Project Description - THE ROCK WITHIN

Ford Producer's Grant at Sun Valley Film Festival

Producers: Jessica McGaugh and Roma Sur
therockwithinmovie@gmail.com
therockwithin.com
520-419-3974







Production Plan

LOGLINE: After a four emotionally draining battle with infertility, an Asian American high school teacher, auditions for a reality competition show, in hopes of finding her sense of self.

The Rock Within is a feature-length bilingual, bicultural story delving into what it means to be a woman and a mother. The story is told through the eyes of Trisha Sen, who is desperately attempting to conceive her second child. Her first child, six-year-old Tara, is obsessed with the idea of a baby brother. She even has an imaginary brother called Toby. It deals with social pressures of immigration, separation from family, bringing new, outside friends into old cultural environments. Most importantly, it shines light on the tabooed subject of infertility, which on its own complies to the platform of diversity. It is not only a medical issue, but a social and psychological one as well. The film has an international cast and will be distributed worldwide through film festivals and Video-On-Demand streaming services.

The Rock Within is loosely inspired by the lives of the Writer and Directing team, Roma Sur and Jessica McGaugh.

Why us? Because this is our story. We know first-hand what it feels like to try for a baby unsuccessfully - from failed in vitro fertilization treatments, to multiple rounds of intrauterine inseminations. We know the pain associated with dilation & evacuation, dilation & curettage and endlessly poking oneself with needles to inject hormones. We also know the social implications of feeling alone while going through this, and how necessary friendship is, throughout the healing process.

The unique nature of this film is that Trisha's infertility story is told through humor, adventure and a cross-cultural friendship. Trisha, who is afraid of taking chances, befriends a feisty, cigar-

smoking American woman, Jennie, at an infertility therapy group session. Together, they redefine definitions of motherhood. The film has an uplifting ending and creates an accessible audience experience of the difficult subjects of infertility and miscarriage.

A 2013 study by the Center for Disease Control and Prevention suggests that 12.3% of women 15-44 years of age have impaired fertility or find it difficult to carry a pregnancy to term. If this is a surprising number, it is likely because *cancer is talked about. Infertility is not.*

Roma Sur and I are a producing team with a decade long partnership. We have a proven track record of success through two feature-length documentaries, a short film and a six-episode webseries. As a team, we have won awards at film festivals including 'Best Documentary' for our films *The Golden Hour* and *Three Worlds, One Stage*. We have screened on television internationally including NDTV in India and PBS in the US. Three Worlds, One Stage was recently distributed internationally on VOD platforms: iTunes, Amazon Prime (North America), Vudu, Google Play, DirecTV, AT & T U-Verse, Dish Network and Sling TV, inDEMAND, Vubiquity, Swank, Hoopla, YouTube Movies.

We both work full-time in the Department of Film and Television at CU Denver and work hard to live the lives of female filmmakers and cross-cultural collaborations.

Our ultimate goal of making the movie is to bring the audience an uplifting story about a woman who reconnects with herself through a new journey. It is a story about a niche subject, but one that resonates universally across cultures. It redefines woman- and motherhood and what it means to feel complete.

Long term, we hope this film solidifies our mission as a filmmaking team to tell stories of bridging cultures. We believe that there are toxic aspects to today's cultural landscape and that we can add a positive message to conversations regarding multiculturalism.

We truly believe this story is strong and that there is an audience for the movie. It is our opportunity to express our vision and demonstrate our strength as storytellers.

Project Status

Our team is deep into the development phase. The script has been workshopped through the Stowe Story Lab and has been reviewed by Nichols, Sundance, Austin Film Festival, BluCat, and Screencraft. One notable reviewer from BluCat wrote, "The script also takes a very difficult subject matter and deals with it in a way that is quite authentic and respectful."

Roma attended two sessions of the Stowe Story Lab. First was the pitch lab in 2018. At this lab, she pitched to six industry mentors and to three peer groups of fellow screenwriters. Among them were Emily Best, CEO of Seed & Spark; Anne Hubbell, co-founder of Tangerine Entertainment; and Scott Collette, pre-sales agent and screenwriter. At the Stowe Story Lab, Roma's mentors were Bryce Norbitz, Director of Scripted Programs at Tribeca; Jennie Halper,

Maven's Director of Production and Development; and Ellen Parks, Casting Director and Faculty, NYU Tisch School of the Arts.

Roma has been mentoring with Anne Hubble of Tangerine Entertainment regarding the pre-production aspects of the film. Anne is a mentor in the Stowe program and has guided us through several decisions regarding the development of this project. Anne has experience as a Producer on film such as *Keep the Change*, *The Last Laugh* and *Paint It Black*.

We had our first professional table read in September 2019 using a Denver cast. The read was a helpful exercise and allowed us to hear the dialogue and make notes regarding changes and actor decisions that we want to keep.

We have hired a Line Producer (Meryem Ersoz) and Casting Director (Adrienne Stern). We have attached two film Producers in India who are our liaisons in the South Asian market. Our producing partners are connecting us to financing and distribution opportunities. We plan to distribute the film all over Asia, hooking the Asian audience with Bollywood talent. The film will be International in every sense.

Our post Sound Designer is Leslie Gaston Bird. Leslie is a proficient artist based in London. Leslie was also the sound designer for our documentary, *Three Worlds One Stage*.

The project received fiscal sponsorship through Denver Film in 2020.

We continue to fundraise for the project, applying for grants and workshops, communicating with appropriate production companies and Producers, and communicating with private investors. As faculty at the University of Colorado Denver, Roma and Jessica have production resources and support.

We have started casting with Adrienne, and have already met with several candidates to play the lead role, Trisha. We plan on making an offer soon, casting Trisha first and the rest of the case based around her.

Our next step is to hire creative below-the-line crew to begin visualizing the production. We are interviewing Cinematographers and Production Designers.

Audience and Distribution

Distribution/Marketing – The distribution strategy for this film includes a multi-stage international endeavor, including streaming services, network television and major film festivals. Our film includes cast from the largest film industries in the world: Hollywood and Bollywood. Therefore, we will be targeting these distribution companies in both industries.

According to Google, the film *Baby Mama* has a $30M budget and grossed $62M in the box office. Based on our research, it is rare for an indie drama with our budget to create box office success.

It happened with *Juno* in 2007 with an amazing $234M box office and a $6M budget. However, we have found that indie films are less likely to bring in that box office success. This is the primary reason we are targeting streaming services, specifically Netflix for our film.

Our ultimate goal with the distribution of this film is to get eyes on the screen. Streaming services are the way to get us those views. Netflix has 51% of all the streaming platform subscribers in the US, according to Businessofapps.com. Netflix accounts for 8% of the total time people spend watching videos. The service also has a strong international reach. According to Netflix, 57% of its 137.1 million viewers come from outside the US.

Compared to HBO with 17.1M subscribers, Netflix has 147.5M, second to the biggest video streaming service in the world, YouTube, with 192M subscribers. Amazon has 88.7M subscribers. This data comes from emarketer.com 2018.

We have been using *Workin' Moms* as a comparable audience, a show with characters who are flawed, raw and real, even though we are aware that this is a television series. Audiences who like these two examples will likely view our film as well.

Another comparable project is the 2018 film *Private Life* directed by Tamara Jenkins. The Netflix film screened at the Sundance Film Festival and New York Film Festival before it was released on Netflix in October 2018. The budget for this film was $9M and although it did not have a large theatrical release, it was seen by many.

In India, we plan to discuss distribution opportunities with organizations such as Viacom18 which distributed films with similar audiences such as *Margarita With a Straw*. Viacom18 states on their website that they are dedicated to "shaping the new Bollywood" and "has paved the way for differentiated cinema."

We already have Mumbai-based Green Chillies Media supporting our distribution plan in India, by initiating contacts with Indian digital platforms. Other Indian platforms and distributors we are targeting are Zee Entertainment, Excel Entertainment, Alt Balaji, TVF, Mxplayer, Voot, Hoichi, and Addatimes.

We will be hitting the festival circuit in 2023 beginning with the top tier festivals that fit our film: Tribeca, Sundance, Toronto and Berlin. Through the festival run, we hope to engage audiences through accolades and awards. As a Producing team, we already have a track record with major film festivals within India, such as the Mumbai International Film Festival, as well as broadcast television, like NDTV. It is at this point, we will be getting the film reviewed and attract viewers.

After our broadcast and festival run, we will be touring the film around the world through our community partners and associated medical establishments.

Audience Engagement – Audiences will be attracted to this project through our casting choices. We are targeting big-name cast members that will bring audiences to purchase the movie.

Throughout the last decade as a filmmaking team, we have built an audience with people interested in our work of bridging cultures through filmmaking. Our last feature film, *Three Worlds, One Stage* was recently released across VOD and SVOD platforms including iTunes, Amazon Prime, Vudu, Google Play, DirectTV, Dish Network, inDemand and many others.

Community screenings will be held through partner organizations such as Resolve: The National Infertility Association, Share: Pregnancy and Infant Loss Support, March of Dimes, Miscarriage Association, The Ectopic Pregnancy Trust, and Tommy's. These organizations are dedicated to increasing awareness of these issues and will be our partners in connecting to audiences. These communities need stories like ours that have an uplifting outlook on the heavy subject.

We have already partnered with Socia Media influencers in the conception and miscarriage communities such as Hilariously Infertile, and Jay Palumbo. Other medical partners include Baby Quest, Baby by Blunk, CNY Fertility, and Albrecht Women's Care.

Fundraising Strategy

As of March 2021, we have raised $50K, A portion of this amount is in-kind equipment rental from the University of Colorado Denver, where Roma Sur and Jessica McGaugh teach. We have received several grants from the university that have helped us purchase production items, make payments toward our hired crew, and paid development costs associated with the film.

We are actively pitching to production companies and Producers. We have had conversations with many of these companies and have been receiving positive feedback from all of them.

Our team has applied for many grant opportunities including Breaking Through The Lens, Creative Capital, From The Heart, Screencraft, San Francisco Film Fund, Sundance Writers Lab, Tribeca All Access and AT & T Presents. We have also applied for pitch markets including Film Bazaar and IFP Week/The Gotham.

We have a list of private equity funders and donors within the Denver area who we have just started approaching. For our first feature-length documentary, *The Golden Hour*, we raised significant funding ($11K) through a fundraising event. The donors included restaurants, artists, engineers and people throughout the community who were dedicated to the films subject and us as filmmakers. We are working with these contacts for production resources and future audiences.

Timeline

Here is a month-by-month breakdown of our production and distribution plans for the next three years:

4th Quarter 2020: Began pre-production, settled script revisions, contacted potential cast, and locked down a few names. Shortlisted candidates for Director of Photography who shared our vision. Some of the DPs live in Los Angeles, some live in Denver.

Summer 2021: We will move further into pre-production including locations, hiring crew, art design and other logistics. We already have a team of local crew members who are ready to begin locking down the production.

March 2022: Local casting in Colorado will be held at this point. Additionally, the actress playing Trisha will begin horse-riding lessons at this time.

May 2022: Colorado pre-production will begin. Being faculty members has its advantages. We have a robust team of topline Seniors and Graduates who are already unofficially signed into the project. They have been vetted by the Dean's office, to help out with the pre-production of this project.

July/August 2022: Principal photography. Our shoot schedule is 21 days in Colorado. At least six of these days will take place in one location - Trisha's house. While on set, we will have our assistant editor/DIT log footage for immediate editing. Our editor will receive footage at the end of every week to begin assemblies.

September 2022: Our editor will be creating an assembly of the edit.

October 2022: Target date for a rough cut.

November 2022: We will be attending the American Film Market with an edit of the film. At this point, we will continue to seek international distribution outlets.

December 2022: Picture lock. Our sound designer, Leslie Gaston-Bird, lives in England. We will be working with her remotely throughout the film process.

February/March 2023: While the finishing touches of the film are completed in spring 2023, we will be preparing the marketing deliverables for the release of the film. We will be submitting to film festivals at this time.

April 2023: The film will be completed and prepared for the Tribeca Film Festival.

Summer/Fall 2023: The film will be distributed at film festivals internationally. At this point we hope to release on streaming platforms and/or network television.

2024: Following the release of the film, "Rock" will be available for community events and screenings where we will reach more audiences. We will be using these screenings to promote more purchase of the film through VOD and SVOD.

Key Personnel

Writer/Producer - Roma Sur
Roma Sur is a screenwriter, educator, and a documentary filmmaker, based in Denver, Colorado. After having lost her father at the age of four, she and her sister were raised by their mother in one of the most unsafe cities of India. Not surprisingly, her characters are usually fierce, independent women, or young adult, who know how to give adversity a tight backhand. She writes young adult and female driven dramas with levity, that are a cross-pollination of her immigrant experience of living in the US for twenty years, and her childhood in India. Sur has also served as an Executive Producer on two award-winning web series. She has been teaching fiction and non-fiction writing at the University of Colorado, since 2009. She recently received the 2020 President's Diversity award, one of the highest awards in all four campuses. Her works can be seen at www.surcreations.com

Director/Producer - Jessica McGaugh
Jessica McGaugh is an award-winning independent film director, cinematographer and editor working out of Denver, Colorado. Her work has been screened internationally including the Mumbai International Film Festival, Denver Film Festival, NDTV and Rocky Mountain PBS. Jessica received an MFA in Film from Syracuse University and is currently teaching in the Film & Television Program at the University of Colorado Denver. Jessicamcgaugh.com

Line Producer - Meryem Ersoz
Meryem Ersoz is one of Colorado's top film producers. She has produced feature films in budgets ranging from $200,000 to $3 million. Under her commercial production label, Red Pine Studios, Meryem also provided all of the local Colorado production services for the feature film, DEAR ELEANOR, directed by Kevin Connolly. Meryem is the only high-end producer in Colorado who also has her own cinematography reel, which gives her a unique grasp of not only the technical and creative arts, but also of the logistical and financial aspects of production. As its producer, Meryem runs operations for Blackwing ASL.

Casting Director - Adrienne Stern
Ms. Stern has built a successful career as a Casting Director. Her films have premiered at Sundance, Toronto, Cannes, Tribeca, Berlin, South by Southwest, Seattle and many other prominent film festivals, many taking home prestigious awards.

She has had many films premiere at The Sundance Film Festival including in 2009, The Immaculate Conception of Little Dizzle starring Natasha Lyonne, Marshall Allman, Tania Raymonde and Vince Vieluf, and in 2007, "Broken English", directed by Zoe Cassavetes; starring Parker Posey and Drea de Matteo, and "Adrift in Manhattan", directed by Alfredo De Villa; starring Heather Graham, Victor Rasuk, William Baldwin, and Dominic Chianese.

Her producing credits include This Revolution and Twist starring Nick Stahl.

Ms. Stern was the Casting Director of The New York Sundance Writers Lab Reading Series from 1996-2005. She has been on both the selection committee and jury for the Gen Art Film Festival. She is a member of Bafta, IFP, New York Women in Film and Television and Ensemble Studio Theatre

Sound Designer - Leslie Gaston-Bird
Leslie Gaston-Bird (AMPS, M.P.S.E.) is author of the book "Women in Audio", part of the AES Presents series and published by Focal Press (Routledge). She is a voting member of the Recording Academy. Currently, she is a freelance re-recording mixer and sound editor and owner of Mix Messiah Productions. Prior to that, she was a tenured Associate Professor of Recording Arts at the University of Colorado Denver (2005-2018) where she also served as Chair of the Department of Music and Entertainment Industry Studies. She led groups of Recording Arts students in study abroad courses in England, Germany, and Italy which included participation in AES Conventions.

Leslie has done research into Dolby Atmos, audio for planetariums, multichannel audio on Blu-Ray, and a comparison of multichannel codecs that was published in the AES Journal (Gaston, L. and Sanders, R. (2008), "Evaluation of HE-AAC, AC-3, and E-AC-3 Codecs", Journal of the Audio Engineering Society of America, 56(3)).

Previous Work

Three Worlds, One Stage - Documentary Feature Film
VOD: iTunes, Amazon Prime (North America), Vudu, Google Play, DirecTV, AT & T U-Verse, Dish Network and Sling TV, inDEMAND, Vubiquity, Swank, Hoopla, YouTube Movies.
Jessica McGaugh - Producer/Director/Cinematographer/Editor
Roma Sur - Producer/Director
https://vimeo.com/421248286
Password: crosscultre

Red Pearl - Narrative Feature Film
VOD: Amazon Prime (US, Australia, UK, Canada)
Jessica McGaugh - Writer/Director/Producer/Editor
https://vimeo.com/111539219
Password: redscarlet

Budget Top Sheet (attached)

Budget Title :The Rock Within

Total Days : 21 days
Date: July 1, 2019
Draft: 1.0

Line Producer : Meryem Ersoz
Director: Jessica McGaugh
Phone: 720-329-5007
Email: ersoz9557@gmail.com

Acct#	Category Description	Page	Total
1000	WRITING	1	15,000
1100	PRODUCER	1	52,200
1200	DIRECTOR	2	31,500
1300	TALENT	2	231,570
	Total Above-The-Line		**330,270**
2000	PRODUCTION STAFF	4	44,400
2100	ART DEPARTMENT	4	24,025
2200	GRIP & ELECTRIC	4	59,400
2300	TRANSPORTATION	5	23,400
2400	DATA CAPTURE	6	9,000
2500	CAMERA	6	59,625
2600	SOUND	7	12,150
2700	WARDROBE	7	27,050
2800	MAKEUP & HAIR	7	13,500
2900	ON-SET POST PIPELINE	8	11,200
3000	SET OPERATIONS	8	16,805
3100	LOCATIONS	9	20,000
3200	ANIMALS	9	5,000
3300	CATERING & MEALS	9	22,800
3400	STUNTS	10	4,067
3500	CASTING	10	15,000
	Total Below-The-Line Production		**367,422**
4000	PICTURE EDITORIAL	11	25,000
4100	PICTURE SOUND	11	40,500
4200	FINISHING COSTS	11	21,500
	Total Below-The-Line Post Production		**87,000**
5000	PRODUCTION ACCOUNTANT	12	8,750
5100	OTHER COSTS	12	22,500
	Total Other		**31,250**
6000	CONTINGENCY : 10.0%		90,659
	Total Below-The-Line Coverage & Other Costs		**90,659**
	Total Above-The-Line		**330,270**
	Total Below-The-Line		**576,331**
	Total Above and Below-The-Line		**906,601**
	Total Fringes		**90,644**
	Grand Total		**997,244**

The Rock Within

A FEATURE FILM

The Rock Within
Logline

After a four-year emotionally draining battle with infertility, a traditional Asian-American auditions for a physically rigorous reality TV competition show, in hopes of finding her sense of self.





The Project

The Rock Within *is a* ***bilingual*** *feature drama with a* ***diverse*** *cast from the US as well as from India. Pathos and* ***humor*** *meet in this journey of one woman who embraces her new identity, and sets out on a new chapter in her life.*

Our VISION



The film is crafted by an Asian-American female Screenwriter, who battled infertility for over four years and a Director who had three miscarriages. The story is told through the voice of the female lead, Trisha Sen. It is anchored in the **cross-cultural** friendship that she creates with the second lead, Jennie Gaw. This forms the emotional core of the movie, which is a **fresh take** on the subject of infertility. The narrative is punctuated with humor and adventure without making light of the subject. The diverse nature of this project opens it up to a much broader **international audience**. The story ends on an uplifting note, proving a strong cathartic arc.

OUR VISION















Why tell this story?

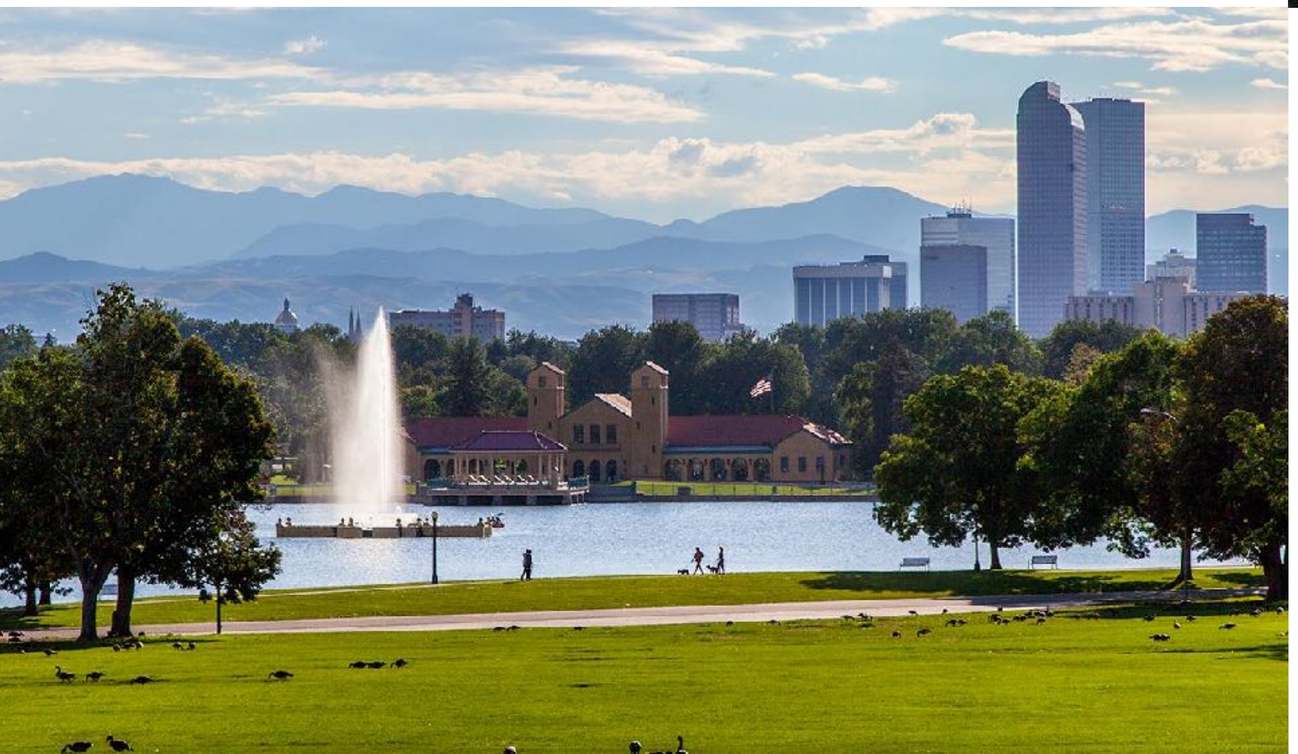
About ten percent of women in the United States ages 15-44 (6.1 million) have difficulty getting pregnant, according to the Center for Disease Control and Prevention. The Rock Within is their voice.

OUR MISSION

Location

The Suburbs





A sunny metropolis just east of the majestic Rocky Mountains.

Everything but the ocean.

Trisha Sen

38, first-generation Indian American immigrant, trying to give her daughter a sibling. Traditional, strong-willed, but afraid of taking chances. She has everything she needs to be happy, but she's not. Trisha puts everything at risk when she starts training for the reality television series 'Wild Mamas.'

















Jennie Gaw

30’s, feisty and free-spirited hair stylist, she is a perfect foil to Trisha. Jennie is a global traveller, a risk-taker. Her friendship becomes the tiny ray of hope in Trisha’s chaotic world.















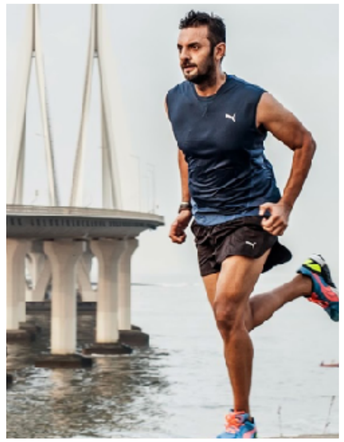


Neil Sen

Trisha's husband, early 40's, chiseled Bengali features, boyish charm still visible despite grey hairs. He sees life through a scientific lens. He has somewhat reconciled himself to the fact that he will not have a second child.



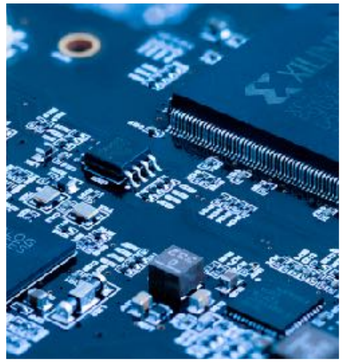














Tara Sen

Inquisitive and chatty. Desperately wants a baby brother and will do anything to get one. She is influenced by everything Scottish, especially Merida from the movie “Brave.”















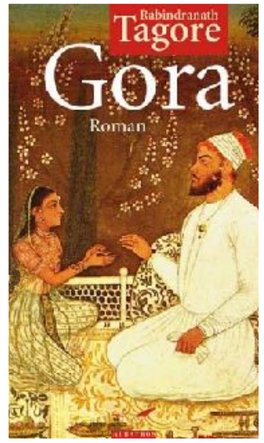


Maya Mitra

Trisha's mom, a spirited Bengali lady and a sports fanatic. Speaks "Beng-lish" and wears a Bengal cotton sari. She is traditional, but speaks her mind. Mother-daughter bickering fuel comedic moments in the film.















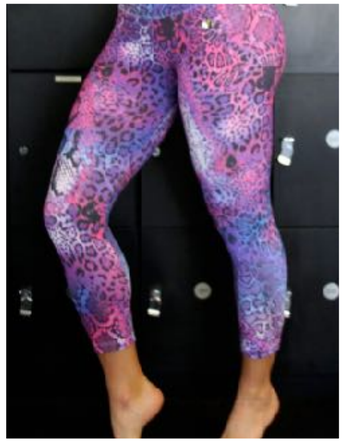


Alicia

ALICIA, early 40s, a trans-female, tranquil eyes, bold-colored clothes. Dedicated healer. Speaks her mind, but wants to keep everyone happy. She is the facilitator of Trisha and Jennie's group therapy.

















Our Director
Jessica McGaugh

Jessica McGaugh is an award-winning independent film director, cinematographer and editor working out of Denver, Colorado. Her work has been screened internationally including the Mumbai International Film Festival, Denver Film Festival, NDTV and Rocky Mountain PBS. Jessica received an MFA in Film from Syracuse University and is currently teaching in the Film & Television Department at the University of Colorado Denver.



Directing Experience
1 narrative feature
5 narrative shorts
2 documentary features
13 documentary shorts

website



Acting, Producing, Writing, Cinematography & Editing credits



Experienced in COVID-19 production safety

Director's Statement

"The first time I miscarried, I felt alone. The third time, I reached out. I learned the hard way how many women are affected by these struggles, and how common infertility and miscarriage really are. *The Rock Within* is my opportunity as a filmmaker to give voices to families who have shared this experience. I hope the film will act as a starting point for discussion and a place where women can find a place to tell their stories.

Beyond the infertility narrative, the core of the film is the cross-cultural friendship developed through the characters' struggles. Tonally and thematically, that adds a fresh spin on a story in this genre of women's topics. The script is punctuated with humor and adventure. The film blends a soft yet raw quality- the crux of emotional imbalance true to the lead character's experience.

The film's writer, Roma Sur, and I have been working together as a team since we met in 2011. Immediately afterward, we rushed off to Delhi to film a feature-length documentary. As filmmakers, we have explored and demonstrated our passion for bridging cultures. This is apparent in our films and in our friendship. We have lived this story."



Jessica McGaugh

Writer/Producer

Roma Sur

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Sound Design

Leslie Gaston-Bird

Leslie Gaston-Bird (AMPS, M.P.S.E.) is author of the book "Women in Audio", part of the AES Presents series and published by Focal Press (Routledge). She is a voting member of the Recording Academy. Currently, she is a freelance re-recording mixer and sound editor and owner of Mix Messiah Productions. Prior to that, she was a tenured Associate Professor of Recording Arts at the University of Colorado Denver (2005-2018) where she also served as Chair of the Department of Music and Entertainment Industry Studies. She led groups of Recording Arts students in study abroad courses in England, Germany, and Italy which included participation in AES Conventions.

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COMPS

Workin' Moms



The characters in this show are raw, flawed, and real. Our characters will be presented in a similar manner.

The Namesake



The bi-lingual nature of this film targets a similar audience that we hope to reach.



Distribution

A multi-stage international endeavor, including streaming services, network television and major film festivals.

Audience

Our primary audience is **women ages 30+** who are interested in stories of hope. Viewers will be attracted to this project through our diverse casting.

Track Record

As a filmmaking team, we have built an audience with people interested in our work of **bridging cultures**. Our last two feature films screened internationally on television and throughout film festivals.

PARTNERS

Denver Film

University of Colorado Denver
CU IN THE CITY

BabyQuest Foundation

Hilariously Infertile
Part teacher. Part Mom. Part wife. Fully inappropriate. Forever infertile.

Denver FERTILITY
ALBRECHT WOMEN'S CARE

Stowe Story Labs

Baby by Blunk

CNY Fertility

JENNIFER "JAY" PALUMBO IS wonder woman writer

QUOTES



1

NICHOLLS

"The script deals with heavily emotionally charged material and handles it with a deft hand"

SUNDANCE

Advanced to second round at Sundance Development Track

2





3

BLUECAT

"The script also takes a very difficult subject matter and deals with it in a way that is quite authentic and respectful."

SQUOTES



4

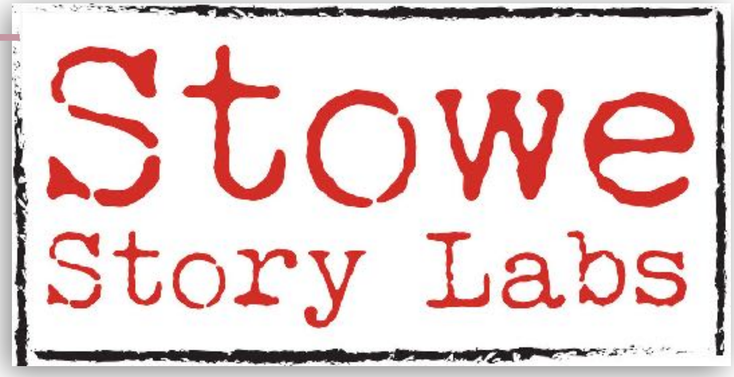
TRIBECA

"I continue to be very compelled by the specificity of place in the script, along with the complex female relationships and perspectives on modern femininity that you have woven throughout."

STOWE

Official acceptance at Stowe Story Lab

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FILM BAZAAR

Accepted to second round for pitch market.

SQUOTES

AUSTIN FILM FESTIVAL

7

AUSTIN

"The ending is unexpected, Trisha accepts she won't be pregnant, supports Jennie and finds a new exciting chapter in her life."

SCREENCRAFT

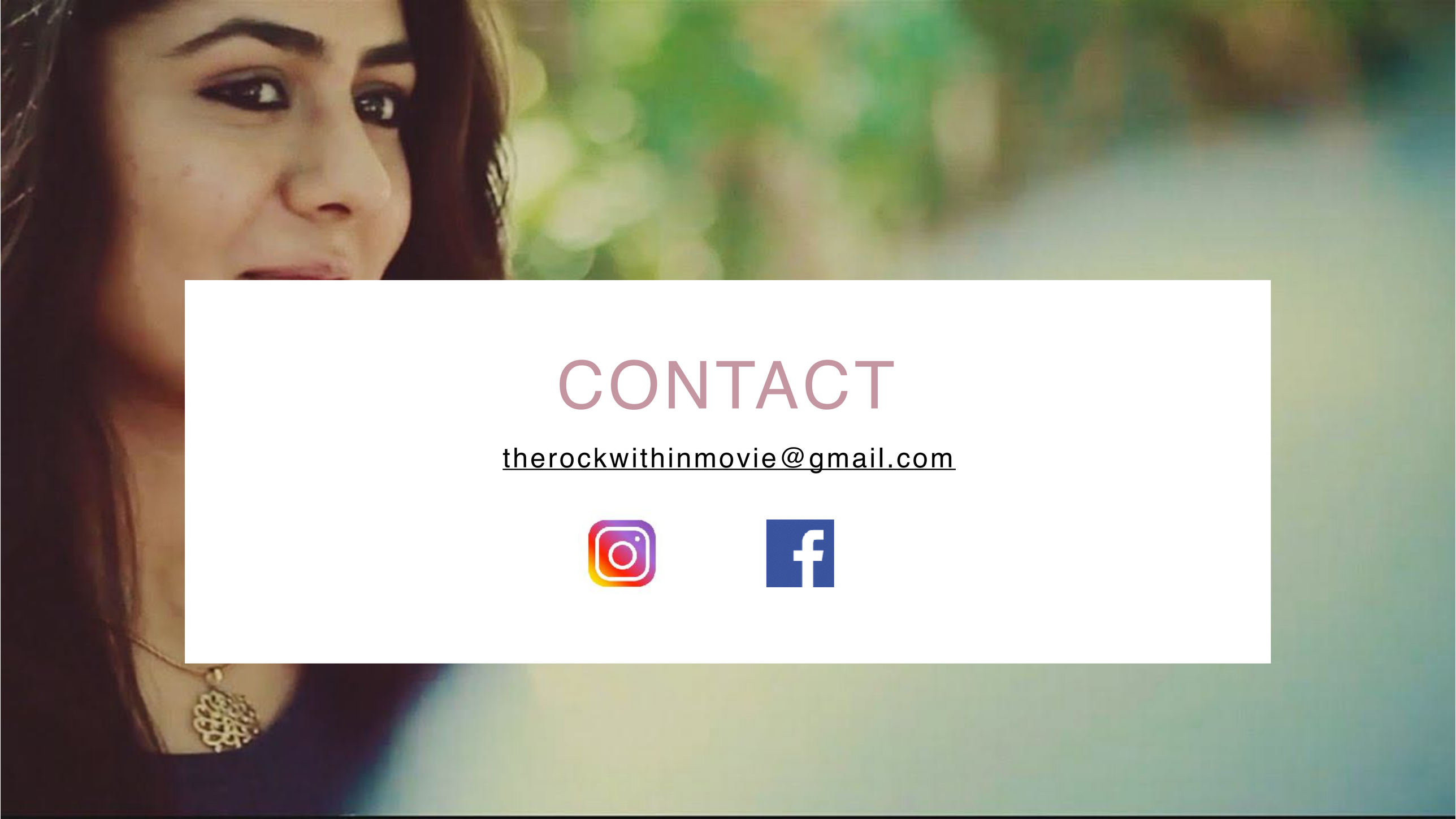
"This script features touching, authentic characters." Advanced to second round for Screencraft Film Fund

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SCREENWRITING CONTESTS

“Because I’m tired of being told I’m on the wrong side of 35.”

— TRISHA SEN



CONTACT

therockwithinmovie@gmail.com