

# THE PLUMBER

A short film on the 2021 fest circuit

DIRECTED BY CATE CARSON

# ABOUT THE FILM



W A R S A W

1 9 4 2

INSPIRED BY TRUE EVENTS

## A driving, adventure suspense short

about how just one person can make a big difference.

In this timely reflection, We were inspired by events we are experiencing today - from curfews with tanks rolling down our streets, to the heroic efforts of everyday people. We wanted to give a hopeful look by sharing a slice of Irena Sendler's story - an ordinary heroine who, along with her cohorts, courageously rescued over 2,000 children out of Warsaw during WWII.



# DETAILS

RUNTIME: 6:12  
FORMAT: Short Film  
ASPECT: 2:1  
GENRES: adventure suspense  
filming  
LOCATION: Los Angeles

CAMERA: Blackmagic PCC 6K  
Sigma Cine Art Lenses

LOGLINE: *As curfew approaches, a heroine risks it all in a smuggling operation out of Nazi-occupied Poland.*

**LINKS**  
WEBSITE: [www.theplumberfilm.com](http://www.theplumberfilm.com)  
TRAILER: [TRAILER](#)  
PROD. Co: [www.sensoriumpictures.com](http://www.sensoriumpictures.com)

press  
INQUIRIES: [sensoriumpictures@gmail.com](mailto:sensoriumpictures@gmail.com)

Filmed covid  
safe in Sept  
2020

Inclusive crew  
of POC,  
women, and  
disabled  
talent

Total  
budget of  
\$8,000

Being able to make this film safely during Covid was a welcome challenge that allowed a very small group of us to take on this stylized period short film. The hopeful message of how even one person can make a big difference, is so reflective of the world we're seeing right now. Through all the hardship and obstacles to our humanity, every day heroes are making the world a better place. "The Plumber" is a story of the mouse vs. the mighty, focusing solely on the working class on both sides of the war. This is not to claim it as groundbreaking social justice fair, rather a little slice of life adventure inspired by real events both past and present.



*"A true heroine story from WW2 that we haven't seen before"*



Inspired by true events surrounding Nobel Peace Prize nominee, Irena Sendler, *The Plumber* is an adventure/suspense short about how the courageous act of one person can make a big difference. Irena and her network rescued over 2,000 Jewish children from Warsaw during WWII, and the film is a fast-paced glimpse into the day to day of that time. As curfew approaches, we follow Irena, posing as a plumbing specialist, through the shadows of Warsaw. She risks it all in a smuggling operation, but the pressure of Nazi-occupied Poland looms ever closer and her bravery is put to the test when she encounters a German pilot with a sense of duty.

## SYNOPSIS



# IRENA christine CELOZZI



Christine Celozzi is an actress and writer living in Los Angeles. She is an adventurer at heart, having spent six months traveling the roads of North America. Her love for people and storytelling blossomed into a passion for acting when she began training in 2014 at the internationally acclaimed Straeon Acting Studios. Christine has also taken classes at the Second City and currently studies with Margie Haber Studio. Her short script, "For Nerivia", was selected for several festivals in 2019 and won best screenplay, among other finalist awards. Later that year, she received the 2019 Shawna E. Shea Memorial Foundation, Inc.'s Women in Film Fellowship award, for which she wrote and starred in the dark comedy short, "My Friends The Plants". A highlight for Christine was being selected as one of nine actors in the "Hotel Vivier" 2019 event, influenced by Wes Anderson (a huge personal inspiration), in celebration of Gherardo Felloni. In 2020, she was nominated for best actress at the Austin After Dark Film Festival for her leading role in the short film, "PARCHED". Later that year, she assumed the role of Irena in "The Plumber", vigorously training to perfect a Polish accent. Her current projects include a dark comedy digital media series and a dark comedy feature, both of which she hopes to get off the ground at the end of 2021.



*I love the strong female heroine.*





hunter JACKSON-BRIER **THE PILOT**



Born and raised in the Pacific Northwest, Hunter has been acting since the ripe old age of 5. Never one for homework or anything practical, he moved to Los Angeles over a decade ago and has never looked back. When not in pursuit of purpose, Hunter can usually be found working out, playing cards, or contemplating the meaning of life. Recent credits include, Film: Twilight, Sweet Surrender, The Auteur. TV: Castle ABC, Grimm NBC, Perception TNT, Hart of Dixie CW. Theater: Doubt, Golden Boy, Constellations, Reasons to be Pretty. Training: Larry Miss, John Markland, Michael Woolson, and Johanna Merlin.



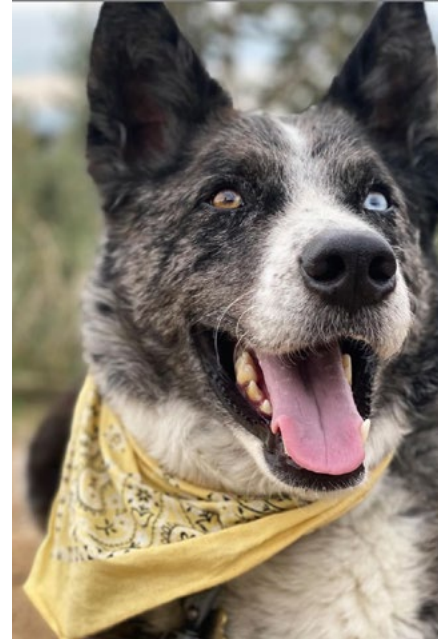
# SUPPORTING CAST



eddie TROY  
Nazi Soldier



alex YIAKOUMATOS  
Street Seller



NIKO  
the dog



# ABOUT THE TEAM



## PRODUCTION

levi HOPPE	assistant director
Lance a. WILLIAMS	set decorator & props assistant
jay SWUEN	gaffer & key grip
J. Everley	gaffer & key grip
eddie TROY	grip & electric
oscar ARAMBURU	sound
christine CELOZZI	hair & makeup
amanda AVILA	ART PA
alexander GAUTHIER	ART PA

## POST PRODUCTION

jeffrey emerson GAISER	score
raphaelle DUFOSSET	color
zijun REN	sound design & editing

# LEAD TEAM



## director/writer **cate CARSON**

Cate is an LA-based writer/director with award-winning feature screenplays and short films, including the national wild-card-winning Lionsgate short "Masque," which also earned her a directing award at the Crystal & Lucy's. As a director selectee for the Alliance of Women Directors Short Film Program grant, "Of Mine" premiered at Disney Studios. She has been selected as 1 of 9 fellows in the Blackmagic Collective (presented by Blackmagic Design) "Future Directors of Studio Features" Initiative for 2021.

Prior to a return to film in 2012, she served ten years as a decorated military police officer and instructor, and transitioned to Intelligence during Operations Enduring Freedom and Iraqi Freedom while adventuring through Europe. Later, as a victims advocate and civilian detective, this "spectrum of humanity" experience lent to a unique perspective on human connection. It also shaped her focus in narrative adventure and suspense stories about unconventional characters in extraordinary circumstances, with bold accompanying visuals. She is in development of her debut feature.



## producer/editor **j. EVERLEY**

J. grew up in a small town near Boston where making movies wasn't really a tangible career. It wasn't until Cate decided to become a director that he took his first step into the industry - helping as an editor. The next four years were an extended "film school" where he worked every role from pre to post. Being a construction foreman prepared him for a role as a producer - thriving in high pressure, think-on-your-feet environments, with the added benefit of immersing himself into worlds and stories he grew up loving. As he was making plans to move to LA to pursue film full-time, he was diagnosed with Stargardt's disease, which essentially destroys macular (central) vision. He went through a hard acceptance stage as films are a visual medium, but ultimately realized great storytelling is an emotional one. So he got back to work with a new mindset - he just does it a bit differently now. Since starting his journey, his films have been recognized in festivals and programs through Lionsgate and HBO. In 2020, as a RespectAbility lab fellow, he had the opportunity to grow his network with several major studios and production partners.



Q How did you approach transforming modern day into WWII Warsaw?

We spent a solid two months in development and pre-production to ensure we had enough time for the major transformations that needed to take place for this film. Some of the props were rented through History for Hire in Los Angeles (which is an AMAZING place), and some were purchased. We had a lot of time dedicated to aging and distressing curtains, fabrics, and posters, which was primarily done by Cate, who also served as the production designer, the set decorator Lance A. Williams, and producer, J. Everley. The costumes were an important element in the film as well. The arm band for the pilot had to be hand-drawn, the badge Irena wore was handmade, and other smaller pieces were distressed and aged. We were grateful to also work with the team at EasternCostumes, who helped us pull the looks together based on the specific working-class vision Cate had, and especially with the pilot, one that has been rarely seen in WWII films. Then it was time to source our shooting locations. After much searching, we found three incredible rental locations: La Tuna Locations for the burnt house Irena enters in the beginning, Electric Pony Studios which provided for the first and last alley scenes, and Studio 17, where the confrontation between Irena and the pilot took place. La Tuna was actually a structurally sound burnt home that had been repurposed into a filming location, and had many period-appropriate furnishings and props. We were lucky to be able to borrow from the many rooms there to re-dress in the areas we focused on (in addition to the props we rented.) And at Studio 17, which was an old machine garage, we re-purposed some of the things she had, and re-worked the set until it fit the story and time period. By keeping our scope more contained, bringing in key props and set pieces to supplement, and with atmospheric lighting plans, we were able to make the audience feel more engrossed in the time period.

Q How did you accomplish filming during covid? What challenges did you face and how did you structure the development and production process differently than you normally would?

We knew early on we would need to keep the cast and crew minimal so we could run a safe set. So during the writing process, we had one character that had only a few interactions with others, and nothing that required being too close. Background talent was played by members of the crew, and shots/blocking were designed to maximize the feeling of more people than were actually there. We also filmed a miniature truck for the opening scene, and darkened the windows to avoid needing an extra person. Sound design was key for selling these features. We ensured the locations took extra precautions for covid cleanliness and safety, and we consulted with Corrine Jayawera, a covid compliance officer, prior to filming. During production, communication was the most difficult aspect, so it was definitely a learning curve! Crew was kept to a minimum. We needed extra hands to transform our big location in a short period of time, so we brought in two Art PA's to help for three hours and then they left the set. It also helped for most to take on multiple production roles - with Cate and J. serving as the majority of the department head team.

Q You ended up creating two versions of the film - one for the Blackmagic Collective Film Festival (for which you ended up winning the grand jury award) that had a five minute cap and the standard cut that topped out at 6:12. Can you talk about that difference and your approach in making sure you hit the 5 minute mark?

It all started with the script. Cate sometimes runs a little longer on screen than on the page so it was helpful knowing that during the writing process. We really paid attention to the action segments - articulating those moments and making sure they were all there according to her vision. Often, those smaller moments can play out longer and/or be overlooked in the script in an effort to keep it trimmed down. We also did walk-throughs for each scene. Rehearsing the general blocking and shots with our Blackmagic pocket cinema camera 6k and the crane 3 gimbal, with a stopwatch, helped us get a close idea for what the final outcome would be. Of course, on the day, and with the actors are things that you can't completely plan for, but they helped us in this effort by doing an outside rehearsal ahead of time. We ended up having to trim many of the shots and cut two moments out of the film for the five minute version. Though ultimately both versions screened well, it was nice to have those back in the standard cut.

# AWARDS



# NOMINATIONS



*"Beautifully shot, well acted, and directed story that engages from beginning to end."*



# THE PLUMBER

PRESS INQUIRIES & INTERVIEW REQUESTS

[sensoriumpictures@gmail.com](mailto:sensoriumpictures@gmail.com)



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