

Clara

(or strange fruit borne under the blue sun)

ANDANTE PETIT-HOMME MAUREEN GERMAIN NIKI J. CRAWFORD

WRITTEN AND
DIRECTED BY KHIAM'E L.F.

DIRECTOR OF
PHOTOGRAPHY GABRIELA SPAMPINATO

PRODUCERS AUBREY CAMPBELL KHIAM'E L.F.

PRODUCTION
DESIGNER ERNEST GARDNER JR.

COSTUME
DESIGNER TAYLOR SANDLING

EDITORS MELISSA KAN KHIAM'E L. FIELDS

COMPOSER ALONSO MALIK PIRIO

PRESENTING "CLARA (OR STRANGE FRUIT BORNE UNDER THE BLUE SUN)"

THE ANCESTOR'S CALL

For every life, there are roots. For every being, there are thousands of stories kept inside. Our presence is fleeting, our lives small, our wisdom sacred. This is a journey about spiritual reawakening and the human condition. How we enter this world is an act of violence.

Sufferance is our flaw.
Joy is our penance.
Legacy is our religion.

We have lived very many lives to be in this moment in time. We are our heirs. We are our inheritance. For the ancestors long gone and those that continue living on within us: Thank you for the journey.

Khiamie L.F.
D I R E C T O R

“T R E E S A N D P L A N T S A L W A Y S L O O K L I K E T H E P E O P L E
T H E Y L I V E W I T H , S O M E H O W .”

Z O R A N E A L E H U R S T O N

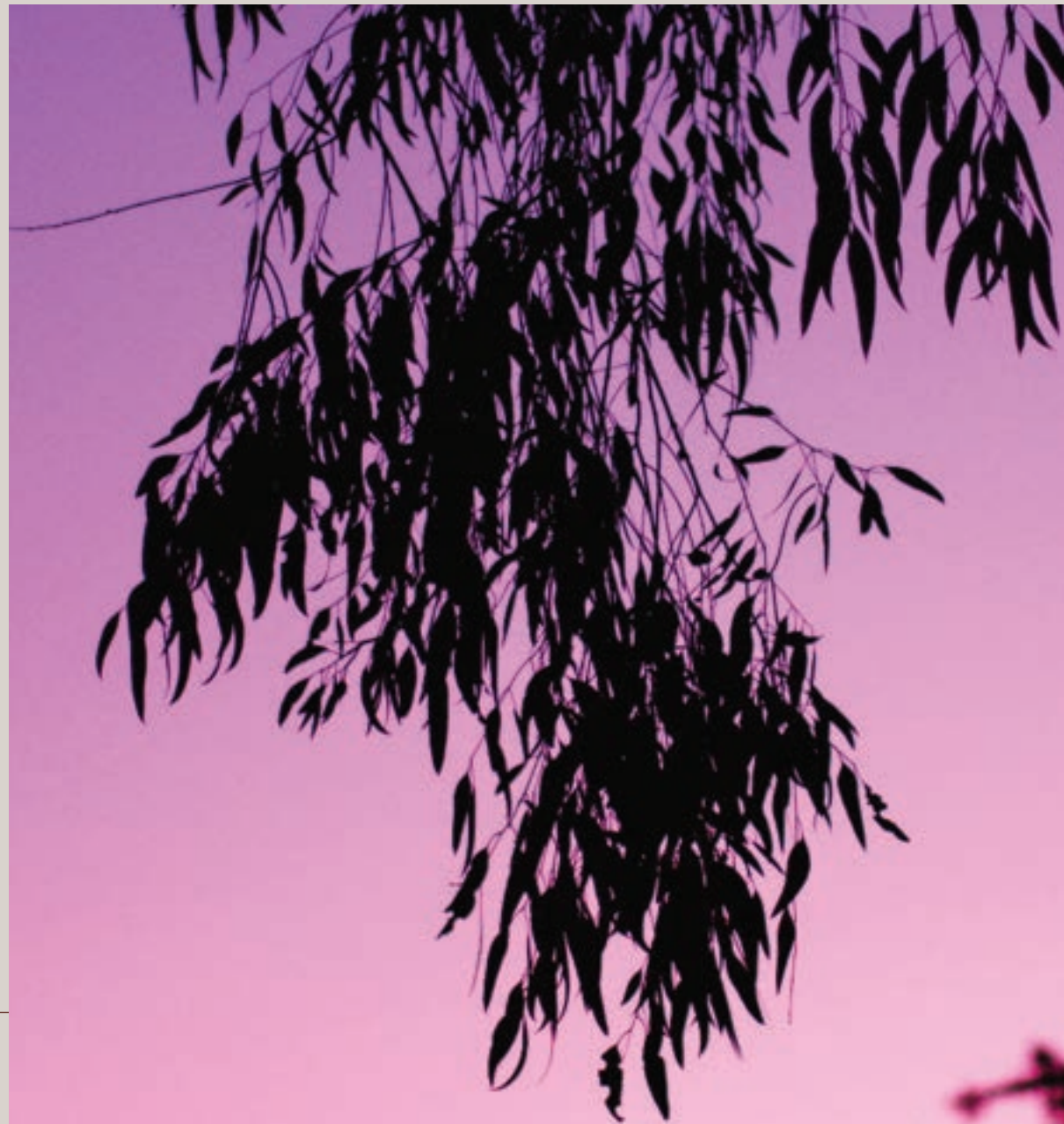


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LEARN THE STORY

S T O R Y + S P E C S



Logline

FLORIDA, 1872 - An African American couple in the Florida lowlands struggles to keep it together after a years-long struggle of unsuccessful pregnancies.

Synopsis

When their latest pregnancy is threatened, Unger shuts down while Mary desperate not to lose another child, goes to drastic measures. When a mysterious woman appears on their doorstep and offers to save their child using sorcery, Unger rejects her proposal outright. Desperate and weary, Mary is determined to save her child at no small expense. She enters into a ritual without Unger knowing.

But one night when his wife disappears, Unger sets out to the forest to find her, unprepared and forever changed from what he is to find next.

Technical Specs

Runtime: 12 minutes, 53 seconds

Type: Narrative Short Film

Genre: Drama, Period

Year: 2021

Color: Color

Aspect Ratio: 1.78

Frame Rate: 23.976

Camera: Panasonic Varicam LT

Camera Format: 4K, HD, Apple ProRes 4444

Sound: 5.1

Projection Format: Digital, DCP

Language: English

Locations: Sage Hill Preserve (Los Angeles CA);

Princess Place Preserve (Palm Coast FL)

Content Advisory: Nudity, blood, pregnancy loss.

Production Company: UCLA School of Theater, Film and Television



K H I A M ' E L . F .
D I R E C T O R

MEET THE TEAM

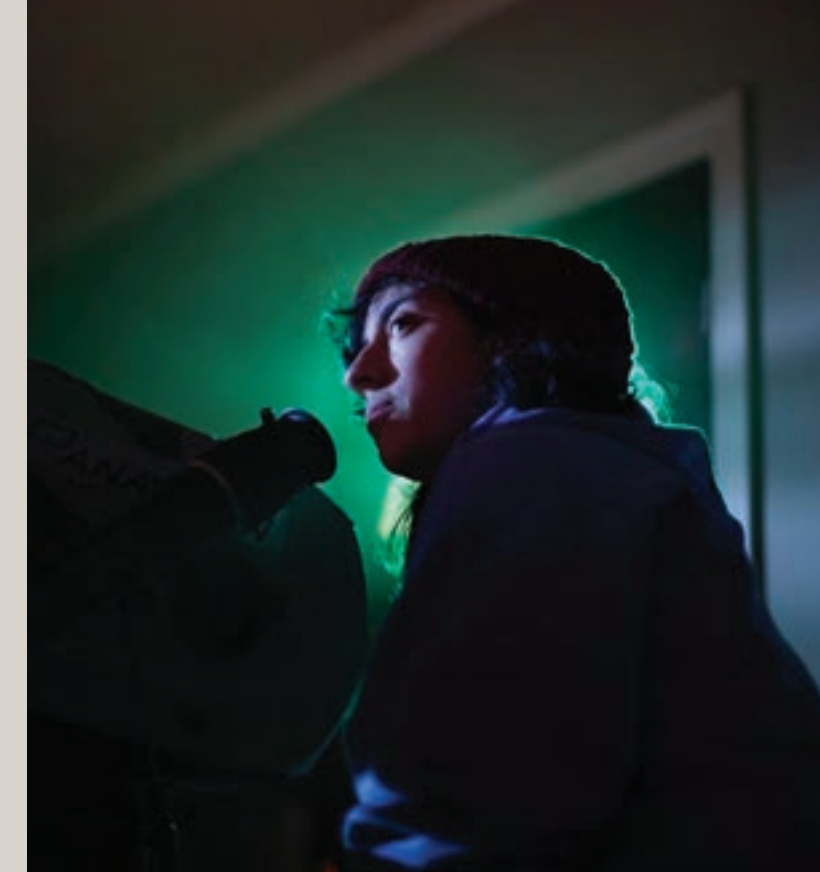
KEY CREW BIOS

Director: Khiam'e L.F.

KHIAM'E L.F. (pronouns she, her, hers) is a black female filmmaker and director with strong southern roots. She is currently in her fourth year at UCLA as a graduate student in their MFA Directing program. Khiam'e grew up in the rural outskirts of St. Augustine, FL, a historic place nationally recognized as the oldest city in the United States. Her area of interest in filmmaking is telling stories that are raw, honest, and vulnerable, exploring the subject of split identity politics, especially as it concerns race, sexuality and the human psyche. Part narrative, part essay, part fantasy, part poetry, through her work she hopes to bring more inclusive representation both on-screen and behind the camera.



A U B R E Y C A M P B E L L
P R O D U C E R



G A B Y S P A M P I N A T O
C I N E M A T O G R A P H E R

Producer: Aubrey Campbell

Aubrey Campbell is a graduate of the UCLA Producers Program. Born in Alaska but raised up and down the Eastern Seaboard and the South, she's always had a passion for niche stories about the American experience. Campbell has produced a half dozen UCLA films including Khiam'e Fields' CLARA, Nissryne Dib's YOU'RE NEXT, Candace Ho's RED, Maya Rose Ditloff's STAG PARTIES, and Jonathan Chen's CONFESSION. A former intern at Color Force (CRAZY RICH ASIANS, AMERICAN CRIME STORY) and Dylan Clark Productions (BIRD BOX), Campbell now works for two executive producers at Tool of North America.

Cinematographer: Gabriela Spampinato

Gabriela Spampinato is a third year cinematography student at UCLA's MFA program with a diverse background in the arts and sciences. Her past work includes graduate films for directors at UCLA and LMU where she has found that her visual style remains fluid to best fit the story, while also exploring surreal elements from the genre films she loves. As a former musician raised in Miami, Florida y Argentinian parents, Gabriela has absorbed a variety of cultures and experiences that has guided her interest in telling humanistic stories through a camera's lens.

KNOW THE VISION

THE CONCEPTUAL - IZATION OF CLARA

Growing up in North Florida, there was a large oak tree in my front yard that was covered in Spanish moss. Our neighboring property was an old wooden church - this thing had to be at least a thousand years old, in my six year old mind - blackened and rotted into disrepair over time. I've always thought there was something ancient and mystical about it somehow. Who were the people that dwelled in this place in "the before-land" The lives this tree and church must have lived - **the stories they could tell.**

When I was in college I first read about the story of "Young Goodman Brown" by Nathaniel Hawthorne and the story of how a unflicingly pious Christian man had a spiritual reawakening that would forever change his worldview. It reminded me of the culture of living in the South where religion and the attainment towards biblical perfection reigns abundant, and sometimes leaves little room to experience our humanity or see the humanity in others. There is a comfort and also a hypocrisy in how the presence of a higher power. Spirituality represents the shared experience of humanity whereas religion represents a collective value of beliefs. There is a difference and the conflict of spirituality vs. religion is something I wanted to explore in this film. The sacred vs. the supernatural.

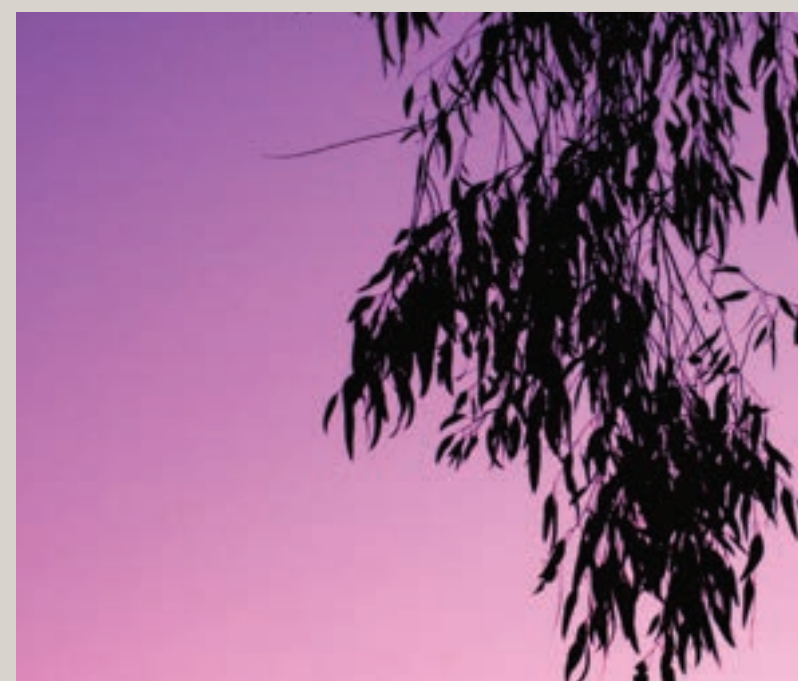
Southern gothicism was a major influence for me when I was finding Clara. We've seen the imagery that is represented as part of the Southern Gothic aesthetic: swamps, bayous, twisted cypress trees rooting every which-a-way. But my experience with Southern Gothicism looked different: instead of swamps and bayous, we had creeks and puddles. Instead of cypress trees, there were overgrown oaks and palms growing wild and

untrimmed, leaning under the weight of their own bearing. I was compelled to make this story because in a lot of ways it represented the many inner lives within us all. Where did we come from and how did we get here?

As African Americans, we still bear the wounds of our ancestors in our history and in our culture, even though the visible scars have faded with time. I thought about what would it look like if the wisdom of our ancestors was represented in one vessel as a human form. A messenger between worlds. That's literally and figuratively where Clara was borne.



FILM STILLS



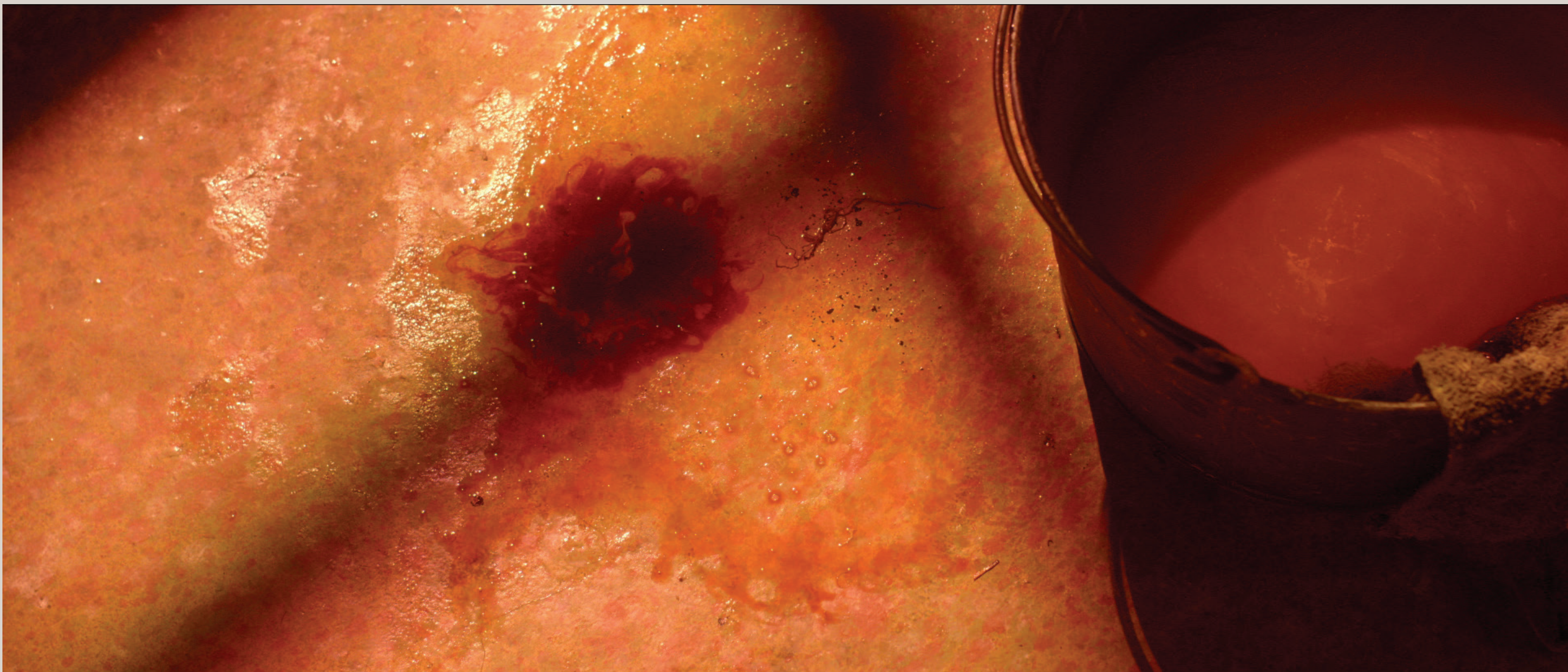




C L A R A



C L A R A





C L A R A



C R E D I T S

KEY CREW

DIRECTOR	Khiam'e L.F.
WRITER	Khiam'e L.F.
DIRECTOR OF PHOTOGRAPHY	Gabriela Spampinato
EXECUTIVE PRODUCER	Khiam'e L.F.
PRODUCERS	Aubrey Campbell Khiam'e L.F.
ASSOCIATE PRODUCER	Alexander Zamora

CAST

UNGER	Andante Petit Homme
MARY	Maureen Germain
SHAMAN	Niki J. Crawford
CLARA	Rhayne Thomas
IMANI	Ryan Johnson
ANAYA	Aubrey Marie Scott
SOLOMON	Kuzma-King Griffin
NARRATOR	Joanne Ross

PRODUCTION

UPM	Alexander Zamora
1ST AD	Parida Tantiwasadakran
2ND AD	Zahida Pirani
2ND 2ND AD	Maria L. Valdez
PRODUCTION DESIGNER	Ernest Gardner Jr.
ART DIRECTOR	Keo Lacebal
COSTUME DESIGNER	Taylor Sandling
SCRIPT SUPERVISOR	Yichi Zhang
SET TEACHER	Ruth Ann Crudup-Brown
MAKEUP ARTIST	Tatiana Wisniewski
INTIMACY COORDINATOR	Heather Acs
PRODUCTION ASSISTANTS	Brandon Castro Kenny Beckford Paul Adjoha
DIT	Julia Angley Isaac Werner

SOUND

SOUND MIXER	Jacqueline Chan
BOOM OP	Kang Sheng Tang
ADD'L SOUND MIXER	Jinsui Song
ADD'L BOOM OP	Sarah Nixon

CAMERA & GRIP

1ST AC	Robert Denfeld
2ND AC	Buck Goddard
GAFFER	Kelly Diaz
KEY GRIP	Hansuk Sohn
GE SWINGS	Jessica Rahmani Nicole Corona Diaz Roman Mussaw Rene Salguero Breanna Lynn Boshko Ikovic Shelby Halliman Jonathan Chen Ashley Ajayi

FLORIDA UNIT

1ST AD	Valerie Starks
1ST AC	Hannah Mitchell
2ND AC	Malik Brice
KEY GRIP	Stuart Bicknell
BEST BOY GRIP	Alan De Oliveira
GE SWING / DOLLY GRIP	Keaton Bicknell
LOCATION MANAGER	Rick Ambrose
MAKEUP ARTISTS	Hillary Warren Brad Shier
PRODUCTION ASSISTANTS	Kelly Brownrigg Justin Castillo
GE VENDOR	Illumination Lighting & Grip
DIT	Alan De Oliveira

SHOT ON LOCATION

SAGE HILL PRESERVE	Los Angeles, CA
PRINCESS PLACE	Palm Coast, FL

POST PRODUCTION

EDITORS	Melissa Kan Khiam'e L. Fields
COMPOSER	Alonso Malik Pirio
COLORIST	Gabriela Spampinato
ADR RECORDIST	Aaron Bing
SOUND DESIGNER	Julia Owen
RE-RECORDING SOUND MIXER	Brian Peyton

SPECIAL THANKS

Dr. Thomas Gillespie	Heather Hodges
UCLA School of Theater Film and Television	Gullah Geechee Cultural Heritage Corridor
Rory Kelly	Griffin Lotson
Elisabeth Seldes	Ms. Joanne
Frank Barbuti	Rick Ambrose
Stuart Bicknell	St. Augustine Film Office

IN GRATITUDE

MY PARENTS	For love and strength
MY GRAND-MOTHER	For faith
MY FAMILY	For kindness
MY ANCESTORS	For the journey

The ancestors, they cry out for their children in the land of milk and honey.
They cry out for the lost souls and those they leave behind.
But they come back. They always come back for the children.



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Produced by AUBREY CAMPBELL
KHIAM'E L.F.
Shot by GABRIELA SPAMPINATO

Featuring ANDANTE PETIT-HOMME
MAUREEN GERMAIN
& NIKIJ. CRAWFORD



THANK
YOU

FOR YOUR SUPPORT

CONTACT INFO

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