



Pink and White
productions



SNAPSHOT

DIRECTED BY
SHINE LOUISE HOUSTON



SNAPSHOTtheFILM.com

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Written and Directed by Shine Louise Houston

SNAPSHOT

Produced by Pink and White
Productions

Runtime: 65 minutes

"Breaking down walls."
AUTOSTRADDE

*"An erotic suspense thriller, unlike
any film noir you have ever seen."*

THE HUFFINGTON POST

A freelance photographer and woman about town, Charlie has her sights set on Danny, an older butch in search of adventure and romance. Just as things are about to click, Charlie accidentally snaps a photo of a murder, and becomes his new target. With a killer hot on her trail — and a new relationship developing — will Charlie find love... or her own demise?

SNAPSHOT draws inspiration from film classics such as Hitchcock's *Rear Window* and Antonioni's *Blow Up*, featuring a diverse cast and intimate portrayals of queer sex in Houston's signature cinematic style.

"It'll give you goosebumps, make you smile, and if you're like me, a bit of both while shouting 'viva la revolucion!' Also, in San Francisco style, SNAPSHOT is about a murder."

VIOLET BLUE

"Houston's career as a filmmaker defies porn-making convention... This queer porn producer of color is changing the biz."

REFINERY29

"Shine Louise Houston is ahead of the curve."

PBS MEDIASHIFT

"Dyke porn's new mastermind."

THE ADVOCATE



CAST & CREW CREDITS

CREW

Director – Shine Louise Houston
Assistant Director – Jiz Lee
Director of Photography – Fisty McGee
Camera Assistant – AJApornfilms
Lighting Director – Daniel R. Juenemann
Lighting Assistant – Adrienne
Sound – C.Daddio
Sound Assistant – Sivan
Still Photographer – T Crane
Make-up – Treina Alexander
Production Assistant – Cameron Airen

“It’s incredible to see a production so clearly center queer women of color and this engaging thriller doesn’t simply have sex as a side attraction, but instead it’s a main part of the story arc, character development, and plotline.”

TOBI HILL-MEYER, AUTHOR AND DIRECTOR

COMMUNITY LEADERS

Cheryl Dunye, director *The Watermelon Woman*
Madeleine Lim, director Queer Women of Color Media Arts Project
Tobi Hill-Meyer, director *Doing It Ourselves: Trans Women Porn Project*
Dr. Mireille Miller-Young, author *A Taste for Brown Sugar: Black Women in Pornography*
Nenna Joiner, owner FEELMORE510

LEAD CHARACTERS

Charlie – Beretta James
Danny – Chocolate Chip

SUPPORTING CHARACTERS

Hanna – Lyric Seal
Morrie – Mr. Pink
Jack – Johnny Rawkit
The Man – Ned Would
Kat – Nerine Mechanique
The Boss – Jackie Strano
Carolyn – Dr. Carol Queen
Jen – Verta
Honey – Honey Foxxx
Oz – Ozrael
Top Cop – Mahasin Munir
Detective – Emma Claire
Forensic – Cinnamon Maxxine
Officer – Lea Robinson
Old Man – Ham Hawk
Clerk – StormMiguel
Will – Q
Jacob – Carolyn Wysinger
Young Man – Devon Wipp
Barista – Jiz Lee

SUPPORTED BY OVER 390 BACKERS ON INDIEGOGO

“There is power in creating images, and for a woman of color and a queer to take that power... I don’t find it exploitative; I think it’s necessary.”



SHINE LOUISE HOUSTON DIRECTOR AND PRODUCER, PINK AND WHITE PRODUCTIONS



As the founding producer and director of **Pink and White Productions**, (CrashPadSeries.com, PinkLabel.tv), **SHINE LOUISE HOUSTON** has always had unique vision. Graduating from San Francisco Arts Institute with a Bachelors in Fine Art Film, her works have become the new gold standard of adult cinema. During a five year position at the women-owned, sex toy purveyor Good Vibrations, Shine recognized an underserved demand for an alternative to mainstream pornography, and began to create well-crafted queer made porn. Shine’s films have been recognized among the next big wave of women produced porn and have been internationally screened from Amsterdam to New Zealand. Houston’s fifth feature film, **SNAPSHOT**, is an erotic suspense thriller starring queer women of color.

HOUSTON'S FILMS HAVE SCREENED AT...

The Tate Modern Museum London, Princeton University, Stanford University, American Studies Association, Williams College, Frameline, Outfest, Vancouver Queer Film Festival, Wonderlust Helsinki, and on Television including HBO's Sex On//, Amazon's Transparent, Logo TV's Lesbian Sex and Sexuality, and European channels Arte Tracks (Germany and France).

"Pink & White Productions studio, home to queer, dyke, feminist, ethical, fair-trade porn... For directors like Houston, making porn is as much about First Amendment rights as sexual expression."

**ROLLINGSTONE
MAGAZINE**

AS SEEN ON...

HBO SFWEEKLY
Rolling Stone

The New York Times
Indiewire **curve**
THE BEST-SELLING LESBIAN MAGAZINE
COSMOPOLITAN

UPROXX

San Francisco
Chronicle

AS
AUTOSTRADDLE

Slate

THE
HUFFINGTON
POST

the village
VOICE

**AFRO
PUNK**

PBS

HOUSTON'S WORK IS INCLUDED IN TEXT:

Human Sexuality Textbook: 4th Edition, A Taste for Brown Sugar: Black Women in Pornography, The Color of Kink, The Feminist Porn Book, Black Female Sexuality, Freeing Ourselves: A guide to Health and Self Love for Brown Bois, Porn After Porn, Porn for Pussies: Representations of Queer Female Sexuality in Shine Louise Houston's Pornography Presented at National Women's Studies Association

CAREER HONORS & RECOGNITIONS INCLUDE:

"Sylvester Pride in the Arts Award" Harvey Milk Democratic Club, California Legislature Assembly Certificate of Recognition, AVN Best Movie Nominee, XBiz Awards "Best Website – Specialty", Curve Magazine's Sex Culture Curator, Feminist Porn Awards "Movie of the Year," and "Visionary"

SNAPSHOT

F.A.Q.

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 PINK AND WHITE PRODUCTIONS

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BACKGROUND

Q: You have a film degree from SFAI. What made you decide on porn?

SHINE LOUISE HOUSTON: I was working at sex shop Good Vibrations. Women and straight couples would come in looking for lesbian porn, but there wasn't a lot of queer-made stuff out there. I was in my 30's and ready to leave retail and all the doors were leading towards porn, so I quit my day job and started Pink and White Productions.

Q: Does your identity as a queer person of color inform your films?

HOUSTON: Because I'm a person of color and because I'm queer, I'm aware of a lot of socioeconomic situations. I'm aware of political landscapes that revolve around race and class. In that respect, it informs a lot of my life. It's impossible to say that experience doesn't affect my films: It affects who we work with, what I work with, what we do.

But the focus in my work is still about the artistry and craft because if I had a direct political agenda, I feel like I'd miss my mark. I'm not centered around a political agenda so I'm able to make a statement that reaches people.

Q: What gaps in the market do you seek to fill?

HOUSTON: What I hear from people is, there's the camp that says they want more story, they want sex scenes to be more plausible. Then, there's the camp that says they want to see more intensity. I think they mean connection, emotion. How I interpret that is by being an honest filmmaker. I don't control the scenes so much. I try to create a place performers come in and I ask, 'What do you want to do today?'

Q: There's a lot of stigma about porn. Does this effect you as a director?

HOUSTON: Everyone who knows me is supportive, but if you're talking about our position in the film world, people don't take adult film seriously. We're making movies with a fraction of a fraction of a fraction of a film budget. And that's something to consider. Most independent films are one or four million. We made a feature-length film on less than \$40K, and it looks good. We're in the shadow of the industry... Nobody is expecting too much from this genre. But I expect a lot from myself.

SNAPSHOT

Q: Tell us more about SNAPSHOT. Why a murder mystery?

HOUSTON: I'm a big fan of Hitchcock who coined the term, MacGuffin, a plot device that drives characters in one direction but doesn't have any real weight in the true story. The photo Charlie accidentally takes of the murderer is a device that leads her to meet Danny, her love interest, and begin a journey into uncharted emotional territory. The mystery also symbolizes their triumph over fears of intimacy. SNAPSHOT is personal and has a lot of references to my early twenties.

Q: Are any of your personal fantasies reflected in the film?

HOUSTON: I try to keep my own proclivities out of things so the talent can negotiate what they wanted to do with each other, which I think is more important for a good scene. But Charlie is a voyeur and I'm a voyeur, so there are scenes that speak to my own fetishes.



CROWDFUNDING PORN

Q: Why did you decide to use crowdfunding to finance SNAPSHOT?

HOUSTON: I want creative control and ownership, and as a small company it would take far too long to save up a decent budget. I wanted to do this my way.

Q: As your first-time crowdfunding, how did it go?

HOUSTON: I was skeptical at first. I worried folks wouldn't donate because people assume porn makes all this money, and because a lot of people think we're a much larger company than we really are, so why would they want to give money to a big company? I'd also seen projects booted from Kickstarter for being associated with the adult industry. We went with Indiegogo and were upfront with them about the nature of the project, and we passed inspection.

Q: What role does crowdfunding play in the way people produce films?

HOUSTON: It helps us cut through the BS. You connect with your core audience, the people who believe in your project. It's a lot different from going to one large institution and having them have control over the project. You're still asking for money, but there's a shift in power from the investors to the audience.