

DIRTY HANDS

A dark, atmospheric illustration in a sketchy, charcoal-like style. The scene is set in a trench or a narrow alleyway. In the center, a person stands in profile, holding a shovel. The person is illuminated from behind, creating a silhouette effect. The background features a chain-link fence and a structure that looks like a bridge or an overpass with a lattice-like support. The overall mood is mysterious and unsettling.

A PSYCHOLOGICAL HORROR / MYSTERY FEATURE FILM

AMERICAN BRAVADO
AMERICAN MADE FILMS

DIRTY HANDS

ERROLL IS A MAN OF FEW WORDS AND FEWER FRIENDS. IN RETIREMENT, ISOLATING HIMSELF TO ONE CITY BLOCK, ERROLL SPENDS HIS TIME MANAGING HIS BROWNSTONE, DEALING WITH ONE ANNOYING TENANT, AND WORKING ON HIS PERSONAL PROJECT—A COMMUNITY GARDEN JUST ACROSS THE STREET.

THE GARDEN IS ERROLL'S ESCAPE FROM HIS CRUMBLING NEIGHBORHOOD—AN OASIS FROM THE DRUG DEALERS AND VIOLENCE CONSUMING HIS COMMUNITY. ERROLL IS PERFECTLY CONTENTED SPENDING THE HOT SUMMER DAYS WITHIN THE GARDEN'S FENCE WITH HIS BELOVED DOG, TITO, TRIMMING HIS ROSEBUSHES AND SIFTING COMPOST.

BUT THINGS CHANGE ONE NIGHT WHILE WALKING BACK FROM THE BODEGA WHEN TITO GETS AWAY FROM ERROLL AND IS KILLED IN THE STREET.

ERROLL SLIPS INTO A SEVERE DEPRESSION—TAKING ITS TOLL ON HIS MENTAL HEALTH. FOLLOWING TITO'S BURIAL, ERROLL GOES ON A BENDER. AFTER DAYS WITHOUT SLEEP, COMPOUNDED BY ALCOHOL AND GRIEF, ERROLL COLLAPSES ON A DISCARDED SOFA ON HIS BLOCK AND IS AWOKEN BY GUNSHOTS. IN THE DARKNESS, ERROLL WITNESSES A FAMILIAR GANGSTER SHOOT A YOUNG MAN, PLACE HIM IN THE TRUNK OF HIS CAR, AND DRIVE OFF INTO THE NIGHT.

ERROLL GOES AGAINST HIS BETTER JUDGMENT AND CALLS THE POLICE ON A PAYPHONE. LATER, FROM HIS APARTMENT WINDOW, ERROLL SEES THE SHOOTER BURYING THE DEAD BOY IN THE GARDEN. AFTER A CONFRONTATION, ERROLL ACCIDENTALLY KILLS THE SHOOTER WITH HIS SHOVEL. IN A PANIC, ERROLL MAKES A DECISION TO BURY BOTH BODIES—CHANGING HIS LIFE FOR THE WORSE.

THE NEXT MORNING, THE POLICE ARE AT ERROLL'S DOOR WITH QUESTIONS AND SHORTLY THEREAFTER THE OWNER OF THE COMMUNITY GARDEN LOT INFORMS ERROLL THAT SHE'S SOLD THE PROPERTY TO A DEVELOPER.

SOON THE MEMORIES OF A MYSTERIOUS DEAD BOY BEGIN HAUNTING HIM AND ALONG WITH THE COPS ON HIS TAIL AND THE EVITABLE EXCAVATION OF THE GARDEN, ERROLL'S MIND AND HIS GUILT TAKE OVER AS HE FIGHTS TO FIX THE DAMAGE HE'S CREATED.

AS A SERIES OF EVENTS BRING ERROLL STRAIGHT TO THE GANG MEMBERS LOOKING FOR REVENGE, ERROLL IS LEFT WONDERING IF HE CAN EVER BEAT THE DEMONS OF HIS PAST AND THE HORRORS OF HIS PRESENT.



***“I’VE BEEN SEEING GHOSTS—
AND, I DON’T HAVE ANYONE TO TELL.”***



EMOTIVE
STORYTELLING.

*WHAT IS CERTIAN?
WHAT IS REAL?*

THE CINEMATOGRAPHY IS IMPORTANT IN THAT IT'S OUR GUIDE, TAKING US THROUGH OUR HERO'S JOURNEY. WE MUST BE INVESTED IN ERROLL, TRUSTING HIM AS HE LEADS US DOWN AN EXCRUCIATING PATH THROUGH THE REALM OF THE HALLUCINATORY.

THE PHOTOGRAPHY WILL BE IN COLD SLATES—GREENS AND GRAYS—THE PALATE OF DESPAIR. WE'LL SEE ERROLL'S WORLD THROUGH HIS EYES AND ONLY GRADUALLY WILL IT OCCUR TO US THAT WE ARE EXPERIENCING EVERYTHING THROUGH HIS FILTER.

THE FILM WILL BE TIGHTLY FRAMED THROUGHOUT AND THE CAMERA WILL BE CENTERED AT EYE-LEVEL, CREATING A CLOSED-OFF AND TENSE ENVIRONMENT. WE'LL SEE THE WORLD THE HERO PERCEIVES—AS A POTENTIALLY UNRELIABLE NARRATOR—WHICH ARE ROOTED IN NOSTALGIA AND GRIEF. OUR GOAL IS TO TAP INTO A PERSON'S PSYCHE IN ORDER TO CHALLENGE THE VIEWER TO UNRAVEL THE NARRATIVE JUST OUTSIDE OF THE FRAME.



CINEMATOGRAPHY
THAT INSPIRE US

WHAT "DIRTY HANDS" REALLY WANTS TO DO IS TO EVOKE THE FEELING OF A PSYCHOLOGICAL STATE IN THE AUDIENCE. WE ARE INTENDED TO FEEL WHAT THE ERROLL FEELS. WE'LL TAKE INSPIRATION FROM SOME OF THE GREATS LIKE JOHN ALCOTT, HARRIS SAVIDES, THOMAS TOWNEND, AND TAK FUJIMOTO.

PRODUCTION DESIGN

TAKING INSPIRATION FROM THE PHOTOGRAPHY OF DEANA LAWSON



OUR PRODUCTION DESIGN WILL BE INFLUENCED BY THE PHOTOGRAPHY OF DEANA LAWSON. LAWSON MEETS HER SUBJECTS IN EVERYDAY WALKS OF LIFE: GROCERY STORES, SUBWAY TRAINS, AND THE BUSY AVENUES IN BEDSTUY, BROOKLYN. HER WORK HAS BEEN INCLUDED IN EXHIBITIONS AT THE WHITNEY MUSEUM OF AMERICAN ART, MUSEUM OF MODERN ART (MOMA), ART INSTITUTE OF CHICAGO MUSEUM, INSTITUTE OF CONTEMPORARY ART IN PHILADELPHIA, BROOKLYN MUSEUM OF ART, MOMA PS1 IN LONG ISLAND CITY. LAWSON IS THE RECIPIENT OF THE GUGGENHEIM FELLOWSHIP.

OTHER INFLUENCES WILL INCLUDE NAN GOLDIN, LARRY CLARK, AND WILLIAM EGGLESTON—MONUMENTALIZING EVERYDAY SUBJECT MATTER. RAW AND UNFILTERED.

MUSIC

PI'ERRE BOURNE

ARTIST / PRODUCER / ACTOR

PI'ERRE BOURNE IS KNOWN FOR PRODUCING THE SINGLES 'MAGNOLIA' BY PLAYBOI CARTI, AND 'GUMMO' BY 6IX9INE, WHICH PEAKED AT NUMBER 12 ON THE US BILLBOARD HOT 100.

HE'S PRODUCED SONGS FOR 21 SAVAGE, TRIPPIE REDD, RICH THE KID, LIL YACHTY, FAMOUS DEX, AND LIL UZI VERT. BOURNE ALSO PRODUCED TRAVIS SCOTT'S SINGLE 'WATCH' WHICH FEATURES KANYE WEST AND LIL UZI VERT.

ADDITIONALLY, BOURNE PRODUCED PLAYBOI CARTI'S ALBUM "DIE LIT" AND ASSISTED ON KANYE WEST'S NEW ALBUM YE.

PI'ERRE BOURNE'S INVOLVEMENT WITH DIRTY HANDS IS PARTICULARLY IMPORTANT—NOT ONLY WILL BOURNE PLAY A PIVOTAL CHARACTER BUT HIS MUSIC WILL BE PROMINENTLY FEATURED THROUGHOUT THE FILM.

BOURNE'S MUSIC WILL BE USED DIEGETICALLY—IN CARS, IN STORES, ON THE TV, AND HEARD BY THE CHARACTERS—HIS MUSIC WILL BE THE BACKBONE OF OUR FICTIONAL SETTING.



ORCHESTRA AMADEUS

THE OPPOSITE OF DIEGETIC OR SOURCE MUSIC IS THE SCORE, WHICH IS MUSIC HEARD BY THE AUDIENCE, INTENDED TO HIGHLIGHT THE ACTION, BUT IS NOT TO BE UNDERSTOOD AS PART OF THE “REALITY” OF OUR FICTIONAL SETTING. OUR SCORE WILL BE AN ODE TO SCORE IN KUBRICK’S *THE SHINING*. IT WILL BE CHILLING AND HAUNTOLOGICAL—MAKING YOUR SKIN CRAWL.

WE WILL BE TEAMING UP WITH A NON-PROFIT NEW YORK CITY-BASED SYMPHONY ORCHESTRA. ORCHESTRA AMADEUS’ MISSION IS TO BRING PEOPLE TOGETHER THROUGH CLASSICAL MUSIC AND TO RAISE MONEY AND AWARENESS FOR VICTIMS OF TRAGEDY, INJUSTICE, AND OPPRESSION. THEY COLLABORATE WITH OTHER NON-PROFITS AND THE PROCEEDS FROM THEIR CONCERTS GO DIRECTLY TO THOSE ORGANIZATIONS — MAKING SOCIAL CHANGE THROUGH CLASSICAL MUSIC.

THE BUDGET FOR THE FILM’S SCORE WILL GO DIRECTLY TO A NEW YORK CHARITABLE CAUSE.

JOSEPH JONES FOUNDER AND ARTISTIC DIRECTOR

CONDUCTOR JOSEPH JONES HAS BEEN ORGANIZING BENEFIT CONCERTS SINCE 2010. HE HAS GIVEN BENEFITS IN SUPPORT OF SUCH CAUSES AS THE HAITI EARTHQUAKE VICTIMS, BOSTON MARATHON BOMBING, SANDY HOOK VICTIMS, HUMAN TRAFFICKING, GUN VIOLENCE, AND THE EARTHQUAKE IN NEPAL.

MR. JONES WAS AWARDED FELLOWSHIPS TO THE ASPEN MUSIC FESTIVAL AND ALLENTOWN SYMPHONY, AND STUDIED CONDUCTING AND COMPOSITION AT THE PEABODY CONSERVATORY IN BALTIMORE.



TRAVIS BURGESS

WRITER/DIRECTOR

DIRTY HANDS WILL BE WRITER/DIRECTOR TRAVIS BURGESS' FEATURE DIRECTORIAL DEBUT. HE HAS A TRACK RECORD OF PRODUCING AWARD-WINNING FEATURE FILMS, DOCUMENTARIES, COMMERCIALS, AND AN ANIMATED WEB SERIES.

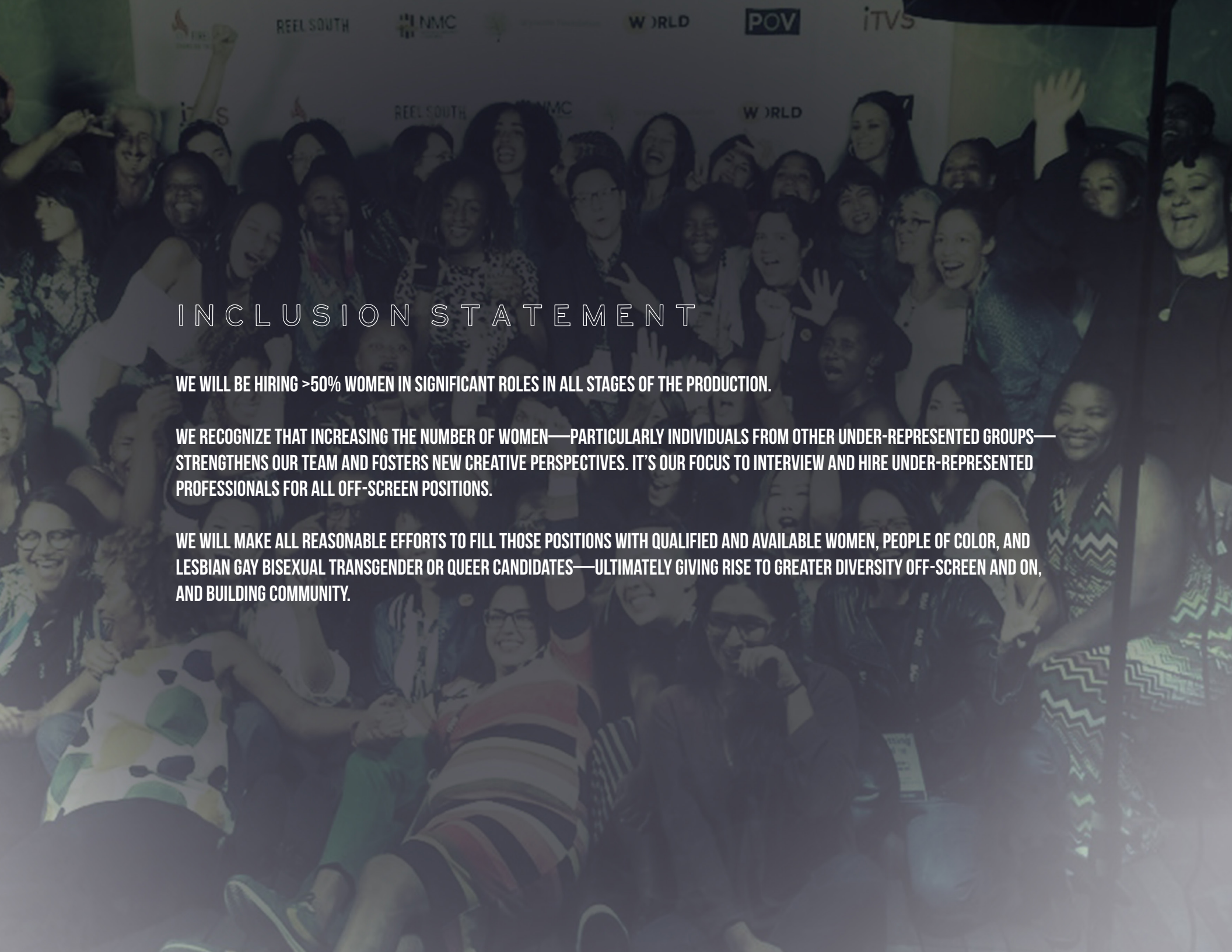
DEATH METAL ANGOLA FIRST GAINED ATTENTION WHEN IT SCREENED AT DOC NYC—NEW YORK'S PREMIER DOCUMENTARY FESTIVAL—IN 2013. *DEATH METAL ANGOLA* WAS ACQUIRED BY THE VLADAR COMPANY AND HAD ITS THEATRICAL RELEASE IN NEW YORK & LOS ANGELES.

HIS SECOND FEATURE, *THE PREPPIE CONNECTION*, WAS RELEASED BY IFC FILMS IN 2016 TO IMPRESSIVE SALES NUMBERS AND OVERWHELMINGLY POSITIVE AUDIENCE RECEPTION. THE FILM HAS REMAINED IN THE TOP CHARTS ON VOD SINCE ITS RELEASE AND CONTINUES TO GENERATE STRONG REVENUES.

PREVIOUSLY, BURGESS WAS THE ASSOCIATE PRODUCER ON *CLIFFSNOTES FILMS*, AN INTERACTIVE SERIES OF ANIMATED SHORT FILMS BASED ON THE CLIFFSNOTES STUDY GUIDES. *CLIFFSNOTES FILMS* WAS PRODUCED BY MARK BURNETT AND AOL WITH WILEY PUBLISHING. THE SERIES WAS NOMINATED FOR BEST ANIMATED WEB SERIES AND BEST INTERACTIVE SOCIAL MEDIA EXPERIENCE AT IAWTV AWARDS AND BEST BRANDED ENTERTAINMENT AT THE STREAMY'S 2012.

BURGESS STUDIED FILM PRODUCTION WITH AN EMPHISIS IN DIRECTING AT THE ACADEMY OF ARTS UNIVERSITY IN SAN FRANCISCO AND MICHIGAN STATE UNIVERSITY.





INCLUSION STATEMENT

WE WILL BE HIRING >50% WOMEN IN SIGNIFICANT ROLES IN ALL STAGES OF THE PRODUCTION.

WE RECOGNIZE THAT INCREASING THE NUMBER OF WOMEN—PARTICULARLY INDIVIDUALS FROM OTHER UNDER-REPRESENTED GROUPS—STRENGTHENS OUR TEAM AND FOSTERS NEW CREATIVE PERSPECTIVES. IT'S OUR FOCUS TO INTERVIEW AND HIRE UNDER-REPRESENTED PROFESSIONALS FOR ALL OFF-SCREEN POSITIONS.

WE WILL MAKE ALL REASONABLE EFFORTS TO FILL THOSE POSITIONS WITH QUALIFIED AND AVAILABLE WOMEN, PEOPLE OF COLOR, AND LESBIAN GAY BISEXUAL TRANSGENDER OR QUEER CANDIDATES—ULTIMATELY GIVING RISE TO GREATER DIVERSITY OFF-SCREEN AND ON, AND BUILDING COMMUNITY.

DIRTY HANDS



THANK YOU

FOR INVESTOR INFORMATION CONTACT:

TRAVIS BURGESS - TRAVIS@AMERICAN-BRAVADO.COM

AMERICAN BRAVADO

AMERICAN MADE FILMS