



Joe Forbrich

Monique Pappas

Makenna Pappas

# In-Kind

A short film by Daniel Quitério & Stephanie Dawson



11 min. | USA | English

**Contact:**

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Read about the making of "In-Kind":  
[the170.com/anatomy-of-a-short-film](http://the170.com/anatomy-of-a-short-film)



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## Starring

Man	JOE FORBRICH
Mother	MONIQUE PAPPAS
Daughter	MAKENNA PAPPAS
Neighbor	ERIN MAIREAD O'KANE

## Filmmakers

Directors	DANIEL QUITÉRIO STEPHANIE DAWSON
Writer	DANIEL QUITÉRIO
Producer	LAURIE CARMEL RUD
Director of Photography	JOSHUA ECHEVARRIA
Composer	JAY ROTHMAN
Editor	CARA GORDON
Production Designer	AMBER CICARDO
Costume Designer	MARIA DIONISIOU
Makeup Artist	SHAWN LUMABAN

# Synopsis

With the inadvertent help of a mother and her young daughter, a homeless man's life is positively changed for a single night. Without a dime to share his gratitude, he repays them in kind.



## About the Film

I've written a few produced shorts already, but ever since watching Adam Davidson's 1991 Oscar-winning short, "The Lunch Date," which tackles the issues of race and class with few spoken words, one of my goals was to write a theme-based short film with minimal dialogue. I admire the medium's ability to tell a complete story through action. So much can be communicated by a simple look in the eye, which is often more powerful than any written word.

Our story is a simple one about a woman and her daughter and the homeless man who lives outside their apartment building. Our original intention was to tell the story of a person who loses his home for one night and his encounter with a homeless man who lives in the park. However, I was more intrigued by the point of view of the homeless man and thought the best way to explore it was to flip the story on its head—instead of a person who goes homeless for one night, what if a homeless person *gains* a home for one night? When the mother and her daughter leave their apartment, the homeless man finds his way in. However, he's more virtuous than some might give him credit for, and his appreciation shines clearly after his departure. - *Daniel Quitério*

# Artists' Statements

## **Daniel Quitério & Stephanie Dawson – Directors**

*Ars gratia artis.* “Art for art’s sake” is a worthwhile sentiment, but art for the sake of affecting change means so much more. We sought to create “In-Kind” as a means of beginning a conversation about the importance of kindness. Using homelessness as the issue to establish this dialogue, we depict a true-to-life scenario in which two worlds are represented: a warm, comfortable life shielded from the elements, and a cold, harsh life exposed to the callous city streets. In doing so, we collaborated with several talented artists and technicians who were able to help us bring life to our vision. The story of the interior world of a middle-class mother and her young daughter is told with steady camera movements and bright and vivacious colors and textures. In contrast, the exterior world is depicted through gritty, handheld camerawork and a cool color palette. “Matching” editing techniques and music complement each world.

In telling our story, it is important that our characters remain nameless, in hopes that each viewer could see a bit of herself or himself in one of them, thus establishing a deeper connection with the theme of kindness. Our goal was always to create an “urban fairytale” with as much realism as possible. To that end, we found a talented, real-life mother-daughter pair who could depict a natural chemistry on camera. Their co-star, who plays an unfamiliar homeless man, was kept apart from the actresses until the moment they interacted on set, in hopes to achieve a realistic, if not slightly uncomfortable, meeting with the unknown.

Finally, we decided to use light as a motif to represent pure intentions and the enlightened point of view one gains with an open heart and mind. Whether it was through a lamp, a flashlight, the sun, or the moon, our aim is to shed a new light on the issue of homelessness and the understanding that a modest act of kindness has the potential to change lives for the better. You don’t need much money or time. A simple smile or gesture will do.

## **Joshua Echevarria – Director of Photography**

Working on “In-Kind” was a unique experience for me. I really enjoyed the script and I felt like it would be a fun and heartwarming little film, but I knew there would be challenges. From the beginning, Stephanie, Dan, and I decided that the interior and exterior had to feel like two very different worlds. We had to decide on palettes and stylistic choices for each world. This definitely made it exciting, but a bit challenging. The directors told me that they wanted to have a fairytale feel to the film. We knew that the mom and daughter’s house had to feel warm and happy. We used a bright palette consisting of pinks, purples, and reds to embody that warmth. We also wanted it to feel grounded, so we went mostly

sticks for the interior. For the homeless man's scenes, we wanted it to feel much colder. We wanted the contrast between his life and that of the mother and daughter to be significant. We went with a much colder palette and a handheld aesthetic to really get those ideas across.

### **Jay Rothman – Composer**

“In-Kind” was a great opportunity for me to compose music that could serve as a narrative. Great film music communicates things about characters that can't be conveyed with words, and the limited dialogue in the film gave me the space to paint on the canvas that the actors and director of photography created. As with the visuals, there is a duality in the music representing the “fairy tale” world of the mother and daughter, and the gritty, yet compassionate world of the homeless man. The mother and daughter are represented by flutes—and later, an expanded woodwind group—while the man is represented by piano, and later strings. The music for the mother and daughter has conventional harmony and melody, interlocking lines with a clear key center. The homeless man is, by contrast, more impressionistic; the harmony is less directional and consists of clustered chords to create a floating and ethereal feeling. I had a great experience working with Dan and Stephanie on this film, and I'm thankful for their support during the creative process.

### **Cara Gordon – Editor**

When I read the script for “In-Kind” I was extremely excited to get working on the film. The story is simple but intelligent, allowing the sincerity of small acts of real-world kindness to shine through the day-to-day life of the characters. As I began to put the film together I realized the perspective of the story could be equally shared between the three main characters, and through discussion with the directors I was able to strike the right balance between the concerned mother, the charming daughter radiating good cheer, and the weary homeless man trying to get through the night. The production team did a wonderful job setting the tone of the film with its production design and cinematography, giving me the perfect blueprint for the feeling of the film. It was very important to play up the contrast between the warmth of the little girl's fairy tale happiness and the coldness of the homeless man's reality, and I could emphasize this with long reaction shots and hard cuts. Working on the scene where their paths crossed and the two share a smile on the street, I could feel chills starting down my spine and I knew that we were going to make something wonderful.

## **Amber Cicardo – Production Designer**

Directors Dan and Stephanie gave me an amazing opportunity by bringing me on as Production Designer on their film, “In-Kind.” The script was thoughtful, brought awareness to an overlooked cause and had very specific imagery that I knew we had to stay true to in order to bring the story to life on screen. Playing with the warm and vibrant interiors perfectly juxtaposed the cool and harsh mood of the outdoors. Creating a fairytale-like environment in the little girl’s bedroom was something I wasn’t willing to compromise on. We needed to make such a transition from interior to exterior, that every prop and object was chosen specifically to fit into and play off the warm and inviting color scheme. From the lavender walls, to the floral decals and childlike wonderment, this had to be the place every little girl dreamed of retreating to and in which every adult wished they could relive their own childhood memories. The moment of true clarification that I had succeeded was when Makenna, the little girl, saw it for the first time. Her eyes lit up and she squealed with joy. She kept calling it “my room” for the entirety of the shoot. Thinking of this moment still brings a smile to my face.

## **Maria Dionisiou – Costume Designer**

When I first read the script for “In-Kind,” I realized there was a limited amount of dialogue. Therefore, clothing, location, set design, and the actors needed to convey to the audience what the directors wanted to express in this story. My goal was to try to accomplish my duties in costuming, as well as to present an artistic picture to the camera by playing with colors that would blend or contrast with the backgrounds in each scene.

The idea was to have the homeless man’s wardrobe fuse into the harsh environment of the urban streets and to be able to bring that feeling into the comfortable, warm home belonging to the mom and daughter. I felt the homeless man’s character needed to be deep, mysterious, and masculine. One of the most important articles in the script was his coat, as he essentially uses it as his shelter. I found a beautiful vintage ’80s tweed, belted coat with raglan sleeves on my shopping expedition that I imagined would look great on camera and fit his role perfectly. I then built his entire wardrobe around his outerwear, using contrasts of darker shades of color, such as his burgundy sweatshirt and army green pants.

The mom’s and daughter’s wardrobe was a bit more complicated since they had various wardrobe changes for both interior and exterior shots that depict their actions, lifestyles, and personalities. I created the conservative mom’s wardrobe with a compilation of soothing feminine tints, earth and jewel tones accented by black. I dressed the little girl in bold and cheerful hues that characterize her vibrant personality, both in real life and on camera.

## **Shawn Lumaban – Makeup Artist**

Not until I got to know the actors and their characters was I able to make them come alive through makeup. For Monique, I created a look that will embody a single mom who works in real estate (her backstory). She looks tired, yet tries to put her look together by putting on a red lipstick. For Joe (who played a homeless man), I was careful not to over exaggerate the “dirty, homeless guy” look, as I didn’t want it to look theatrical, so I mixed a few different mediums (creams and powders) to achieve a sun burnt and aged complexion that looks natural. For Makenna (a little girl), I mainly used cream blush in rose colors for her cheeks and lips to keep it youthful for camera purposes.

# Bios

## Daniel Quitério – Writer/Director

Daniel Quitério was born in Springfield, Massachusetts and resides in New York City, where his film experience varies from screenwriting and directing to working with film festivals and blogging (*the170.com*). He has served on the screening committee of the renowned Hamptons International Film Festival for the past five seasons, and spent over six years as the Senior Film Editor of lifestyle blog, *LimitéMagazine.com*.

His love for film and TV has been partly realized through his work as a social media manager working with entertainment properties like USA Network, Bravo, E!, TV Land, truTV, and Lionsgate. While pursuing a graduate degree in advertising from The University of Texas at Austin, he briefly spent time studying screenwriting at the University's highly rated Department of Radio-Television-Film. Quitério wrote short films "Shear Pratique" (2009) and "First Date" (2009). "In-Kind" is his directorial debut.

<b>"Shear Pratique"</b> (dir. Elena Shpak)	2012 International Film Festival Manhattan (New York, NY) 2012 Katra Film Series (New York, NY) 2011 The View from Here: A Festival of Short Films (Fairfield, CT) 2011 NewFilmmakers New York (New York, NY) 2010 CinéGlobe Film Festival (CERN, Meyrin, Switzerland) 2010 Screen Actors Guild Foundation Short Film Showcase (New York, NY)
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## Stephanie Dawson – Director

Stephanie Dawson hails from Cincinnati, Ohio and has over ten years experience working in film, television, and new media. Her credits include the upcoming *The Dark Rite*, written and directed by Richard LeMay; *Kelly & Cal* (IFC Films, 2014); *Jamie Marks Is Dead* (2014); and *Beneath* (Chiller Films, 2014).

Dawson has produced several short films, including the current festival hit "Hypothetically" (2013), "A Little Bit of More" (2010), and "Not Another Heist Movie" (2009), as well as web series *Scout & Maggie* (2014) and *Death's Door* (2011). In addition, she assisted independent producers Laurie Parker and Joyce Pierpoline, as well as director Alison MacLean. In her spare time, Dawson writes film reviews and features for the lifestyle blog *LimitéMagazine.com*.

<b>“Hypothetically”</b> (dir. Peter Zinn)	2015 Tupelo Film Festival (Tupelo, MS) – <i>Winner, Third Place: Best Short</i> 2015 Hang onto Your Shorts Film Festival (Asbury Park, NJ) – <i>Winner: Best Short Short</i> 2015 Walnut Creek International Short Film Festival (Walnut Creek, CA) 2015 Dam Short Film Festival (Boulder City, NV) 2015 Capital Cinema Cultural Exchange Filmmakers Lab (Albany, NY) 2014 Palm Springs International ShortFest (Palm Springs, CA) 2014 Toronto International Short Film Festival (Toronto, Ontario, Canada) 2014 Cleveland International Film Festival (Cleveland, OH) 2014 Cincinnati Film Festival (Cincinnati, OH) 2014 San Jose International Short Film Festival (San Jose, CA) 2014 Sarasota Film Festival (Sarasota, FL) 2014 Brooklyn Short Film Festival (Brooklyn, NY) 2014 Bronx International Film Festival (Bronx, NY) 2014 Coney Island Film Festival (Brooklyn, NY) 2014 Frankfort Film Festival (Frankfort, MI) 2014 Asheville Cinema Festival (Asheville, NC) 2014 Leiden International Short Film Experience (Leiden, The Netherlands) 2014 Screen Actors Guild Foundation Short Film Showcase (New York, NY) 2013 Cannes Short Film Corner (Cannes, France)
<b>Scout &amp; Maggie</b> (dir. Stephanie Dawson)	2014 Best Shorts Competition – <i>Winner: Award of Merit: Webisode/Internet Programming</i>
<b>Death’s Door</b> (dir. Ben Schaeffer)	2012 Indie Intertube Awards – <i>Nominee: Best Dramatic Web Series, Best Credit Sequence</i>

### **Laurie Carmel Rud – Producer**

Laurie Rud is a New York-based filmmaker who wants to see more women in the movies. She studied theatre, journalism, and English at the University of Minnesota in Minneapolis; acted at the American Academy of Dramatic Arts in Los Angeles; and holds a Producer's Diploma from Raindance in London, UK. Rud worked in retail management for many years and has since combined her skills in that field with her passion for the arts, applying them to film. Rud has worked on a number of films, most notably as the unit production manager on the

feature *Pacing the Cage* (2014), and produced the award-winning short films “Foster Dog” (2014) and “Girls Who Smoke” (2011). She enjoys the hustle of making it happen and helping others bring their stories to life.

Rud is a licensed New York City tour guide. When she's not making films, she can be found leading groups around the city, frequenting Broadway shows, and attending Prince concerts.

**“Girls Who Smoke”**  
(dir. Tawnya Foskett)  
*Select festival listing*

2014 Post Alley Film Festival (Seattle, WA)  
– *Winner: Audience Award*  
2013 Coney Island Film Festival (Brooklyn, NY)  
2012 Sarasota Film Festival (Sarasota, FL)  
2012 Big Apple Film Festival (New York, NY)  
2012 Garden State Film Festival (Atlantic City, NJ)  
2012 Goldstocking: Best of the Bluestocking Film Series (Portland, ME)

**“Foster Dog”**  
(dir. Lisa Alonso Vear)  
*Select festival listing*

2015 Reel Shorts Film Festival (Grand Prairie, Alberta, Canada) – *Winner: Youth Audience Choice Award*  
2015 Rochester International Film Festival (Rochester, NY) – *Winner: Shoestrapping Trophy*  
2014 Wild Rose Independent Film Festival (Des Moines, IA) – *Winner: Best Editing*  
2014 San Jose International Short Film Festival (San Jose, CA)

### **Joe Forbrich, SAG-AFTRA | AEA – Actor**

Originally from Long Island, New York, Joe Forbrich works on stage and screen—both big and small. His stage work has spanned from Broadway (*Airline Highway*, *Lucky Guy*, *The Crucible*) to Chicago’s Tony Award-winning Steppenwolf Theatre Company (*Morningstar*, *Wendall Greene*), with appearances off-Broadway (*Stuff Happens*, *A Soldier’s Play*, among others) and in Shakespeare in the Park (*Measure for Measure*, *All’s Well That Ends Well*) for good measure. Select film credits include Steven Spielberg’s upcoming Cold War drama *Bridge of Spies*, as well as *My Own Love Song* (2010) and *Freedomland* (2006). His television credits include recurring roles on *Law & Order* (NBC), *Blue Bloods* (CBS), and *30 Rock* (NBC). In addition to acting, Forbrich is the playwright of *The Whaleship Essex*, about the titular 19<sup>th</sup>-century ship and her crew, which were ravaged by an enraged sperm whale. The stage production of this true story, which served as the inspiration for *Moby Dick*, enjoyed readings (with a cast including Tom Hanks, Peter Gerety, and Mickey Sumner) and stage productions in New York, Martha’s Vineyard, and Chicago. Outside of the

spotlight, Forbrich is an accomplished boat builder and sailor.  
[www.joeforbrich.com](http://www.joeforbrich.com)

### **Monique Pappas, AEA – Actor**

Monique Pappas is a native of New Orleans, Louisiana. Her work has spanned regional theater, television, and commercials, as well as voice-overs. Some of her stage credits include *Clybourne Park*, *Piano Lesson*, *The Taming of the Shrew*, *Crumbs from the Table of Joy*, and *Seven Guitars*. Most recently, she co-starred in two upcoming HBO mini-series: *Crimes* and *Show Me a Hero*. Currently, she is in pre-production on a web series she is writing and producing called *Game Night*. Pappas received an MFA in acting from Brooklyn College. She is a member of Actor's Equity Association and has won the Ohio Theater Critics Award for Best Actress for her lead role as Bernice in the American Contemporary Theater production of *Piano Lesson*.

### **Makenna Pappas – Actor**

Makenna Pappas is proud to make her debut in “In-Kind” along side her mom, Monique. Most recently, she appeared in a commercial entitled “Circle of Love,” another project bringing attention to homelessness. Pappas is currently studying gymnastics and dance. She enjoys singing, dancing, and learning to read. Her current favorite musical acts are Beyoncé and TLC. She recently expressed an interest in playing the part of Nala in the Broadway production of *The Lion King*. Although she loves acting, Pappas says she wants to be a doctor when she grows up. She'll be one step closer to realizing this goal when she starts kindergarten this fall.

### **Erin Mairead O’Kane – Actor/Associate Producer**

Erin Mairead O’Kane is a graduate of Salve Regina University (Newport, RI). Her theater credits include *Wit* and *Playing for Time*. O’Kane made her off-Broadway debut in *Tchaikovsky* as Nadezhda Von Meck in 2013. She also acted in New York City’s 13<sup>th</sup> Street Repertory Theater productions of *A Christmas Carol* (Mrs. Cratchit) and *Rumple Who?* (Queen). In addition to her theatrical credits, O’Kane has acted in several independent feature films, web series, and shorts. Some of her film credits include *Life of An Actress* (2014), “Layla’s Millstone” (2010), *Frost: The Last International Playboy* (2008), and *The Killing Floor* (2007).

A supporter of independent film, O’Kane is also the Managing Director for the International Film Festival Manhattan. In the past, she has worked as the Logistical Manager for the Indio Bravo Film Festival at New York’s Museum of

Modern Art. She has also worked on many marketing campaigns for films, including *Ways to Live Forever* (2010), *I'm Reed Fish* (2006), and the upcoming *The Solar Champion*.

## The Luxury of Making an Independent Film

by Joe Forbrich

*I just finished a long weekend of working on a short film. I played a homeless person who commits an act of love. There is great luxury in this—putting myself in the shoes of a man less fortunate than I, all the while knowing I can go home to a warm bed, my wife by my side.*

*Much like this homeless man, I participated in this project as an act of love. As did just about all the 20 or so others who came together in a Bushwick apartment donated by friends who didn't mind having it taken over as an occupying army would on their march toward battle. The bathroom became the costume, hair, and makeup quarters. The living room became the barracks. The kitchen fed the troops. And when we needed to shoot in one of these rooms, all the gear was cleared and the production designer went to work, putting every set piece back in place, as if it had been there all along.*

*Low budget short or not, this light brigade still requires all the elements of a Hollywood blockbuster, from the camera and lighting equipment, props and furniture, down to the bureaucratic details of special contracts with union actors. Certain luxuries are necessarily missing from these projects; there are no plush mobile trailers to house the stars of the movie (which is fine with me since I've never been a star), no catering trucks offering fine cuisine, and no one to hold an umbrella over you if it's raining outside. These things are cool if you're being financed by Sony Pictures. But not deal breakers when you're raising funds through Indiegogo and the like.*

*I have been on movie sets that spent millions of dollars in a single day. I have been flown first-class to Germany to speak six lines in a Steven Spielberg film. I have loved every minute of it. But I was also secretly jealous of the relationship between Tom Hanks and his director. How they collaborated and talked about the story and the shots, and the workaday trust that made the impossible seem effortless onscreen. How every movie is a mountain, and every day is a shovelful of dirt to be thrown upon this artful heap. That's what I wanted.*

*And that's what I get when I work with Stephanie and Dan. They let me play in the sandbox with them. They also handle all the personalities and dodge the cars when we shoot on the street, and they slip on the ice like the rest of us, but they get up and keep going because the shoot must go on. There are 20 or so artists who must somehow knit themselves together and come up with a film. There is only so much time. Only so much daylight left. But in the end, late on a Sunday night, we know we've got the elements of something special. Something magic. Something collaborative. And that is luxury.*



# Credits

Directors	DANIEL QUITÉRIO STEPHANIE DAWSON
Writer	DANIEL QUITÉRIO
Producer	LAURIE CARMEL RUD
Executive Producers	EILEEN MCLAUGHLIN ZVONIMIR SOVULJ
Associate Producer	ERIN MAIREAD O’KANE
Man	JOE FORBRICH
Mother	MONIQUE PAPPAS
Daughter	MAKENNA PAPPAS
Neighbor	ERIN MAIREAD O’KANE
Passersby	MEREDITH ALLOWAY AMBER CICARDO RYAN CULLINANE CHRIS FALLARME ERIC GUNTHER SARAH LEE SEN ONISHI GIL QUITO LAURIE CARMEL RUD ZVONIMIR SOVULJ
Director of Photography	JOSHUA ECHEVARRIA
1 <sup>st</sup> Assistant Camera	DAN DEBREY
Gaffer	JIN HUANG
Best Boy Electric	SEN ONISHI
Key Grip	RYAN FITZMARTIN
Sound Recordist	MICHAEL PIANTINI
Production Designer	AMBER CICARDO
Prop Master	RYAN CULLINANE
Costume Designer	MARIA DIONISIOU
Wardrobe Supervisor	NICHOLAS CARLOS
Hair & Makeup	SHAWN LUMABAN
Script Supervisors	ERICKA MOLLNER SABRINA D’AGOSTINO
Editor	CARA GORDON

Colorist	CARA GORDON
Composer	JAY ROTHMAN
Sound Design / Post Sound Mixer	MIRRORTONE STUDIOS
Set Photographer	MAX LAROCCA
Production Coordinator	ERICKA MOLLNER