



**WRITTEN AND DIRECTED BY
Tracy Brown**

**PRODUCED BY
Stuart Barnes Ivan Shumaker**

**PHOTOGRAPHED BY
Michael Duffy**

**STARRING
Judson Vereen**

Valerie Fortin as the Flight Attendant
Marlon Gonzalez as the Bartender
Sarah Abney as the Purse Snatching Victim
Jamil Vaughn as the Cross-dresser
Raton Rose as the Potential Victim

**EDITING
Ivan Shumaker**

**ART DIRECTION
Danny Gibson Tyler Wintermute**

**GAFFER
Katelin Arizmendi**

LOGLINE

An unconventional, but intelligent young man, wheels, deals, and steals his way through the modern grind of an urban city, all in the pursuit of one thing that will bring him happiness: That is, to escape.

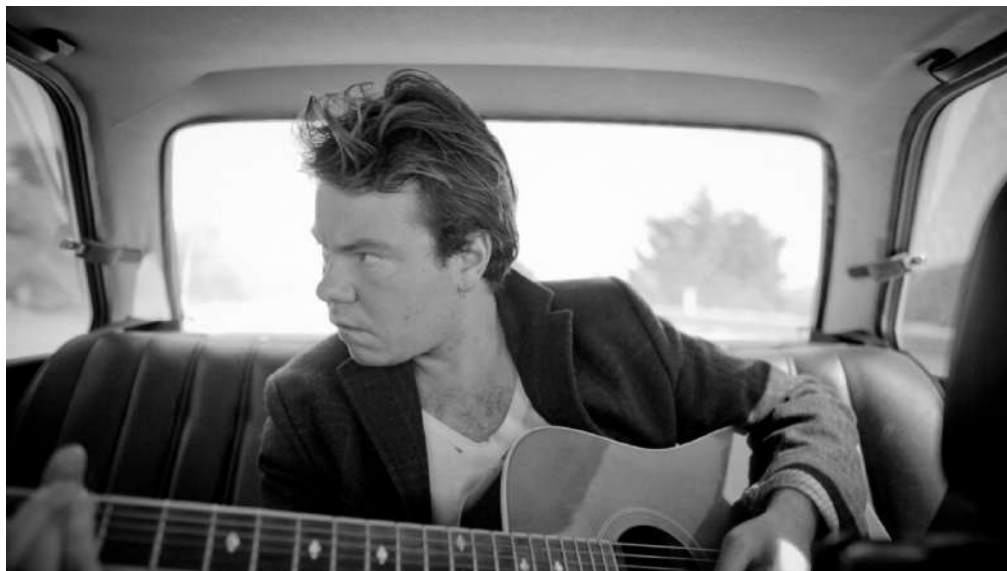
SYNOPSIS

When a vulnerable and lonely young man is pushed to his limits, he turns faithfully to petty theft as a way to escape his predicament. Unwilling to be broken by conventions, he embarks on a run of easy robbery set against the downtrodden cityscape, dreaming of a tropical and faraway beach, and his ticket out. Through curious encounters on the street, a portrait is painted of a man who refuses to be defined by society's standards; one who lives like a hobo, but questions like a philosopher; one whose pursuit of happiness is all his own.



DIRECTOR STATEMENT

Vacation is not so much a film narrative, but a study—an exploration into the mind of someone whose resources are thin, expectations are little, but whose sense of justice, although distorted, is alive and continues to be shaped.



TALENT BIO

In the past year, San Francisco based artist Judson Vereen, has produced significant work in three major categories; starring as the Lead in *Vacation*, publishing a collection of poetry, and releasing an album of folk songs, which he self-produced, sang and played guitar.



DIRECTOR BIO

Drawing on his time as a teenager, spent squatting in buildings and living on the street, was the major inspiration for Tracy Brown's film *Vacation*. "My transition into an attending member of society, made me confront a jagged mentality that was created out of necessity at the time, and I wanted to explore that perspective in juxtaposition to the audience's point of view".

Originally from New York, he now resides in San Francisco and is currently raising funds for his feature length film, *Kill Until Killed*.



DIRECTOR OF PHOTOGRAPHY BIO

Michael Duffy is a cinematographer who often shoots for nonprofits and NGOs creating documentary based films to raise awareness as well as funding for humanitarian efforts. When he's not out on location in some of the most remote places on earth, he enjoys making narrative films, and researching the mysteries of the universe.



FREQUENTLY ASKED QUESTIONS

What was it like shooting with a four-man crew on the streets of San Francisco?

The neighborhood that most reflected the script was the Tenderloin; a drug riddled neighborhood with a high concentration of sex work. We knew we couldn't afford permits or police presence so we decided to let go of control, and instead be spontaneous to the situation and whatever happened; happened. We scouted locations and were prepared, but wanted that natural personality to assume and appear on camera. It was a cavalier effort.



Why did you choose someone with no acting experience to play the Lead?

Very rarely do you meet someone and right away know that they have the twinkle. That natural source of talent. With Judson I felt that way. It's nice to have someone with acting experience, but I don't believe it's necessary—as long as you're willing to walk step by step through the process of filmmaking. For me, it's about believing in a specific person for a specific role, more than it is about that person having a track record.



If you had to do it over, what would you do differently?

I'm very happy with the film, but I wish I'd had the funds at the time of production to shoot low speed 16mm film. It would lend a graininess that would dirty up the picture more, and really set the tone.

Are there any films that you took inspiration from?

The structure of *Mean Streets* was an inspiration. *Mean Streets* has a curated sloppiness to it; like it happened on accident. I find it enjoyable, and the form also lends a raw edge to low budget films that can be executed easily. Character wise, I look to literature for inspiration, Albert Camus's philosophy and depth, mixed with Charles Bukowski's crass.

What have you learned about directing films?

I've learned that of all the jobs you must step into on set, the most important and powerful instrument you have to get things done is speech and communication.



Publicity Contact

Rebecca Vicino
+1 951-833-8943
rebeccavicino@gmail.com

Sales Inquires

Tracy Brown
+1 415-933-1441
tracybrownfilms@gmail.com

tracybrownfilms.com

