

THE GIRL IN THE GREEN DRESS



LEAH MCKENDRICK

SARA FLETCHER

THE GIRL IN THE GREEN DRESS

WOULD YOU FORGO THE AMERICAN DREAM FOR A DREAM OF YOUR OWN?

-15 MINUTE SHORT FILM

-PERIOD DRAMA, DANCE, LGBTQ WOMEN

LOGLINE:

A SURREAL DRAMA SET IN THE CONSERVATIVE WORLD OF THE 1950S HOUSEWIVES, EXPLORING THEMES OF MODERN FEMINISM AND SEXUAL LIBERATION. CONTEMPORARY DANCE IS INTERWINED WITH NARRATIVE, BLURRING THE LINES BETWEEN REALITY AND FANTASY IN THE VEIN OF "STEPFORD WIVES" AND "MULLHOLLAND DRIVE".

BRIEF SYNOPSIS:

IN A WHITE PICKET FENCE NEIGHBORHOOD, ANN'S CONVENTIONAL LIFE IS A PORTRAIT OF THE AMERICAN DREAM. WHEN SHE MEETS THE VIBRANT AND ENIGMATIC PAGE, SHE BEGINS EMOTIONALLY STRAYING FROM THE MODERN PARADIGM. LIFE SUDDENLY SEEMS MORE COLORFUL-BUT HOW LONG CAN THE TWO EXPLORE THEIR CURIOSITY IN A WORLD OF 1950S DECORUM?



SUMMARY:

FROM A DIVERSE GROUP OF FEMALE FILMMAKERS COMES "THE GIRL IN THE GREEN DRESS"- A DANCE/DRAMA HYBRID EXAMINING THE COMPLEX LIVES OF HOUSEWIVES IN 1950S AMERICA.

THIS PIECE, INDEPENDENTLY WRITTEN/ PRODUCED/DIRECTED BY WOMEN, GOES BEHIND CLOSED DOORS TO REVEAL THE DARK UNDERBELLY OF A TIME KNOWN FOR IT'S PICTURESQUE "LEAVE IT TO BEAVER" IMAGE. THROUGH A MIXTURE OF NARRATIVE AND DANCE, WE EXAMINE THE VALUE OF FEMINISM AND THE FREEDOM IT ALLOWS TO EXPLORE ONES OWN IDENTITY.

THE GIRL IN THE GREEN DRESS



SUMMERY CONTINUED:

ANN MOVES TO A CHARMING HOME IN THE QUAIN TOWN OF NEW HARMONY WITH HER HUSBAND. SHE IMMEDIATELY RESUMES HER LIFE OF COOKING, CLEANING, PREENING AND DUTIFUL NIGHTLY INTERCOURSE. WHEN HER HUSBAND SUGGESTS SHE ATTEND BOOK CLUB WITH THE WIVES IN THE AREA, SHE COMPLIES.

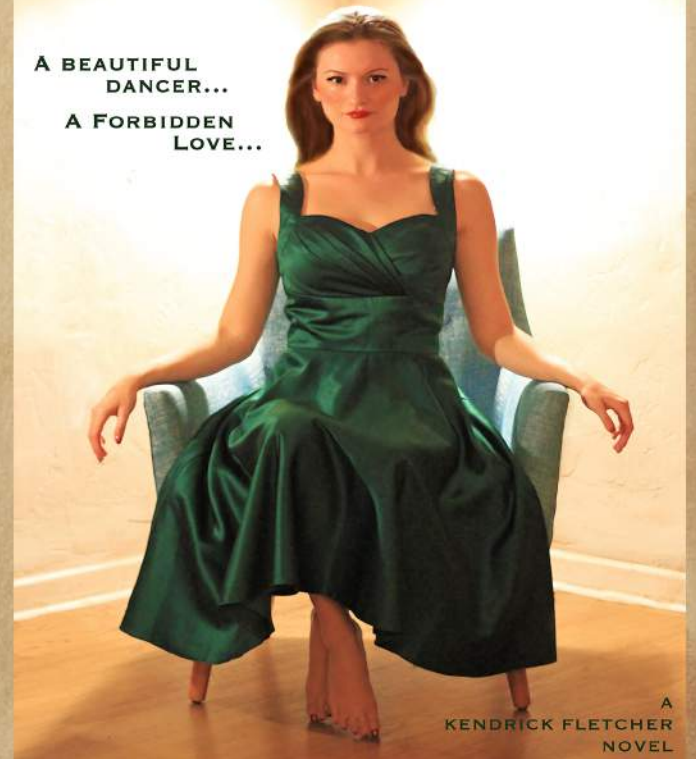
AT BOOK CLUB, SURROUNDED BY THE TOWN'S IMPOSSIBLY PRIM WOMEN, SHE ENCOUNTERS PAGE, A BRASH AND OPINIONATED ANOMALY. THEY FORM AN UNLIKELY FRIENDSHIP, INSPIRING A NEW FOUND SENSE OF CONFIDENCE IN ANN AND OFFERING A REFRESHING TASTE OF LIFE BEYOND HER DAILY ROUTINE.

AS ANN DEVOURS THE CURRENTLY ASSIGNED BOOK ENTITLED "THE GIRL IN THE GREEN DRESS" ABOUT A HARDENED SOLDIER WHO FALLS IN LOVE WITH A DANCER, THE LINES BEGIN TO BLUR BETWEEN REALITY AND FANTASY AS ANN ESCAPES INTO THIS INTOXICATING ROMANCE, WITH PAGE AT THE FRONT AND CENTER OF HER DAYDREAMS. AS THEY GROW CLOSER, IT BECOMES APPARENT THAT THEIR CONNECTION MAY RUN DEEPER THAN EITHER ANTICIPATED.

THE QUESTION IS: WILL TWO HOUSEWIVES FORGO THE PURSUIT OF THE AMERICAN DREAM FOR A DREAM OF THEIR OWN?

The Girl in the Green Dress

A BEAUTIFUL
DANCER...
A FORBIDDEN
LOVE...



THE GIRL IN THE GREEN DRESS

DIRECTOR'S STATEMENT:

MY FIRST INSTINCT WITH "THE GIRL IN THE GREEN DRESS" WAS TO TELL THE STORY OF SOMEONE WHO LONGS FOR MORE. I WANTED TO ILLUSTRATE EVERY EAGER MOMENT: THE SHY REQUESTS AND CAUTIOUS EXPLORATIONS, THE HOPEFUL PROGRESSION TOWARD A LIFE IN WHICH WE ARE ABLE TO LOVE AND EXCEL, RATHER THAN DO WHAT'S EXPECTED OF US.

THIS IS WHY ANN AND PAGE'S RELATIONSHIP IS SO BEAUTIFUL. IN A WORLD FULL OF SLIGHTS AND DIGS AMONGST WOMEN, THEY STRENGTHEN AND SUPPORT ONE ANOTHER. RATHER THAN VIEWING EACH OTHER AS A THREAT, ANN AND PAGE SEE ONE ANOTHER AS A REFUGE, AND FIND THE CONFIDENCE TO BE HONEST IN EACH OTHER'S COMPANY. IN THIS SENSE IT IS A VERY PURE STORY. IT IS A LOVE STORY. ANN'S INNOCENCE AND PAGE'S SPIRIT BIND THEM TOGETHER, AS THEY DISCOVER WHAT THEY LONG TO BE THROUGH ONE ANOTHER.

THIS INTENSE EMOTION IS THE HEARTBEAT OF THE FILM AND IT WAS IMPORTANT TO RECOGNIZE THAT. OUR CINEMATOGRAPHER, KRISTIN FIELDHOUSE, AND I WORKED VERY CLOSELY TO ENSURE THAT EACH CAMERA ANGLE, MOVEMENT AND LIGHTING CHOICE REFLECTED ANN AND PAGE'S EMOTIONAL STATE. THE FILM ADAPTS EXPRESSIONIST QUALITIES, ALLOWING TIRESOME DINNERS WITH THE HUSBANDS TO BE STATIC, COLD AND LIMP, WHILE AN IMPROMPTU PICNIC BETWEEN THE WOMEN IS FULL OF COLOR AND MOVEMENT. SO MUCH OF THESE WOMEN'S LIVES EXIST INTERNALLY THAT WE NEEDED EACH OBJECT, FROM THE TICKING CLOCK TO THE SHABBY LINEN, TO REPRESENT THAT. SIMILARLY, THE DANCE SEQUENCES CREATE A SURREAL GLIMPSE INTO ANN'S PSYCHE. THERE ARE SUBTLE MOMENTS WHEN IT IS UNCLEAR WHAT IS REAL AND WHAT IS POTENTIALLY IN ANN'S HEAD. IT IS THE FOCUS ON THESE WOMEN'S SELF DISCOVERY,

IN FACT, THAT MAKES THIS FILM SO EMPOWEIRNG FOR ALL WOMEN.

- JOHANNA GOLDSTEIN,
DIRECTOR



THE GIRL IN THE GREEN DRESS

PRODUCER'S STATEMENT:

I BELIEVE WE ARE ALL INTRINSICALLY ARTISTIC. LIFE--SOCIETY, TEACHES US TO COLOR WITHIN THE LINES. NOT TO GET DIRTY, MESSY OR CRY. TO MAKE SMART, MEASURED CHOICES. GET A REAL JOB; MAKE A LIVING. CHOOSE A PARTNER WITH WHOM YOU ARE COMPATIBLE.

THE GIRL AND THE GREEN DRESS ON PAPER, IS A PERIOD, FEMINIST/LGBT SHORT. STILL, I BELIEVE OUR THEME IS A UNIVERSAL ONE: THE PAIN OF FEELING UTTERLY ALONE. STIFLED. TRAPPED. TO FEEL THAT YOUR ARTISTIC DESIRES, THE MUSIC THAT LIVES WITHIN, MUST BE SILENCED.

WE SAW WHAT RESULTS FROM THIS KIND OF SUPPRESSION IN THE TRAGIC CASE OF LEELAH ALCORN, THE OHIO TRANSGENDER TEEN WHO COMMITTED SUICIDE AFTER HER HEARTBREAKING FIGHT FOR ACCEPTANCE. LEELAH FELT THAT DEATH WAS A BETTER ALTERNATIVE THAN A LIFE OF LONELINESS.

IN OUR FILM, THE MUSICAL DANCE INTERLUDES REPRESENT A DIFFERENT WORLD. A WORLD OF FREEDOM: SEXUALLY AND ARTISTICALLY. I CAN'T HELP BUT FEEL THAT IF WE MADE THE REAL WORLD A SAFER PLACE FOR ALL OF US TO BE MORE EXPRESSIVE, EXPERIMENTAL, OPEN- WE WOULD CREATE A PLACE WHERE IT IS EASIER TO KNOW OURSELVES. AND IN TURN, LOVE OURSELVES--AND EACH OTHER. THAT'S A WORLD I'D LIKE TO LIVE IN. I HOPE THIS FILM, IN IT'S OWN WAY, ILLUSTRATES THIS THOUGHT.

-LEAH MCKENDRICK,
WRITER/PRODUCER/ACTOR



THE GIRL IN THE GREEN DRESS

PRODUCER'S STATEMENT:

PULP NOVEL POPULARITY BECAME PREVALENT AT A TIME WHEN WOMEN'S ROLES WERE NARROWLY DEFINED. FROM THE END OF THE VICTORIAN ERA THROUGH THE 60S, PULP MAGAZINES EMBRACED TABOO SOCIAL TOPICS, SUCH AS SEX, HORROR, ROMANCE AND HOMOSEXUALITY. ESPECIALLY DURING THE 1950S WHEN EXPECTATIONS FOR WOMEN WERE CENTERED AROUND HOMEMAKING AND MOTHERHOOD, RACY NOVELS PROVIDED AN ESCAPE.

ALTHOUGH IT IS NOW ACCEPTABLE FOR THE MODERN WOMAN TO HOLD POSITIONS IN FIELDS THAT WERE FORMERLY MALE DOMINATED; WE ARE NOT FAR REMOVED FROM THE DOMESTIC EXPECTATION OF THE 1950S.

WITH THE RECENT POPULARITY OF "50S SHADES OF GREY" AND ANN RICE'S "SLEEPING BEAUTY", THE GIRL IN THE GREEN DRESS IS A NOD TO TODAY'S "PULP" FICTION. CONTEMPORARY WOMEN FEEL THE SAME PRESSURES TO HAVE THE "PERFECT" LIFE: A SUCCESSFUL CAREER, A FAMILY, A WELL MAINTAINED HOME, AND A FLAWLESS BODY.

ACCEPTANCE FROM YOUR TRUE SELF AND WHO YOU ARE CAN COME FROM STRANGE PLACES, AND EXPRESSION TO EXPLORE WHO YOU ARE CAN COME FROM STRANGE SITUATIONS. WE ULTIMATELY ARE ALL LOOKING FOR LOVE AND ACCEPTANCE.

ON THE SURFACE, OUR FILM IS A LOVE STORY ABOUT ESCAPING INTO A SAFE PLACE WHERE ALL EXPECTATIONS FALL AWAY. I HOPE IT CAN BE YOUR ESCAPE FOR JUST A SHORT TIME.

-SARA FLETCHER,
WRITER/PRODUCER/ACTOR



THE GIRL IN THE GREEN DRESS

THE TEAM:

SARA FLETCHER (WRITER/PRODUCER/"ANN") IS A MULTI-MEDIA ACTRESS/PRODUCER SPANNING SEVERAL PLATFORMS, INCLUDING TV, FILM AND WEB. MOST NOTABLY SHE PRODUCED A 1947 SHORT FILM, "THE SECRET KEEPER" WHICH WAS ACCEPTED AT OVER 30 FESTIVALS AND WON SEVERAL AWARDS. HER LOVE OF PERIOD PIECES ON PUSHED HER FURTHER TO CO-CREATE "THE GIRL IN THE GREEN DRESS". SHE HAS ALSO PRODUCED WEB CONTENT FOR FREMANTLE MEDIA. AS AN ACTRESS SHE STARRED ON THE COMEDY CENTRAL SHOW: SECRET GIRLFRIEND, RECURRED ON "DAYS OF OUR LIVES" AND HAS HAD GUEST STAR ROLES ON GRIMM, FAMILY GUY, THE GLADES, AND FRIENDS WITH BENEFITS. SHE JUST WRAPPED A HORROR FILM WITH WILLIAM BALDWIN AND CURRENTLY HOSTS INTERSTITIAL CONTENT FOR THE FX CHANNEL AND CIRCUS MAGAZINE.



LEAH MCKENDRICK (WRITER/PRODUCER/"PAGE") IS AN AWARD WINNING ACTRESS/WRITER/PRODUCER. SHE RECENTLY COMPLETED A SUCCESSFUL RUN WITH HER INTERNATIONALLY ACCLAIMED MUSICAL WEB SERIES, "DESTROY THE ALPHA GAMMAS", WHICH RECEIVED OVER 20 AWARDS INCLUDING A COVETED WEBBY AWARD HONOREE AND A STREAMY AWARD NOMINATION. SHE RECENTLY FORMED HER NEW PRODUCTION COMPANY, VILLAINESS PRODUCTIONS, AIMED AT CREATING CONTENT FEATURING WOMEN IN DIVERSE AND COMPELLING ROLES- IN FRONT OF THE CAMERA AS WELL AS BEHIND IT. SHE JUST WRAPPED ACTING ALONGSIDE ANTHONY HOPKINS AND AL PACINO IN THE LEGAL THRILLER "BEYOND DECEIT."

JOHANNA GOLDSTEIN (DIRECTOR) WORKED FOR SNOOT ENTERTAINMENT FOR A NUMBER OF YEARS, PROVIDING DEVELOPMENT FOR SUCH PROJECTS AS "YOU'RE NEXT". IN 2011, SHE FOUNDED AVALANCHE FILMS, AND PRODUCED "JUST LIKE BEING THERE," A DOCUMENTARY FOCUSED ON THE EXPLODING SCENE OF GIG POSTERS. "JUST LIKE BEING THERE" PREMIERED AT SXSW 2012, WITH JOHANNA AS A FEATURED SXSW PRODUCER IN INDIEWIRE'S "FILMMAKERS OF SXSW". THE FILM WAS LAUNCHED ON NETFLIX, AMAZON, HULU, AND iTUNES IN APRIL 2013, AND SPIN MAGAZINE RECENTLY NAMED IT THE #2 BEST MUSIC DOCUMENTARY ON NETFLIX. IN 2012 JOHANNA PRODUCED THE LGBT CENTRIC SHORT "INCIDENT" WHICH PREMIERED AT THE PALM SPRINGS SHORT FILM FESTIVAL, AND WAS PURCHASED BY THE DIRECT TV SHORTS CHANNEL. ADDITIONALLY, JOHANNA HAS WRITTEN, PRODUCED AND DIRECTED A WIDE RANGE OF VIDEO CONTENT FOR CLIENTS RANGING FROM AMERICAN EXPRESS TO THE HISTORY CHANNEL. CURRENTLY, AVALANCHE FILMS IS DEVELOPING A NUMBER OF SCI-FI AND THRILLER FEATURES WITH JOHANNA SLATED TO PRODUCE AND DIRECT.

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THE TEAM CONTINUED:

KRISTIN FIELDHOUSE

(CINEMATOGRAPHER) WAS BORN IN LONDON, ENGLAND AND EDUCATED AT THE UNIVERSITY OF SUSSEX. SHE HOLDS A BA AND MASTERS IN INTERNATIONAL DEVELOPMENT, AND HAS LIVED AND WORKED EXTENSIVELY IN AFRICA, ASIA, EUROPE AND NORTH AMERICA. KRISTIN WENT ON TO TRAIN AS A UNION CAMERA TECHNICIAN WITH THE INTERNATIONAL CINEMATOGRAPHER'S GUILD IN CANADA FOR MANY YEARS, WORKING ON NUMEROUS FEATURE FILMS, TELEVISION SERIES AND COMMERCIALS.



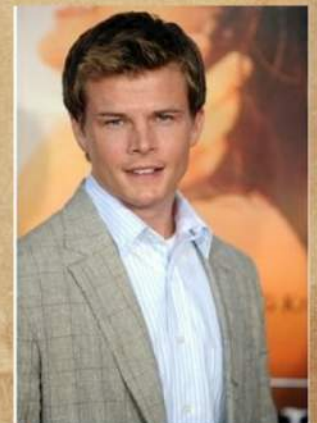
IN 2013, KRISTIN COMPLETED A MASTERS IN CINEMATOGRAPHY FROM THE AMERICAN FILM INSTITUTE AND WENT ON TO SHOOT HER FIRST FEATURE FILM "M.L.E." WITH DIRECTOR SARAH WARREN, SCHEDULED FOR RELEASE IN 2014. HER AWARD-WINNING FILMS HAVE BEEN SHOWCASED IN FESTIVALS SUCH AS GENEVA, CLEVELAND, SONOMA, AND LONDON. KRISTIN'S LOVE OF IMAGERY BEGAN WHEN SHE FIRST PICKED UP A CAMERA AGED 12 AND BECAME ENTHRALLED WITH 35MM FILM, DARKROOMS, WEEKEND TRIPS TO GALLERIES AND ALL THINGS VISUAL.

THE CAST:



COURNEY HAWKINS (MARGARET) LIVES IN LOS ANGELES AND GREATLY ENJOYS PERFORMING IMPROV AND SKETCH COMEDY. SHE BELONGS TO A UCB-TRAINED IMPROV GROUP, KANYAY! WEST, WHICH PERFORMS REGULARLY AROUND LOS ANGELES AND TOURS VARIOUS IMPROV FESTIVALS (INCLUDING CHICAGO, MINNEAPOLIS, SAN DIEGO, AND THE DEL CLOSE MARATHON IN NEW YORK CITY). COURTNEY WAS CAST AS A MEMBER IN LAST FALL'S NBC DIVERSITY SHOWCASE, SHE HAS A BA IN THEATRE FROM BALL STATE UNIVERSITY, AND SHE IS CURRENTLY STUDYING AND TEACHER'S ASSISTING AT JOHN ROSENFELD STUDIOS. SHE IS GRATEFUL TO HAVE BEEN PART OF THIS WONDERFULLY CREATIVE, FEMALE-DRIVEN PROJECT.

SKIP BEALS (ROBERT) SKIP IS EXCITED TO BE PART OF SUCH AN AMBITIOUS PROJECT! HIS PAST FILM AND TV CREDITS MOST NOTIABLE INCLUDE: THE LAST SONG, LETTERS FROM IWO JIMA, MTV'S WORST. PROM. EVER. , COLD CASE, AND TRUE BLOOD. HE CAN ALSO BE SEEN DOING STAND-UP COMEDY AROUND TOWN IN LOS ANGELES, CA.



THE GIRL IN THE GREEN DRESS

THE CAST CONTINUED:



BRIAN NORRIS (FRANK) BRIAN IS THRILLED TO BE PART OF THE TALENTED CAST AND CREW OF "THE GIRL IN THE GREEN DRESS". RECENT FILM AND TV CREDITS INCLUDE: MASTERS OF SEX, LONGMIRE, NEIL LABUTE'S FULL CIRCLE, MAD MEN AND SQUARESVILLE. HE IS THE NATIONAL VOICE OF WENDY'S FAST FOOD AND A MEMBER OF ROGUE MACHINE THEATER COMPANY. HE IS CURRENTLY REPPED BY APA AND MANAGED BY MGMT.

ANGELA SPRINKLE (HELEN) IS AN ACTRESS AND WRITER. SOME OF HER PAST NOTIBLE FILM AND TV CREDITS INCLUDE: HAWAII FIVE-O, PETALS ON THE WIND, HOW I MET YOUR MOTHER AND SHAMELESS. MOST RECENTLY THIS YEAR SHE CAN BE SEEN ON AN EPISODE OF THE MENTALIST.



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