

if you could say it in words



an unflinching romance.

A Chip & A Chair Films presents

MARIN IRELAND ALVIN KEITH "IF YOU COULD SAY IT IN WORDS" GERRY LEHANE YVONNE WOODS
SUSANNA A. GUZMAN PaSEAN WILSON Produced by ADAM EISENSTEIN KATHARINE CLARK GRAY NICHOLAS GRAY
Director of Photography RICHARD SANDS Art Director KATHARINE CLARK GRAY Original Artwork by JESSICA CLARK
Score by DAVID GOODRICH Film Editor ARIEL ROUBINOV Written & Directed by NICHOLAS GRAY

www.chipchair.com / www.IfYouCould-Movie.com





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West Coast Premiere for *If You Could Say It In Words* at Method Fest

March 11, 2009
CALABASAS, CA—

An award-winning love story about an impoverished painter with undiagnosed Asperger's syndrome, *If You Could Say It In Words* will have its second public screening and West Coast Premiere at the Method Fest film festival in Calabasas, CA on March 29 at 7pm.

Written and directed by Nicholas Gray, the film takes a nuanced look at uncharted terrain. "Alvin [Keith]'s performance as Nelson is quite possibly the most authentic portrayal of an autistic person that I've ever seen in the movies...It's refreshing to finally see a film that explores an autistic individual who isn't two dimensional," says Alex Plank, founder of autism advocacy website WrongPlanet.net.

Nelson (Alvin Keith) has Asperger's syndrome, a condition that impairs social function. Undiagnosed, African-American, and a painter, he is pushed to society's fringes. He meets Sadie (Marin Ireland), a young woman with broken dreams who now treads water at a job that's not her career, has a roommate who's not her friend, and sleeps with her married boss, Mark (Gerry Leane). A one-night stand grows into an unlikely romance wherein two people lost in different ways begin to find themselves through each other. But the conventional expectations imposed by others -- and by Sadie -- put their relationship in jeopardy. Unapologetically romantic, savagely realistic, *Words* takes an unflinching look at the price of integrity and the illogical ways of the heart.

If You Could Say It In Words previously screened at the Derby City Film Festival in Louisville, Kentucky, where it took top honors with "Best Feature" and "Best of Fest" awards by audience balloting.

The film features:

- Obie-award winner Marin Ireland, who makes her Broadway debut this spring in Neil LaBute's *reasons to be pretty* and before that garnered rave reviews for Sarah Kane's *Blasted* [Soho Rep].
- Broadway and regional theatre actor Alvin Keith, who has just concluded a three-theatre world premiere run of Daniel Beaty's *Resurrection* (Arena Stage, Hartford Stage, and Philadelphia Theatre Company)

Other featured actors in the film include New York theatre veteran Gerry Leane, Yvonne Woods (Yale Rep, ACT, Alley Theater), PaSean Wilson ("Another World", *Striptease*), Stephen McKinley Henderson (Drama Desk Award Winner for *Jitney*, *Everyday People*, "Law & Order"), and Dana Snyder (Master Shake from *Aqua Teen Hunger Force*).

This is writer/director Nicholas Gray's first feature film. Nicholas has worked as an actor or playwright at The Drilling Company, Innocent Theatre, Hypothetical Theatre, Lincoln Center Directors Lab and The Public Theater. Recently he worked as director and dramaturg for the world premiere of *Burning My Dreams to the Ground* and as director and editor on video installations for the world premiere of *User 927*.

The film was shot by cinematographer Richard Sands, noted for his lighting direction and special effects photography for films by Francis Ford Coppola, Stephen Spielberg, Sam Raimi and Joe Dante, among others. Rick recently acted as cinematographer for *Men's Affair*, the 2006 remake of *Little Fugitive*, and the upcoming *The Funeral Party*. He continues his role as permanent director of photography for acclaimed photographer Gregory Crewdson.

If You Could Say It In Words is the first feature-length produced by A Chip & A Chair Films LLC, whose mission is to support the uncompromising vision of film and theatre artists. The company used an innovatively democratic structure to raise capital for the movie, creating a financial model that allowed them to sell individual shares for as little as \$225 while staying within SEC guidelines. They raised their funds in two phases, shooting 40% of the film in New York and editing it for presentation to investors. Interest in the screened selections eventually garnered the shareholders needed to complete shooting and post-production in Philadelphia.

The screening will occur at Founders Hall, Calabasas Civic Center, 100/200 Civic Center Way, Calabasas, CA 91302. For ticketing information see the Method Fest website.

The Method Fest, named after the famous "Method" school of acting, showcases breakout acting performances in character and story-driven films. More than 120 films that have premiered or played at The Method Fest, including recent box office hits *Waitress* and *The Visitor*, have received theatrical, TV or video distribution.

A full press packet with photos from *If You Could Say It In Words* as well as further information about all cast and crew are available upon request. Contact Director of Marketing and Development Adam Eisenstein at (646) 221-2254 or at aeseinstein@chipchair.com.

WEBSITES:

Movie: www.IfYouCould-Movie.com

Festival-specific info: www.IfYouCould-Movie.com/Festivals ("F" is case-sensitive)

Production Company: www.chipchair.com

Festival Home: www.methodfest.com



IF YOU COULD SAY IT IN WORDS

written & directed by Nicholas Gray

Synopsis (150 Word): Nelson has Asperger's Syndrome, a condition that impairs social function. Undiagnosed, poor, and an artist, he is pushed to society's fringes. He meets Sadie, a young woman with broken dreams who now treads water at a job that's not her career, has a roommate who's not her friend, and sleeps with her married boss, Mark.

A one-night stand grows into an unlikely romance wherein two people lost in different ways begin to find themselves through each other. With Sadie, Nelson is now overcome by the emotions he struggled to paint. With Nelson, Sadie is freed from the strain of her own self-imposed expectations.

As the weeks go by, Nelson becomes more immersed in his painting, racing to capture on canvas what he cannot say in words. Feeling neglected, Sadie pushes him to join her in more conventional social settings where he can barely cope, putting their relationship in jeopardy.

Synopsis (60 Word): Nelson has Asperger's syndrome, a condition that impairs social function. Undiagnosed, poor, and an artist, he is pushed to society's fringes. He meets Sadie, a young woman rebuilding her life. An unlikely romance begins with two people lost in different ways finding themselves through each other. But the conventional expectations imposed by others -- and by Sadie -- put their relationship in jeopardy.

Logline: A painter with undiagnosed Asperger's Syndrome challenges a young woman's conventional idea of romance and his own understanding of love.

If You Could Say It In Words



An unflinching romance.



IN THE PRESS

In Filmmaker Magazine, Summer 2007 issue:

IF YOU COULD SAY IT IN WORDS

"The title comes from an Edward Hopper line — he said if you could say it in words there would be no reason to paint," says Nicholas Gray about his first feature, *If You Could Say It in Words*. The Philadelphia story tracks a romance between a painter with Asperger's syndrome rushing to complete a series of new works and a young woman marking time with a dead-end job and an affair with a married man after her big-city dreams have fizzled. "I have a friend with two autistic children, and in every [screenplay] draft the [protagonist] got progressively more reclusive, until I decided [Asperger's] was his situation," says Gray. "He expresses himself through painting rather than verbal communication — he's somebody who isn't able to talk about hopes and dreams. I liked the dynamic of two people lost in different ways finding themselves through each other."

Originally from Louisville, Ky., Gray dropped out of college to act, eventually landing in New York City, where he nabbed roles in Public Theater and other Off-Broadway productions. His work as a playwright has been produced regionally and by New York companies including the Lincoln Center Directors Lab. "I picked up the nuts and bolts of filmmaking by [acting in] student shorts and following the filmmakers all the way through the process," he says. "The technical craft is a little like learning grammar, and that part I tried to soak up anywhere I could find it, from DVD commentary tracks to watching and rewatching my favorite movies." He is producing *Words* with his wife Katie Gray, and he financed the film by selling shares at \$225 a piece.

The digital *Words* was shot in Brooklyn and Philadelphia for three weeks last summer and two weeks the previous fall with Richard Sands (*Lift*) as d.p. Theater actors Marin Ireland, Alvin Keith and Gerry Lehane star in their film debuts. The film features music from blues musician Charley Patton and indie rockers Stargazer Lily and should be completed by August.

-- Mary Glucksman, contributing editor

On www.WrongPlanet.net, the world's largest online community for autistics:

If You Could Say it in Words is a great new film about an autistic protagonist Nelson and his experience with love. The film is premiering at the Derby City Film Festival on October 8, 2008 at 9:00 PM. I wrote about my initial impressions of the movie and conducted an interview in February. You will also find clips from the movie in my previous article.

The film explores Nelson's Asperger's Syndrome without mentioning the diagnosis. The choice is intentional because many individuals with Asperger's remain undiagnosed. A recent documentary, *Billy the Kid*, similarly did not mention the protagonist's Asperger diagnosis, but *If You Could Say it in Words* is the first narrative feature film I've come across that explores Autism in such depth without hitting the audience over the head over and over again with the fact that it's about autism. Additionally, the film appeals to an audience greater than the autistic community because the questions it raises about love apply to autistics and neurotypicals alike.

Alvin's performance as Nelson is quite possibly the most authentic portrayal of an autistic person that I've ever seen in the movies. Unlike the usual stereotypically overblown representation of autism so common in the media, Nelson's character more closely resembles someone you could know in real life. Nelson doesn't count cards at the casino and faces the same relationship problems that many of us have had. And it's quite likely that at least a couple people you know do have an undiagnosed case of autism. Autism occurs in 1 in 150 people and many more go undiagnosed. Despite what you may gather from the media, the stereotypical image of a child who cannot talk is an extreme and, like Nelson, many autistic individuals go through life without ever discovering that they are autistic.

It's refreshing to finally see a film that explores an autistic individual who isn't two dimensional. You'll find you have more similarities with Nelson than differences. And that's the way you should feel about a movie's protagonist because the best movies are the ones with which we can all relate.

Deliberate audio and visual choices emphasize the disconnect between Nelson and everyone else. The disorientating atmosphere created at times by the film in reference to Nelson reminds me of what it's like to get a sensory overload. Thus, *If You Could Say it in Words* proves that it is possible to make a movie about an autistic person without stereotypically relying on the character melting down every other scene.

-- Alex Plank, founder of Wrong Planet



BIOS

Nicholas Gray (Writer/Director/Co-Producer) was born in Louisville, KY but began his career in drama in New Mexico where, after dropping out of college, he began performing with a touring Shakespeare company, primarily in clown roles.

He trained with The Stella Adler Studio, The Actors Center (conservatory class of 2000), and at Baikal Theatre School in Siberia. He has worked as either actor or playwright at The Drilling Company, Innocent Theatre, Hypothetical Theatre, Lincoln Center Directors Lab and The Public Theater. Recently he worked as director and dramaturg for the world premiere of *Burning My Dreams to the Ground* and as director and editor on video installations for the world premiere of *User 927*.

Richard Sands (Director of Photography) Richard Sands began his entertainment career working as Lighting Director for 'The Carpenters'. For the next twenty years he has had the opportunity to light 47 television movies and 100 one hour TV episodes. Of the 28 theatrically released features Richard has been the Chief Lighting Technician, two have won Academy Awards for their photography.

Richard has worked on projects with Francis Ford Coppola, Stephen Spielberg, Sam Raimi and Joe Dante, among others. Richard was previously director of photography on the feature films *Lift*, *Blindness*, *Seriously Twisted*, *Cugini*, and *Little Fugitive*. Richard was one of the visual effects directors of photography on *Starship Troopers*, which was nominated for an Academy Award for its visual effects. He has also shot visual effects test photography for *What Dreams May Come* and *The Matrix*, both of which would move on to receive Academy Awards for their Visual Effects. In addition, Richard was chief lighting technician of the blue screen unit for *A.I.* Three commercials shot by Richard have won 'Addy' Awards, one of which premiered during the Super Bowl.

Recently, Rick acted as cinematographer for *Men's Affair* and the upcoming *The Funeral Party* with Natasha Gregson Wagner. He continues his role as permanent director of photography for the photographer Gregory Crewdson, whose latest installation of large-scale works, from "Beneath the Roses", was recently exhibited at New York's Luhring Augustine gallery.

Alvin Keith (Nelson) Alvin recently starred in the world premiere of Daniel Beaty's *Resurrection* (Arena Stage, PTC, Hartford Stage). Other recent credits include Boy Willie in *The Piano Lesson* (Virginia Stage) and Theseus / Oberon in *A Midsummer Night's Dream* (NJ Rep). He appeared on Broadway with Ashley Judd, Jason Patric and Ned Beatty in *Cat On A Hot Tin Roof*. Regional stage work includes *Ma Rainey's Black Bottom* at Seattle Rep, *The Piano Lesson* at Virginia Stages, *Angels In America* and *Blue/Orange* at Actors Theater of Phoenix, *Blues For An Alabama Sky* at Cleveland Playhouse, and *A Midsummer Night's Dream* at The Guthrie Theater. He appeared in Bill Condon's *Kinsey* and on "Law & Order: Trial By Jury." Alvin is a graduate of Morehouse College with a Masters degree from the Alabama Shakespeare Festival.

Marin Ireland (Sadie) Since wrapping *If You Could...* Marin has appeared in *I Am Legend*; *Suburban Girl* with Sarah Michelle Gellar and Alec Baldwin; and most recently *Rachel Getting Married* with Anne Hathaway and *The Loss of a Teardrop Diamond* with Bryce Dallas Howard, both of which debuted at the Toronto Film Festival. In March '09, Marin makes her Broadway debut in Neil LaBute's *reasons to be pretty*, costarring Steven Pasquale and Piper Perabo. Other upcoming projects: title role in *The Understudy* with Gloria Reuben, the John Krasinski-helmed *Brief Interviews with Hideous Men*. TV: featured roles on "Law & Order", L&Os "SVU" and "Criminal Intent". Marin won the Obie Award for Best Actress in 2006 for her work in Michael Imperioli's production of *Cyclone* at Studio Dante in New York. Other theatre credits include leading roles in *Manuscript* at the Daryl Roth Theater (dir: Bob Balaban, w/ Pablo Schreiber), Carol Churchill's *Far Away* at New York Theatre Workshop (w/ Frances McDormand), Adam Rapp's *Nocturne* also at NYTW, and the title role in *Sabina* at Primary Stages, for which role she was named one of Time Out Magazine's "25 to Watch in 2005".

(more bios next page—>)

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(bios cont'd)



Gerry Lehane (Mark) is New York theater veteran and brother of screenwriter and *Mystic River* novelist Dennis Lehane. He just finished shooting rom-com *The Uses of Enchantment* in September. Prior to that he starred in the thriller *Keeper*, due out in late Spring 2009. He also recorded a narration for the film spoof "They Came From Outer Space".

Yvonne Woods (Julia) is a Juilliard graduate with stage credits at Yale Rep, ACT, Alley Theater and a national tour performing opposite Mikhail Baryshnikov. She will appear in the upcoming *Push*, starring Paula Patton, Mo'Nique, and Lenny Kravitz. Other post-IYC credits include *Les Liaisons Dangereuses* [Huntington Theatre]; *Burn This* (Anna) and *Romeo & Juliet* (Lady Capulet) for Shakespeare Santa Cruz.

Susanna A. Guzmán (Maria) appeared in *No Man Can Serve 2 Masters* with Third Eye Theatre Company. She has been practicing Viewpoints with Monarch Theatre Company, and recently did a reading for James Armstrong at Abingdon Theatre Co.

PaSean Wilson (Lucy) was a series regular on *Another World* for three years, who also appeared on Broadway (*Once On This Island*) and in major studio movies (*Striptease*).

Doug Stewart (Meyers) starred in *Cold Feet*, also hitting the festival circuit this year. He has joined the Board of Directors of the James Sewell Ballet in Minneapolis.

Dana Snyder (Baseball Fan #1) is best known as the voice of Master Shake on *Aqua Teen Hunger Force*. He also can be heard on CN's other original series: *Squidbillies*, *Minoriteam* and *Venture Brothers*. In live action, Dana appeared in an episode of the CBS drama *Brothers and Sisters* and recently completed filming on *Tug* with Haylie Duff.

Stephen McKinley Henderson (Baseball Fan #2) is commonly known for his role as Arthur in the acclaimed HBO film *Everyday People*, as Bobo in *A Raisin in the Sun* (1989), and for his recurring TV roles as a judge on *Law & Order* and as Omar on *New Amsterdam*. He has also performed on Broadway in *Drowning Crow*, *Ma Rainey's Black Bottom*, and *King Hedley II*. He won a Drama Desk Award for his creation of the role of Turnbo in *Jitney* off-Broadway. Stephen will soon appear in the new movie *The Good Heart* opposite Paul Dano (*Little Miss Sunshine*, *There Will Be Blood*). Stephen was also interviewed for an episode of "Working In The Theatre" to discuss his experience working with the late August Wilson. He will direct Mr. Wilson's *Fences* at the Geva Theatre in May '09.

David Goodrich (Original Score) received consecutive Boston Music Awards and Best of Boston accolades as a member of the influential rock band Groovasaurus. He has produced such artists as Chris Smither, Peter Mulvey, Jeffrey Foucault, Rose Polenzani, The Amity Front, and Moses Atwood, and appears on over 75 recordings, including the Grammy-nominated Avalon Blues.

Ariel Roubinov (Film Editor / Associate Producer) recently acted as Film Editor for the feature *Men's Affair*.

Katharine Clark Gray (Producer / Art Director) is a co-founder of A Chip & A Chair Films and the founder of Governor's Laundress Productions. She is a 2008 recipient of the Pew Fellowship in the Arts. In June her play *User 927* made national news for tackling AOL's leak of customer search log data. A Chip & A Chair Films produced video installation for the production. She also won the Ithaca Great Playwright Award for her first play *Francis Bacon*. As Art Director: collaborated on set and puppets for *A Very Merry (Unauthorized) Children's Scientology Pageant*.

Adam Eisenstein (Producer) is a co-founder of A Chip & A Chair Films. Adam also founded A Room Full of Strangers Theatre Company in New York City, with whom he directed and produced the U.S. Premiere of Sergi Belbel's *Caresses* at the New York International Fringe Festival. Adam has assisted Jonathan Wilson at Hartford Stage, Charles Fee and Drew Barr at the Idaho Shakespeare Festival, and John Lawler and Richard Foreman at the Sundance Institute. He is a member of the Lincoln Center Directors Lab ('02).



THE MAKING OF ...Words

The advent of DV -- and now HD -- technology democratized filmmaking. What once cost millions now cost thousands. A Chip & A Chair Films has taken this idea one step farther, creating a revolutionary new model for investing in independent film. A Chip & A Chair's Creative Director, Nicholas Gray says, "As affordable as filmmaking has become, it still costs a great deal more than the average person has lying around. You still have to find backers." Adds Director of Development Adam Eisenstein, "We didn't have any connections to angel investors, but we did have a broad network of people who believed in the project, believed in our team and who we felt would be interested in investing at a micro-level." Typical film industry investment offerings are byzantine documents that can only be presented legally to a tiny segment of the population. Fewer eligible investors means more money needed from each one. But by creating a radically simplified investment structure to loosen the restrictions, A Chip & A Chair was able to lower the cost of investment to \$225 per share or less. "It made it so almost anyone we knew could be a meaningful part of this movie's success," says Gray.

Even with this innovation, completing the film was an exercise in sheer determination. The availability of several key personnel -- including the cinematographer and both lead actors -- only lined up for a two week window instead of the five needed for shooting. Worse, that two week window would pass long before sufficient funds were likely to be invested. Undeterred, the producers took what money had been raised and scheduled a partial shoot with the two available weeks. They carefully crafted a schedule that would minimize continuity problems across the break in filming, then shot nearly half the movie in two weeks during the fall of 2005. The next few months were spent editing the footage to present to investors and interested parties to raise the additional funds needed to complete the film. Shooting on the second half began over ten months after the team wrapped on the first half. As funds ran low, post-production stretched out over the next year and beyond. Final sound mix was completed in September 2008, just in time for its premiere at the Derby City Film Festival.



Q&A WITH THE DIRECTOR

Nicholas Gray talks about the origins of *If You Could Say It In Words*



How did you come to include a character with Asperger's Syndrome?

A good friend of mine has two autistic children. They have these rich, beautiful souls, but the world they live in is very much not the same. The more I came to acknowledge them as a source of inspiration for Nelson, the more I wanted to include that openly in the movie.

Was the decision to feature an interracial couple deliberate or simply colorblind casting?

I don't believe in color blind casting. Changing a character's background changes their perspective on the world, and we tried not to turn a blind eye to those things. I wanted to consciously examine how race and income affected these people.

You lived in New York when you wrote it. Why is the movie set in Philadelphia?

Choosing a backdrop for the story that reflects the struggle of its central character adds to the overall tone. Setting it anywhere else would just bring a different feel to the story.

Artwork and music feature prominently in the movie; how did you choose it?

I feel like art is often a search for the things the artist doesn't understand. Alvin and I wanted Nelson's work to be completely foreign to him. His triptych of emotional portraits is a search for the unknown. We decided on bright colors, and bold lines to go along with a slightly skewed vision. I commissioned Jessica Clark to create new work for the movie and got permission to use roughly two dozen of her existing pieces as Nelson's. A lot of the background music was selected by our sound editor Tony, but Marin, Alvin and I carefully chose the blues music together after listening to a couple hundred different pieces during rehearsal. Mark Geary was a cold submission we just liked a lot. And as for Stargazer Lily, I'm a big fan so even though they had broken up, I begged them for the songs and the live appearance anyway. I got lucky and they said "Yes."

Official and Related Websites

www.IfYouCould-Movie.com

www.ChipChair.com

www.RELFilms.com

www.TheAudioLab.net

www.RickSandsDP.com

www.DavidGoodrich.com

www.MarkGeary.com



"If You Could Say It In Words" wins Best of Fest, Best Feature at First Annual Derby City Film Festival

LOUISVILLE, KY, October 12 – *If You Could Say It In Words*, a film written and directed by Nicholas Gray, took top honors Sunday with its world premiere at the Derby City Film Festival, garnering “Best Feature” and “Best of Fest” awards by audience balloting. At Derby City, *If You Could Say It In Words* was competing with over 50 films, including documentaries, short films, and features that have shown at numerous festivals such as *How to Be*, which received Grand Jury Honorable mention at Slamdance and *29 Reasons to Run*, which has won several Best of Festival awards at other venues.

Derby City Film Festival organizers Kris and Ashley Rommel said, "The Derby City Film Festival was extraordinarily honored to have the world premiere of Nicholas Gray's *If You Could Say It In Words* at our festival this year. The amount of effort they provided us was phenomenal and we wish every film would have shown the same amount of support. As a festival organizer you couldn't ask for anything more from a film and its makers. An excellent film, and excellent support for the film and the festival as a whole."

The film received positive media attention in the Louisville area with two radio interviews with Nicholas Gray and Alvin Keith, the writer/director and lead actor of the film, along with coverage in the Louisville Courier-Journal, illustrating the positive impact the film is having in both the film and autistic communities. Online buzz about the film has also been building. Alex Plank, founder of autism advocacy website WrongPlanet.net, says "Alvin [Keith]'s performance as Nelson is quite possibly the most authentic portrayal of an autistic person that I've ever seen in the movies...It's refreshing to finally see a film that explores an autistic individual who isn't two dimensional." Visit the movie website at <http://www.ifyoucould-movie.com/AboutTheMovie/Press.shtml> to see some of the press coverage.

If You Could Say It In Words is a nuanced, unflinching look at a romance in which a painter with undiagnosed Asperger's Syndrome challenges a young woman's conventional ideas and his own understanding of love. Nelson (Alvin Keith) has Asperger's syndrome, a condition that impairs social function. Undiagnosed, poor, African-American, and a painter, he is pushed to society's fringes. He meets Sadie (Marin Ireland), a young woman with broken dreams who now treads water at a job that's not her career, has a roommate who's not her friend, and sleeps with her married boss, Mark (Gerry Lehane). A one-night stand grows into an unlikely romance wherein two people lost in different ways begin to find themselves through each other. But the conventional expectations imposed by others -- and by Sadie -- put their relationship in jeopardy.

The film is the first feature-length produced by A Chip & A Chair Films LLC, whose mission is to support the uncompromising vision of film and theatre artists. The company raised money for *If You Could Say It In Words* through an innovatively democratic funding structure -- selling shares in the film to individual investors at \$225 apiece. They raised enough money initially to shoot only less than half of the film; so they shot a selection of scenes, edited, and then used the material to promote the film to investors, eventually garnering enough shareholders to complete the shooting and post-production of the film over the course of several years.

If You Could Say It In Words features Broadway and regional theatre veteran Alvin Keith (Arena Stage, NJ Rep, Virginia Rep) and Obie-award winner Marin Ireland, who also has major roles in upcoming films *The Understudy* and *Brief Interviews with Hideous Men*. Other featured actors in the film include New York theatre veteran Gerry Lehane, Yvonne Woods (Yale Rep, ACT, Alley Theater), PaSean Wilson (*Another World, Striptease*), Stephen McKinley Henderson (Drama Desk Award Winner for *Jitney, Everyday People, Law & Order*), and Dana Snyder (Master Shake from *Aqua Teen Hunger Force*).

The film was shot by cinematographer Richard Sands, noted for his lighting direction of films by Francis Ford Coppola, Stephen Spielberg, Sam Raimi and Joe Dante, among others.

A full press packet with photos from the film as well as further information about all cast and crew are available upon request.

PRESS CONTACT:

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WEBSITES:

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Production Stills For more, go to the Cast n Crew page of IfYouCould-Movie.com and click on the appropriate actor or character name.



Nelson (Alvin Keith) and Sadie (Marin Ireland) share a moment in the park.



Nelson pines for better times.

Production Stills For more, go to the Cast n Crew page of IfYouCould-Movie.com and click on the appropriate actor or character name.



Nelson suffers painter's block.



Maria (Susanna A. Guzmán) holds Nelson as her worst fears are confirmed.



Sadie confronts her reflection.



Contact

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