



## **color of a doubt: an urban fable**

**a film by Dare to Eat a Peach Productions  
in association with Shouting Cow Productions**

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# SYNOPSIS

Too often the only thing you see is everything you can't.

Chris Parker is a photographer who's been slaving over his latest set of photos, pictures capturing the vibrant colors of the city, brilliant hues that people are consistently overlooking and ignoring. The problem is, even right there, captured on actual film, he's *still* the only one who sees them. Is there such a thing as imaginary color?

If "pink" is the new "black," then "busy" must be the new "happy." *Harris Kincaid* said it, so it must be true. *Harris Kincaid* is an actor, writer, filmmaker and artist; don't believe it, just ask him. *Harris Kincaid* is also obnoxious, loud, and very, very annoying; don't believe it, just listen to him. So why is he also the only person who can see the colors Chris is talking about?

Julia Cartman feels like she's housesitting her own life. A med-student who's almost a doctor, what made the grass greener from the other side? Why is the growing cost of medical malpractice insurance bothering her so much? And if she has only the slightest of interests in art, color, photos, or Harris Kincaid, what could possibly be the link between the three of them?

The answer *starts* with *one wrong glance*— in a story about questions and doubts, contradictions and perceptions; an urban fable about how people perceive color... in a story told entirely in black and white.

## CAST INFO

**Vincent Piazza (Chris)**, a Queens native, had a successful amateur ice hockey career playing for Div 1-AA, Villanova Icecats at Villanova University. A recurring shoulder injury took him out of hockey and back to his first love: acting. He's been focusing on little else ever since, working closely with Alice Spivak and appearing in a number of NYC stage productions, including "Baby Steps" for the terraNOVA Theatre Collective at the Lion Theatre (Theatre Row) and is currently playing the Jewish groom, Sam Levine, in the Off-Broadway play, "A Match Made in Manhattan". His recent independent films include "Waiters," "Free Delivery," "Death by Committee," and, of course, "Color of a Doubt."

**Robert Wells Youngs (Harris)** spends his spare time doing extreme sports like wakeboarding, kite-surfing and sand volleyball, while developing scripts for both stage & screen with a NY-based executive producer. An MFA from Columbia University, Robert has a list of film credits which include the **Kate Hudson comedy, *Raising Helen***; *Neo Noir* which was part of the 2003 **Sundance Film Festival** and currently plays on IFC and The Sundance Channel; *Jared*, a "**New Festival**" entry; and the recently shot "Color of a Doubt." On TV, he has made several appearances on "Guiding Light," while his stage credits include roles in **the Pulitzer Prize-winning "How I Learned To Drive"** at the Actors Theatre of Louisville; "Godard (distant & right)" at the Ohio Theatre (directed by Robert Woodruff) and "The Caucasian Chalk Circle" at La MaMa ETC (directed by Andre Serban).

**Jennifer Monaco (Julia)** received her BFA in Acting from the Mason Gross School of the Arts / Rutgers University studying under **Barbara Marchant** and **William Esper**, as well as tutelage under Richard Digby-Day and Patricia Kneale at the London Academy of Theatre (Patron: Dame Judi Dench). Her film credits include the **Julia Roberts drama *Mona Lisa Smile***, *Funeral* which premiered on **itTV**, *Without Bruce*, and, of course, "Color of a Doubt." On TV, she's made appearances on "Sex and the City," "The Sopranos" as well as the role of Nurse Karen Kelly on the **CBS soap opera, "Guiding Light."** Her recent theatre work include "The Feeling of a Beard" by playwright Ksenia Dragunskaya at BAM, "Morphs" at Vital Theatre; "Extremities" at MGSA and "Scapin" with the Shoestring Players at the Edinburgh Fringe Festival Scotland.

## CAST INFO (Cont.)

|                  |                     |
|------------------|---------------------|
| Skye             | Shamis Beckley      |
| Will             | Ryan Homchick       |
| Bryan            | Nelson Avidon       |
| Michelle         | Lisa Ferreira       |
| Attractive Woman | Murielle Arden      |
| Waitress         | Lori Knowles        |
| Waiter           | Mario Pando         |
| Patrons          | Cecilia A. Arizaga  |
|                  | Mark Buechele       |
|                  | Angela J. Gregory   |
|                  | Adriana Jovanovic   |
|                  | Clara Kauffman      |
|                  | Ashley Korody       |
|                  | Jessica Mary Murphy |
|                  | Nick Olson          |
|                  | Amy Rafaniello      |
|                  | Seke Somolu         |
|                  | Kristina Teschner   |
|                  | Taryn Wheeler       |

## CREW INFO

Together, **Pornsak Pichetshote** and **Jason Garrett Lewis** have picked up numerous festival awards and honorable mentions for their short film, “Women who Eat Meat,” which they co-directed. They’re currently in development for their first feature film, *Widescreen, USA*. “Color of a Doubt: an urban fable” is their second short film together.

**Pornsak Pichetshote (Writer/Director/Producer)** is a published short-story writer and journalist who has worked in film in a number of different key positions both on-set and off-. His screenplay, *Widescreen, USA*, beat out over 7,000 others to make it to **Project: Greenlight’s Top 250**. He currently works as an editor at DC Comics’ mature readers’ imprint, Vertigo, where he works on a number of award-winning titles, working with such high-profile names as *Darren Aronofsky, Grant Morrison, and Neil Gaiman*.

**Jason Garrett Lewis (Director/Producer)** was born in New York’s sister state, New Jersey, and it’s a badge he wears with pride. He aimed his first camera towards the streets of New York in the fifth grade, and has been shooting ever since. Currently a photographer, Jason’s work has appeared in a variety of magazines and CD covers, with him shooting some of the biggest names in hip-hop and rock, including *Talib Kweli, Mos Def, and Cody Chestnutt*, amongst others. Filmmaking was a natural evolution, and Jason has shot, cast, directed, and produced numerous critically acclaimed films.

**Thomas Yong (Producer)** earned his graduate degree in International Business. After which, he moved to New York City and worked on a number of independent films before founding Shouting Cow Productions, an independent film and TV production company. Shouting Cow Productions’ first short film is currently doing the festival circuit, while Thomas is currently producing a one-hour Super16mm featurette as well as working on two short films and a feature.

**Milton Kam (Director of Photography)** was born and raised in Suriname, South America. As a cinematographer, Milton’s body of work includes over 40 short and feature films, such as the family drama *ABCD*, the winner of the **Best Picture Awards** at the **Austin and Houston Film Festivals**, while his collaboration with director Esther Bell, the off-beat comedy *GODASS*, enjoyed top honors at several festivals and was recently acquired by **Showtime**. Among his awards are the **Kodak Vision Award for the Creative Use of Cinematography** and the **1998 Columbia University Reel Award for Best Cinematography**.

**Frank Reynolds (Editor)** has a long list of very prestigious feature and short film credits. He was the editor of the **Oscar-nominated *In the Bedroom***, the **Lauren Ambrose drama, *Swimming***, the fantasy-comedy, *Man of the Century* (**1999 Audience Award, Slamdance Film Festival**) and was also the editor of **M. Night Shyamalan’s** first feature film, *Praying with Anger*.

**Laura Frecones (Costume Designer)** has an M.F.A. from the Actors Studio Drama School and is an independent costume designer for theatre, dance and film. Her latest project, "Picon Pie" is currently running Off-Broadway and she recently completed the **Broadway show, "Alice in Wonderland,"** at Theatre Row Studios this past spring.

## CREW INFO (Cont.)

|   |                                  |
|---|----------------------------------|
| Production Designer                             | Tracy Steele                     |
| Original Score by                               | Joshua David Goldman             |
| Production Manager                              | Jessica Tuffley                  |
| First Assistant Director                        | Steve Shapiro<br>John Fiorelli   |
| Second Assistant Director                       | Andy G. Cesana                   |
| Script Supervisor                               | Joshua Freeman                   |
| Sound Design and Post-<br>Production Supervisor | Branan Edgens                    |
| Production Sound Recordist                      | Jesse James Mallings             |
| Make Up Artist/Hairstylist                      | Hitomi Kameda<br>Crystal Johnson |
| Set Painter                                     | Heather Corbett                  |
| Set Construction                                | Benny Dalton                     |
| First Assistant Camera                          | Hiram M. Soto                    |
| Gaffer  | Nick Olson<br>Zach Zamboni       |
| Best Boy Electric                               | Gregory Hurcomb                  |
| Key Grip  | Kambui Olujimi                   |
| Best Boy Grip                                   | Kevin Vincent                    |
| Grip  | James Lauer                      |
| Wardrobe Supervisor                             | Jenn Bates                       |
| Production Coordinator                          | Anthony Abdallah                 |
| Titles  | Julian Bassermann                |
| Key Production Assistant                        | Omar Hernandez                   |
| Set Dresser                                     | Amy Francis                      |
| Still Photographer                              | Alejandro Duran<br>Nigel HoSang  |

## CREW INFO (Cont.)

|                       |  |
|-----------------------|--|
| Production Assistants | Susanna Kim<br>Fleur Amesz<br>Bill Loerch<br>Lara Bross<br>Christine Zalocha<br>Katherine MacKay           |
| Casting Assistants    | James Reade Venable<br>Susanna Kim<br>Frank Manda<br>Nina Wheeler-Chalfin<br>Todd Blass<br>Danielle Stilli |
| Score performed by    | Joshua David Goldman<br>Ethan Goldman<br>Bob Troia<br>Jacob Drazen   |

Also featuring the song  
“Negative Evaluate”  
Written & Performed by Astronaut  
Courtesy of Audiokid/Jealous Moon (Ascap)

|                          |                                     |
|--------------------------|-------------------------------------|
| Featuring Photographs by | Jason Lewis                         |
| B-Roll Editor            | David Wheir                         |
| Sound Engineer           | Uri Djemal                          |
| Publicity                | Venessa Giordano<br>Consuelo Costin |
| Intern                   | Kevin Pluviose                      |

## CREW INFO (Cont.)

Special thanks to

- Concha y Toro
- Du-All Camera
- Local Zero Productions
- New York City Mayor's Office for Film, TV, Theater and Broadcast
- Screen Actors Guild
- Shadow Studios
- David Crafa & The Cutting Room, NYC
- Jordan Betten and Space 515
- Uri Djemal & Madpan Productions
- Kitchen 82, NYC
- Ace Bar, NYC
- Astronaut
- Dennis Schultz & The Spin Factory
- Seth Lewis

## TECHNICAL SPECIFICATIONS

|                             |   |
|-----------------------------|---|
| Running time                | 22 minutes  |
| Aspect ratio                | 1:1.85 / Stereo                                       |
| Color Format                | B&W and Color   |
| Production Format           | miniDV  |
| Available screening formats | Beta SP (NTSC), MiniDV (NTSC), DVD (NTSC), VHS (NTSC) |
| Year completed              | 2004 / Narrative                                      |

## WRITER'S STATEMENT

I did not want to move to New York.

Because a city is a city, but New Yorkers are... *Jesus*. I couldn't stand them. I hated the way they referred to it as "The City," as if there was only one. And the manner they collected celebrity sightings as if they were trading cards. I abhorred the purple heart people felt overpaying for a one-bedroom studio qualified you for. But most loathsome of all were the transplants, the ones from Virginia or Boston or North Carolina or Seattle, who after only a handful of years, usurps the distinction of "New Yorker" with the same audacity that the writer of the latest O.J. Simpson tell-all claims the title of *New York Times Best-Selling Author*.

It was the cliché, you see. Of the rough-and-tumble, I-made-it-here-so-I-can-make-it-anywhere variety. And the fact that, in these post-modern, media-conscious times that we live in, people didn't seem to mind relishing in what was such an overused and undermerited cliché.

So when it was finally my turn to move here, I was positive that I'd loathe it.

And I was absolutely right.

So what happened then? Most stories have a turning point, that epiphany where the protagonist recants his ways, and, eyes scanning the horizon, sees where he went wrong.

But to be honest, I don't see it. There are images I *do* see, though, when I try to: I think of the fall of 2001 and how your head jerked upwards when you heard a plane fly too low. And then, that second later, that humble grin-that-spoke-volumes you shared with all the people around you when you realize you all did it. I consider how, after all, there really are only two degrees of separation between any two persons in this city. I see good parties, and fascinating people I'll probably never meet again and how, when it was time to leave, I told them "Good luck" and how surprised I was to actually mean it.

I think about how proud people become of their bruises and the fact that they never became scars. About how when you sing the blues well enough, others will start to dance to it. About the surprising number of people who've realized that. Because every squeal of the subway tracks whispers a dare, urging each and every one of us to leap into the arms of something we don't know well enough to define. And when you land on that tenuous net on the other side, for every friend who's jealous of your accomplishments, there's two faces you've never met who's proud that you did.

Bruised into beauty, buttressed on faith, this city is concrete and steel housing a Molotov cocktail primed to explode, yet which miraculously never does.

These are the thoughts that became “Color of a Doubt: an urban fable.” I approached my co-director, Jason Garrett Lewis, with the script, and he immediately “got” it. Of course he did. Born in New Jersey, he’s been scouring these streets since he was a kid, and he’s utterly proud of that. Together, we immediately conceived the style of the film: It needed to be shot in black and white, because in a city that moves so fast every second runs the risk of being outdated, it couldn’t work any other way. It should be classical, utilizing as little of the bells-and-whistles the DV age of filmmaking allows its filmmakers, because the story needed to be told as timelessly as the city itself. And, ultimately, it had to always be about character, because, ultimately, that’s what this city is.

It’s also what this city gave us. There’s a saying in the film crew world, that good people attract good people, but, quite honestly, I’ve never been good enough to merit, not just the talent, but the generosity of everyone involved, from our magnanimous producer Thomas Yong, to the incredible talents of our crew to our lead actor Vincent Piazza who’s gone way above and beyond the call with his faith in the project.

“Color of a Doubt: an urban fable” is my love letter. It’s my public admission that, yes, kicking and screaming all the way, I finally do consider myself a New Yorker. The most loathsome kind of all. The transplant. The one from Virginia or Boston or North Carolina or Seattle, who usurps the distinction of “New Yorker” with the same audacity that the writer of the latest O.J. Simpson tell-all claims the title of *New York Times Best-Selling Author*.

Goddammit. I can’t believe I’ve become a cliché.

Pornsak Pichetshote  
Writer / Co-Director of “Color of Doubt: an urban fable”  
New York City  
2004

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