



When you dream about someone,

PAUSE OF THE CLOCK

A FILM BY ROB CHRISTOPHER



that's not really them.



MUSIC BY KILL HANNAH / ROYALE / STEVEN PATE

Pause of the Clock
a film by Rob Christopher

contact:
Rob Christopher
randomcha@gmail.com
773.562.9434

LOGLINES

(50 words)

The year is 1995. College roommates Dylan and Rob are making a movie called "Crueler than Truth" with a group of their friends in Colorado and Chicago. During the shoot, Dylan stumbles upon Rob's diary and secretly begins to read it, triggering some unsettling discoveries about who Rob really is.

(100 words)

College roommates Dylan and Rob are making a movie called "Crueler than Truth" with a group of their friends in Colorado and Chicago. During the shoot, Dylan stumbles upon Rob's diary and secretly begins reading it. His unsettling discoveries about who Rob really is, combined with his own hidden attraction towards him, gradually mix with the "film within the film" to create a fragmented reality. Filmed in 16mm in 1995-1996 and recently completed after a successful Kickstarter campaign, *Pause of the Clock* is a living time capsule that plays with the boundaries between the real and the imagined.

ABOUT THE FILM

On November 1, 1994 Rob Christopher finished writing the first draft of a screenplay called "Pause of the Clock." A 19-year-old film student at Columbia College in Chicago, he showed the screenplay to some faculty advisors and friends, then started fundraising and assembling a cast and crew. In January 1995, using 16mm film equipment from various colleges and rental houses, production started on the film in Golden, Colorado. Partially using short ends from other projects for filmstock, and scraping together whatever funds could be found, including an Albert P. Weisman Award from Columbia College, filming would continue in Chicago, in fits and starts, over the next year. Locations included the Diversey/Milwaukee intersection in Logan Square, an apartment in Edgewater, and the sanctuary of the Presbyterian Covenant Church in Bucktown. Finally on May 19, 1996 the last scene was shot. The total production budget was less than \$10,000.

And then the film sat, unfinished, for nearly 20 years.

"By the time we finally finished shooting," explains Christopher, "I was completely exhausted. Creatively I ready to start editing, but I just could not face restarting the whole fundraising merry-go-round. I had no idea where more money would come from, no clue. And after the shooting was over, the whole team dispersed. I did get about 2/3 of the way through a rough cut. But the momentum was gone. Then, before I knew it, I was in my final semester. I graduated from Columbia College in 1997, and like every other graduate it was suddenly time to try and make a living. Almost without me realizing it, *Pause of the Clock* fell by the wayside as I moved on to other projects and interests.

"Over the years I'd occasionally pull it out, take a look at it for old time's sake, and then put it away again. Souvenirs from the past. Meanwhile, as digital filmmaking became the new normal, piece by piece the infrastructure for editing 16mm films began to crumble. It became increasingly difficult even to watch the footage. Last year it hit me that the original elements, including the 16mm negatives and

¼” analog sound reels, were at risk of deteriorating before I ever had the chance to make them into something.”

Dipping into his savings, he had [the original camera negatives scanned at high resolution](#), [digitized the sound reels](#), and started editing the film using a copy of Adobe Premiere Pro that he purchased used for \$300.

“As I began to string the shots together on my computer, something beautiful happened,” he says. “The film spoke to me again. I began to see the real movie buried in the footage, and how I could shape the footage to bring that movie to light. I believe that *Pause of the Clock* is not simply a souvenir—it’s a message from the past about how our society has changed in 20 years, while also exploring those things about us and our relationships that technology can’t touch. A living time capsule.”

More than 100 backers banded together to raise \$15,000 during [a successful Kickstarter campaign](#) to fund the film’s post-production. After two decades, *Pause of the Clock* is now unpaused.

Pause of the Clock is a film about friendship, secrets, and the power of stories. College roommates Dylan and Rob are making a movie called “Crueler than Truth” with a group of their friends in Colorado and Chicago. During the shoot, Dylan stumbles upon Rob’s diary and secretly begins reading it. His unsettling discoveries about who Rob really is, combined with his own hidden attraction towards him, gradually mix with the “film within the film” to create a fragmented reality. Filmed in 16mm in 1995-1996 and recently completed after a successful Kickstarter campaign, *Pause of the Clock* is a living time capsule that plays with the boundaries between the real and the imagined.

High-res stills and posters:

<https://www.flickr.com/photos/128996064@N02/sets/72157646974525753/>

Trailer:

<https://vimeo.com/110092742>

Clip # 1 (“Diary”): <https://vimeo.com/106065581>

Clip # 2 (“POTC Blues”): <https://vimeo.com/87038375>

Vimeo link and/or DVD screener of the entire film are available upon request

ABOUT THE FILMMAKERS

Rob Christopher (writer/director/producer/actor) graduated from Columbia College in 1997. He co-edited Tchavdar Georgiev's *Kosher Messiah*, a personal documentary about anti-Semitism in the former Soviet Union. He served as a features/documentaries programmer for the 29th Reeling Film Festival. He has written about film, cocktails, and sundry other Chicago topics for the website [Chicagoist](#) since 2006. Author of the books *100 Spinning Plates* and *Queue Tips: Discovering Your Next Great Movie*, he has also written articles for such publications as the *Chicago Reader* and *American Libraries*, and wrote the introduction to the young adult edition of *Sad Stories of the Death of Kings*, by Barry Gifford. An active contributor to [CINE-FILE](#), an independent cineaste web resource, he is currently working on a project titled [3 Things about 1000 Movies](#). He lives in Chicago.

Tchavdar Georgiev (cinematographer/actor) graduated from the School of the Art Institute of Chicago in 1997, and later received an MFA from the USC School of Cinematic Arts. An Emmy-nominated [producer, director, and editor](#), he has crafted award-winning films, commercials, and television both in the US and abroad. His many projects include [The Desert of Forbidden Art](#) (co-written, produced, and edited with Amanda Pope), which won multiple film festival awards and premiered on PBS' *Independent Lens*; *Nevsky Prospect*, a feature-length thriller which he produced for Amazon Studios, a division of amazon.com; and *Finders Keepers* (co-editor), which premiered at the Sundance Film Festival in 2015. He lives in Los Angeles.

Dylan Lorenz (sound recordist/boom operator/actor) graduated from the School of the Art Institute of Chicago in 1997. His film *120 over 60*, which he wrote and directed, was a Student Academy Awards finalist. He has worked as a video editor and multimedia producer in New York since 2002. He lives in Brooklyn, and is currently pursuing an MA in Moving Image Archiving and Preservation at NYU.

Phil Jones (sound recordist/actor) graduated from the School of the Art Institute of Chicago in 1997. He has worked as a wood carver and designer, and has taught fine art at William Jewell College in Liberty, Missouri for eight years.

Matt Trifilo (sound designer) has contributed sound design and post-production audio to numerous projects, including commercials for Intel, Wrangler, Nike, Hammer Bowling, TableCraft, FLOW Snowboarding, and films such as [Where the Buffalo Roam](#) and *Oconomowoc*.

Nicholas Coyle (colorist) began his career as a film restoration artist and laboratory technician at The CinemaLab in Colorado. There, he has worked on numerous films, notably the recent 35mm preservation of "The Music Box," Laurel and Hardy's Oscar-winning short. He has recently expanded his focus to include digital post-production, and runs a small color grading business out of his home studio.

Lamar Holley (assistant director/actor) attended the University of Colorado, Boulder. In addition to teaching elementary school for many years, he has released [several albums of music](#), including *Confessions of a College Student* and *The Color of Day*. He lives in Utah.

Gavin Mayer (actor) taught high school theater for many years, and directed the high school world premiere of *The Laramie Project*. He is currently a resident director at the Arvada Center for the Arts and Humanities in Colorado, where he has directed such productions as *Disney's Tarzan*, *The Great Gatsby*, *Curtains*, and *Legally Blonde*.

Lesley Walbridge (actor) attended Bryn Mawr College in Pennsylvania where she received a BA in Russian Linguistics. Though she's enjoyed many adventures in Russia and around the world, she still considers home to be the best place of all. She currently lives in Golden, Colorado.

Scot P. Livingston (actor) attended Evergreen State College in Olympia, Washington. A [songwriter and musician](#), he has played in or founded several bands, including The Phlegmtones, The Inactivists (named one of Denver's 100 Best Bands by [Westword](#)), and Milkshake5. He lives in Arvada, Colorado.

DC Vito (production assistant/actor) studied International Affairs and Geography at the University of Colorado, Boulder, graduating in 1997. After positions at ConEd and RCN Metro Optical Networks, he co-founded [The LAMP \(Learning About Multimedia Project\)](#) in 2007. Since that time, The LAMP has brought media literacy training to over 2,500 youth, parents and educators, transporting equipment and facilitators directly to communities in need of its services. He lives in Brooklyn, New York.

Kay Krasin (actor) is an artist, musician, writer, and actor. She lives in Austin, Texas.

CREDITS

cast

Daniel Andries [Oddly Dressed Man]
DC Vito [Derrick]
Dylan Lorenz [Dylan]
Gavin Meyer [Gavin]
Kay Krasin [Julie]
Lamar Holley [Himself]
Lesley Walbridge [Lesley]
Michael Christopher [Rob's dad]
Mike Christopher [Rob's brother]
Phil Jones [Phil]
Rob Christopher [Rob]
Scot P. Livingston [Scot]
Tchavdar Georgiev [Tchavdar]

crew

written & directed by
Rob Christopher

executive producer
Andy Steadham

produced by
Rob Christopher
Franklin Woodland
Robert S. Hamer

photographed in 16mm by
Tchavdar Georgiev

additional photography/stills
Yu-Jean Choi

assistant camera
Thomas C. Gaunt
Adam Holmes

editor
Petr H. O'Sirhc

sound designer
Matt Trifilo

colorist & digital finishing

Nicholas Coyle

assistant directors

Lamar Holley

John Carmichael

sound recording

Phil Jones

Dylan Lorenz

boom operators & production assistance

Jeremy Law

Allen Morgenstern

Scott Kennedy

Mason Hall

grip/production assistant

Tomas Moreno

sound transfer assistance

Carolyn Faber

Scott Dorsey / Kludge Audio

Michael Caplan

Mic Terry

drivers

Keith Sekora

Wade Simpson

craft service

Kristi Christopher

legal consultant

Kenneth D. Crews

This film was partially funded with the support of the
Albert P. Weisman Award at Columbia College Chicago

soundtrack

“No One Dreams Anyway”

composed by Mat Devine

performed by Kill Hannah

copyright 1996 Kill Hannah

used by permission

“Alain Delon”

composed and performed by Steven Pate

copyright 2015 Steven Pate
used by permission

“Inland Sea”
composed and performed by Royale
copyright 2014 Royale
used by permission

specs

78 minutes

Color

1.37 aspect ratio

Photographed in 16mm, 1995-1996, in Colorado and Chicago, Illinois

Exhibition format: DCP

ENGAGEMENTS TO DATE

Official Selection—38th Denver Film Festival (November 2015)

ADDITIONAL PRESS MATERIALS

[“Filmmaker finally finishing film”](#)

February 2, 2015

an article from the *Columbia Chronicle*

[“Pause of the Clock – 20 Years Later”](#)

February 13, 2015

an interview with Rob Christopher by Julian Antos, Northwest Chicago Film Society

[“The Jeremy Show Interview: Rob Christopher's *Pause of the Clock*”](#)

February 16, 2015

an interview with Rob Christopher by Jeremy Wells

[“‘A living time capsule’ unfolds in 20 year old film”](#)

February 19, 2015

an article by Dan Patton, Reel Chicago