civilians. Their insurgent target, unharmed in the attack, responds with a massive bombing of a US embassy. The story spurs a media frenzy, and the military launches an investigation into the “hospital incident.” Disturbed by what he has been a part of, Rick keeps the attack and investigation a secret from his wife.

Rick’s commander, Paxton, insists the best way to ride through the storm is to complete their mission. Under immense pressure, they intensify their hunt for Al Wari and the carnage piles up, both on the battlefield and at home, where Rick brings the daily war into his family life. Riddled with guilt and fatigue, he grows detached as a husband and heavy handed in his attempt to rid his son of childish habits. Antagonized by Rick’s growing “combat stress” and the discovery of his involvement in the attack, Sarah takes Austin away against Rick’s promises that things will get better once he successfully eliminates his target.

Meanwhile, the investigation has pointed its finger of blame at Rick, and he is offered a non-judicial punishment to avoid Court Martial. Realizing he is being made the lone scapegoat for the mistaken attack, Rick frantically searches for clues in the hunt, while driving hours away, just to tuck his son into bed and return home. On the verge of defeat, he finds an overlooked detail, learning that Al Wari is sick with emphysema, and

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is regularly treated by a Taliban friendly doctor from the clinic. What they thought were explosive shells had actually been oxygen tanks for Al Wari himself. Convincing his commander to mount a new operation, they follow the unsuspecting doctor, who leads the drone team right to Al Wari's safehouse. In a covert operation, Rick guides the lethal airstrike on the ailing Taliban leader.

The investigation is swept under the rug, and the base goes back to business as usual, new targets, new missions. But Rick's life is ultimately turned upside down as Sarah refuses to return her son to a household in a perpetual state of war.

Personnel

Casey Fenton, Producer

Casey Fenton is an independent producer in Los Angeles and an alumnus of the American Film Institute. Prior to his work in narrative fiction he founded the West End Media Center, a digital media training and production center in the San Francisco Bay Area as well as NextGen TV, a youth run television channel on regional Comcast cable. While at AFI he was awarded a scholarship from the Hollywood Foreign Press for his accomplishments as a Producing Fellow. He is currently producing content for both the web and television. While at AFI, Fenton produced the "Unmanned" short, which played at several festivals, including Tribeca and AFI Fest. He was recently recognized at Tribeca as a member of the Panavision-sponsored New Filmmakers Panel, part of the Tribeca Talks series.

Peter W. Singer, Producer

Peter W. Singer is considered one of the world's leading experts on modern war. He is the author of three award-winning nonfiction books, including the *New York Times* bestseller, *Wired for War*, the first book to cover the issues of robotics in war. In addition to working with the US military and FBI on these issues, Singer has consulted for a variety of fictional projects, including with Universal, Warner Brothers, NBC, HBO, and the Activision video game series *Call of Duty*. He has been named by CNN to their New Guard List of the Next Generation of Newsmakers; by the Smithsonian Institution-National Portrait Gallery as one of the 100 "leading innovators in the nation"; to "26 People to Save the World" by Turner Broadcasting; and to *Foreign Policy Magazine's* Top 100 Global Thinkers, a list of the people whose ideas most influenced the world. www.pwsinger.com

Casey Cooper Johnson, Writer/Director

Prior to completing his M.F.A. at the American Film Institute, Casey Cooper Johnson lived for 10 years in post-war Kosovo, directing documentaries and producing an internationally syndicated current affairs program *Life in Kosovo*. He is best known in the Balkan region for his weekly political satire sketches, *Kosovo's Son-in-Law*.

At AFI, Johnson wrote and directed the short version of "Unmanned," which screened at AFI Fest and Tribeca Film Festival. He currently produces non-fiction content for WIGS, a new digital channel created by Jon Avnet and Rodrigo Garcia, while preparing to direct the feature-length version of *Unmanned*.

UNMANNED SHORT

To view the UNMANNED short:
<http://vimeo.com/27696603>
password: predator

UNMANNED Short Film Trailer:
<https://vimeo.com/39431677>

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Untitled Gay Retiree Documentary

Documentary

Talent

Producer: **Sara Giustini***
Director: **PJ Raval***
Editor: Kyle Henry

Status Post-production

Awards:

FIND Documentary Lab, Cinereach Grant, LEF Moving Image Fund, Texas Filmmakers Production Fund, City of Austin Cultural Contracts

Logline

Set against the backdrop of three unique retirement communities, *Untitled Gay Retiree Documentary* captures the experiences of several gay seniors as they navigate the adventures, challenges and surprises of their “golden years.”

Summary

According to research conducted by the Williams Institute at the University of California Los Angeles, there are an estimated 2.4 million lesbian, gay or bisexual Americans over the age of 55. LGBTQ (lesbian, gay, bisexual, transgender, queer) seniors are five times less likely to access social services than their heterosexual counterparts, half as likely to have health insurance coverage, twice as likely as straights to live alone, and 10 times less likely to have a caretaker should they fall ill. In response to the inequities in care and resources, LGBTQ seniors have turned to each other for a solution. Some have organized to build or buy physical retirement facilities; others have worked within their cities and neighborhoods to create a network of support. The different retirement communities are as diverse as the people that make them up. Set against the backdrop of three unique retirement communities, *Untitled Gay Retiree Documentary* captures the experiences of several gay seniors as they navigate the adventures, challenges and surprises of their “golden years.”

Personnel

Sara Giustini, Producer

As a filmmaker Sara Giustini has an affinity for both fact and fiction so she divides her time between documentary and narrative production. Most recently, she served as the project coordinator for the Emmy Award-winning American Experience film *Freedom Riders*. She was the series associate producer for *God in America*, a six-hour FRONTLINE and American Experience co-production, which aired nationally on PBS in October of 2010. She co-produced the documentary *Trinidad*, directed by PJ Raval &

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Jay Hodges, which premiered at Los Angeles Film Festival and was broadcast on Showtime and LOGO. Giustini also co-produced Nancy Schiesari's *Hansel Mieth: Vagabond Photographer*, which aired as part of ITVS' inaugural season of Independent Lens. Giustini's other production credits include *The Surrogates* (Disney, 2009), *There Will Be Blood* (Paramount Vantage, 2007), *The Three Burial of Melquiades Estrada* (Europa Corp, 2005) and NBC's *Friday Night Lights*.

PJ Raval, Director/Cinematographer

Named one of *Out Magazine's* "Out 100 2010" and *Filmmaker Magazine's* "25 new faces of independent film 2006," PJ Raval is an award-winning filmmaker whose credits include *Trinidad* (Winner, Best Documentary Cleveland International Film Festival 2009, Showtime, LOGO), the *Christeene* video collection (SXSW), and his current in-progress documentary about LGBT seniors and retirees.

Raval is also currently developing a feature fiction narrative with acclaimed screenwriter and playwright Prince Gomolvilas and recently directed a segment called "Rantings" as part of the 2011 remake of Richard Linklater's indie classic *Slacker*.

Also an award-winning cinematographer, Raval's work has earned him awards such as the ASC Charles B. Lang Jr. Heritage Award as well as the Haskell Wexler Award for Best Cinematography. Raval's work includes the 2009 Academy Award-nominated *Trouble the Water* as well as the Independent Spirit Award-nominated *Room*. He recently wrapped the highly anticipated feature *The Bounceback* directed by Bryan Poyser.

In his spare time Raval likes to try and take small naps and pretend he knows ballet.

Kyle Henry, Editor

Kyle Henry is an accomplished editor and filmmaker. Henry's most recent film *Where Soldiers Come From* (directed by Heather Courtney) won Best Editing at SXSW 2011 and has been nominated for the Independent Spirit Awards' Truer than Fiction Prize. Other editing credits include PJ Raval & Jay Hodges' documentary *Trinidad*, the PBS films *Are the Kids Alright?*, *Troop 1500*, and *Letters from the Other Side*. Henry is the writer/director of the feature film *Room*, which screened at Cannes and Sundance, and the forthcoming *FourPlay*, an omnibus of shorts. *FourPlay: Tampa* screened at Sundance in 2012.

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