

CLEMENTINE RODEO



PRESS KIT

TABLE OF CONTENTS

1. Film Title and Poster
2. Logline, Synopsis, Film Details
3. Director's Statement
4. Director Portrait & Biography
5. Production Notes
6. Principal Cast and Crew
7. Selected Film Stills
8. Technical Specifications
9. Teaser and Trailer
10. Contact and Screenings

Website: clementine.rodeo

Contact: screenings@clementine.rodeo

1. COVER ARTWORK AND FILM TITLE:

CLEMENTINE RODEO



Download Poster (JPG) - [clementine rodeo poster.jpg](#)

2. LOGLINE AND SYNOPSIS:

Logline: Follow Clementine Rodeo as she travels through a dark southern town in search of her voice.

Short Synopsis: A heavy-metal mime-clown named Clementine Rodeo travels by suitcase in search of her voice. Along the way she meets a rambunctious cast of characters including a preacher who can hear the voice of God, a reclusive art teacher, and a genuine homeless-hobo, before stumbling on stage and giving the ultimate performance.

Long Synopsis: A heavy-metal mime clown named Clementine Rodeo travels by suitcase in search of her voice. She meets a zany cast of characters including – a preacher who can hear the voice of God, a reclusive art teacher, and a genuine-homeless-hobo clown, before she stumbles on stage for a grand finale. Clementine Rodeo is the debut feature film of filmmaker Jacob Joyner. Visionary, iconic, and original, Clementine will be sure to stop you in your tracks, making you wonder what an indy-darling is truly all about.

3. DIRECTOR'S STATEMENT:

Clementine Rodeo is a symbol. According to Carol Jung, a symbol is not simply an object that means something else, like metaphor or allegory. But rather, a symbol is a multi-faceted metaphysic-al object that reflects more information than it actually contained within it.

When audiences watch Clementine Rodeo, everyone will see something different within it. There is no conscious theme, plot, or message. This film is truly wild and organic. Growing out of my un-conscious, with no attempt to steer it. I'm certain that films have souls, just like humans, dogs, and all the beings of life.

My process is focused on allowing the film to become what it wants to become, like a child growing up. The film is not mine, and I claim no ownership over it. I am simply the steward. Allowing the garden grow in the way that it must, trimming and enhancing along the way.

For me, films are magic. I don't mean that in some sort of cliché. But, truly creating cinema is a modern form of shamanism and mysticism. I am just as surprised as what Clementine Rodeo became as anyone else.

4. DIRECTOR PORTRAIT & BIOGRAPHY:



Download Headshot (JPG) - [jacob_joyner_headshot.jpg](#)

Jacob Joyner started making films at the tender age of 12 years old. Running around in backyards and using neighborhood kids as actors, Jacob found his love for the medium at an early age.

After high school, Jacob attended film school, and learned the conventional techniques and methodologies for creating narrative films. The period was a time of learning and growth. Jacob created 4 films that had sizable budgets (for a college student) and crew. 803, Swoon, and Healing were ambitious, impressive and lauded local attention, yet they missed something ineffable.

The next several years in Jacob's life were a struggle to find meaning and a clear path in life. Flirting and expanding his skills through

photography, collage, and business; Jacob found himself lost and disoriented at the beginning of 2020 when the COVID pandemic arrived.

With not much to do, and no prospects in sight. Jacob went to the state nature park located next to his house. At first, he went for a hike, eventually it would be several hours, and finally Jacob would spend every single day outside in nature. Jacob found his Walden moment, reconnected with himself and realized that his true calling in life was to create cinema.

With no resources or crew, Jacob began to devour the singular voice in the filmmaking medium. Bergman, Tati, Kubrick, Lynch, Goddard, Truffaut, Wilder; anything and everything Jacob could watch he did.

The television became a cinema carousel, one film led to the next, and he couldn't get enough.

As the desire to create cinema grew and grew inside of him, Jacob decided it was time to go back to film school, the only place he knew that would allow him to make films, find his voice, and be apart of a larger community that was focused on creating work.

The first film Jacob made after returning to the medium was called Last Call. A film about a struggling woman fighting for her life in a town bar in the middle of the south. The film dealt with heavy themes. A twist on the noir genre. The black and white film was met with praise by a newly formed local fan base of Jacob's work. But, others criticized its audacity and lack of conformity. Jacob was finding his cinematic voice.

After the growing lesson of Last Call, Jacob began to work on a film about a clown. Based off of Arianna Tysinger's stage character Lextacy, the film was designed to be a carnival fun house. Shuffling the audience from one set piece to the next, with Clementine Rodeo at the center of it.

5. PRODUCTION NOTES:

Clementine Rodeo was made on a 10,000 budget from a donor who funded the entire project. The film is the brainchild of Jacob Joyner and Arianna Tysinger. Clementine is based off of Ari's stage character Lextacy. She would put on a show with makeup and costume designed very similarly to Clementine except that it was louder and more attuned to the stage. She would put on these performances to loud Russian Rap music and the crowd would go wild. This gave Jacob the inspiration to create a film with this mime character as the central star.

Because making such a low budget film is next to impossible, a unique structure was chosen that is not uncommon for the genre of "student film." I designate this genre as a film that is "everything but the kitchen sink." You are not optimizing for story or plot or character, but instead you are throwing everything into the film that could be mildly interesting and unique even if you cannot explain it within the world of the story. This makes for increasingly abstract and minimal plots. Some notable examples that inspired Clementine Rodeo were Following by Christopher Nolan, Slacker by Richard Linklater, Napoleon Dynamite by Jared Hess, Pi by Darren Arronofsky, George Washington by David Gordon Green and Eraserhead by David Lynch.

It was decided that the film would take on the structure of Slacker, and it would be made up of 6 short films, following the Stanley Kubrick logic of plot of creating 6 non-submersable parts, and then stringing them together using Clementine Rodeo as the connector. The reason that this feature film was 6 vignettes is that it creates a very unique production advantage, if one of the pieces doesn't work or doesn't happen because of actor or money issues, the film will still be a film. There would be no need to re-write the movie if anything fell apart, and when you are a crew of 10 students making a film, that is an advantage. This is exactly what happened. There was supposed to be a vignette with a cowboy directly after the church sequence, but unfortunately the actor fell out and that section did not work.

6. PRINCIPAL CAST AND CREW:

HEADS:

Written & Directed by: Jacob Joyner

Produced by: Arianna Tysinger & Jacob Joyner

Executive Producer: Barbara Joyner

Cinematography by: Zachary Sbrogna

Sound by: Josiah Graf

Additional Dialogue and Performance Coaching: Arianna Tysinger

CAST:

Clementine Rodeo: Arianna Tysinger

Jeb Mason: Anthony J. Police

Preacher James Weston: Quentin Proulx

Eric Ellison: Christopher Marino

Kibbles the Clown: Lindsey Mathias

Ady Bell: Mirla Criste

Stand Up: Wes Suggs

Lead Singer: Owen Flaherty

Guitarist: Elliot Stanford

Drummer: Bennett Hair

CREW:

First Assistant Camera: Joey Katos, Brett Dunlap, Lucas Lui

Second Assistant Camera: Nareena Brooks, Justin Szilagli, Madi Thorpe, Grace O'Connell

Swing: Mannie Lopez, Jake Benton, Chance Courtney

Boom and Mix: Sophie Breitzer, Jay Burgart, Fleur Wooten, Jason Durgala

Production Assistance: Jonathan Hayes, Dialvan Simmons, Bryn Ingram, Ashley Marshall, Alex Swireszcz

SUPPORT BY:

Anne Aubrey, Ellen Bland, Aaron Cavazos, John Chandler, Zach and Melissa Davenport, Joshua Davis, Joel Friedman, Tess and Nick Fucini, Dane Goodwin, Robert Granecki, Austin Guilliams, Olivia Hampson, Samantha Fernandez-Heans, Bradley Howard, David and Christine Joyner, Lisa Keelin, Jennifer and Dan Keys, Anna Leroux, Mary Ann Luedtke, John and Vivan McGee, Ronni Miller, Matt Parks, Don Poitras, Maddie Ragan, Don and Jeanine Soucy, Greg Suggs, Sylvia Summers, Stephanie Tysinger, Tom and Patti Vasseur, Eddie Yokley

SPECIAL THANKS:

Curt Altarac, Charlie Ball, Aaron Cavazos, Chip Hackler, Ben Joyner, Leroy Hadding, Brandon and Amy Riggan, Stephanie Tysinger, Allen Walker

7. SELECTED FILM STILLs:













8. TECHNICAL SPECIFICATIONS:

Title: Clementine Rodeo

Format: Narrative Feature

Genre: Arthouse

Runtime: 72 minutes

Country: United States

Language: English

Production Budget: \$10,000

Camera: Blackmagic URSA Mini Pro 4.6k G2

Aspect Ratio: 2 to 1

Sound: Stereo

Completion Year: 2027

9. TEASER AND TRAILER:



<https://clementine.rodeo/trailer/>

10. CONTACT, SCREENINGS, PRESS:

Please direct all inquiries related to press, screenings, or distribution to:
screenings@clementine.rodeo or reach out via our [contact page](#)

Screenings: TBD

Press: TBD