


One of 14 Vignettes from Feature Anthology Film DAY ONE

# Human Plights

written by:  
Melanie D'Andrea

MINDO  
STUDIOS  
LET COURAGE SPEAK.





# log line

A cathartic Krump-dance piece about a black South Los Angeles woman, SHARON, who finds her teenage daughter, IMANI, shot in the middle of the street by a police officer. Time rewinds to show how societal forces led to her demise.



about the feature:

# Day One



14 narrative vignettes of women from all over the world capturing the day that each of them experience an unexpected and life-changing event.

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# Human Flights

*Genre*

Drama, Experimental

*Themes*

Self-Expression, Loss of Innocence, Individual vs. Society

*Mood*

Foreboding, Wistful / Nostalgic

*Style*

Elegant / "Street Opera"

Mythical

Camera as a dancer

*References*

Pina, directed by Win Wenders  
"Elastic Heart" Music Video by Sia  
"Until the Quiet Comes" Flying Lotus





# Main Characters



Imani  
14 years old



Sharon  
Late 30's/ early 40s



# Environment & Design

In HUMAN PLIGHTS, the street is a living, breathing and evolving stage, where the different environments spawn from one another: the scene of the murder, to the classroom, to the dance battle to Steven's last breathe.

The sets in the street and production design will encompass the idea of *abandoned beauty*; the streets have remnants of the history of those who have lived there. Even if incomplete or old, there is a beautiful intricacy in all of it.

## The Classroom

The classroom should feel nostalgic, where all the supplies, desks, etc are from a previous era. This alludes to the low funding realities of inner-city schools (and also to how long historically this has been occurring).

## Wind

In this script, so much is not in Steven and Sharon's control—there exist strong and overseen forces, like wind. In the production, wind would be a metaphor to the societal forces acting upon this mother and son.

# Cinematography

Though the dance and the subject of this vignette are raw, tough—the image will be soft, gentle, smooth, even—glamorous.

The camera captures Steven's beauty, his spirit and his radiance. It will also capture his mother's deep love for him and consequential pain and isolation when she loses him.

## Fragmented vs. Open Space

Krump is a cathartic dance, where emotions otherwise indescribable can live freely. In that sense, the story of Steven is also of a voice not fully expressed.

With tight framing and close ups, the camera would create the sense of constriction, of missing information and discomfort.

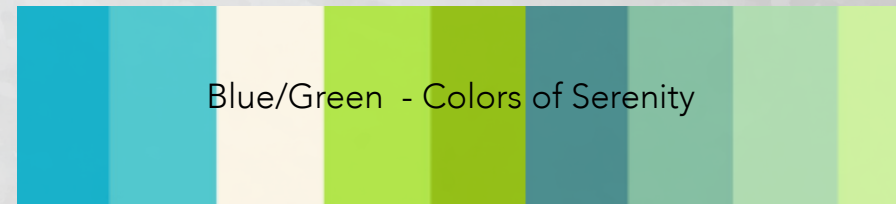
This claustrophobia would release when Steven breaks free and dances. The frame opens up and the camera dances with him. This fluid camera is also precise to what it focuses on and reveals.

# Color Palette

## Society & the World

De-saturated, natural tones  
Save the red strings and the red of Steven's blood,  
nothing will have red tones in the film.

## Sharon & Steven





# Director's Statement

Through a powerful collection of women's stories from all over the world, *Day One* examines the unexpected life events that forever change us.

*Day One* is a dream project for me that celebrate the diversity of womanhood. This is not an exclusive script that is 'by women for women'; it is a compilation of stories all can relate to, be entertained and moved by. These are stories that make us reflect- stories that give us awe of womanhood and of how vast our world really is.

*Human Plights* is very close to my heart, for it is inspired by a true story of a woman I met while shooting a documentary. Her son, though a diligent and responsible 17-year old, was unjustifiably shot down by police. When she opened up to me about the pain of losing her son in that way, I yearned to bring it to the screen. She may have done so much as a mother, but the environment around them in South Los Angeles set the stage for those mere seconds in 2006 that took his life away. This is a story of a mother and son's love.

With *Day One*, my hope is not just to push diversity of women on screen, but also the diversity of how stories can be told. In *Day One*, each vignette will have its own style: from experimental dance vignettes to thrillers, comedies to a West-African musical finale.

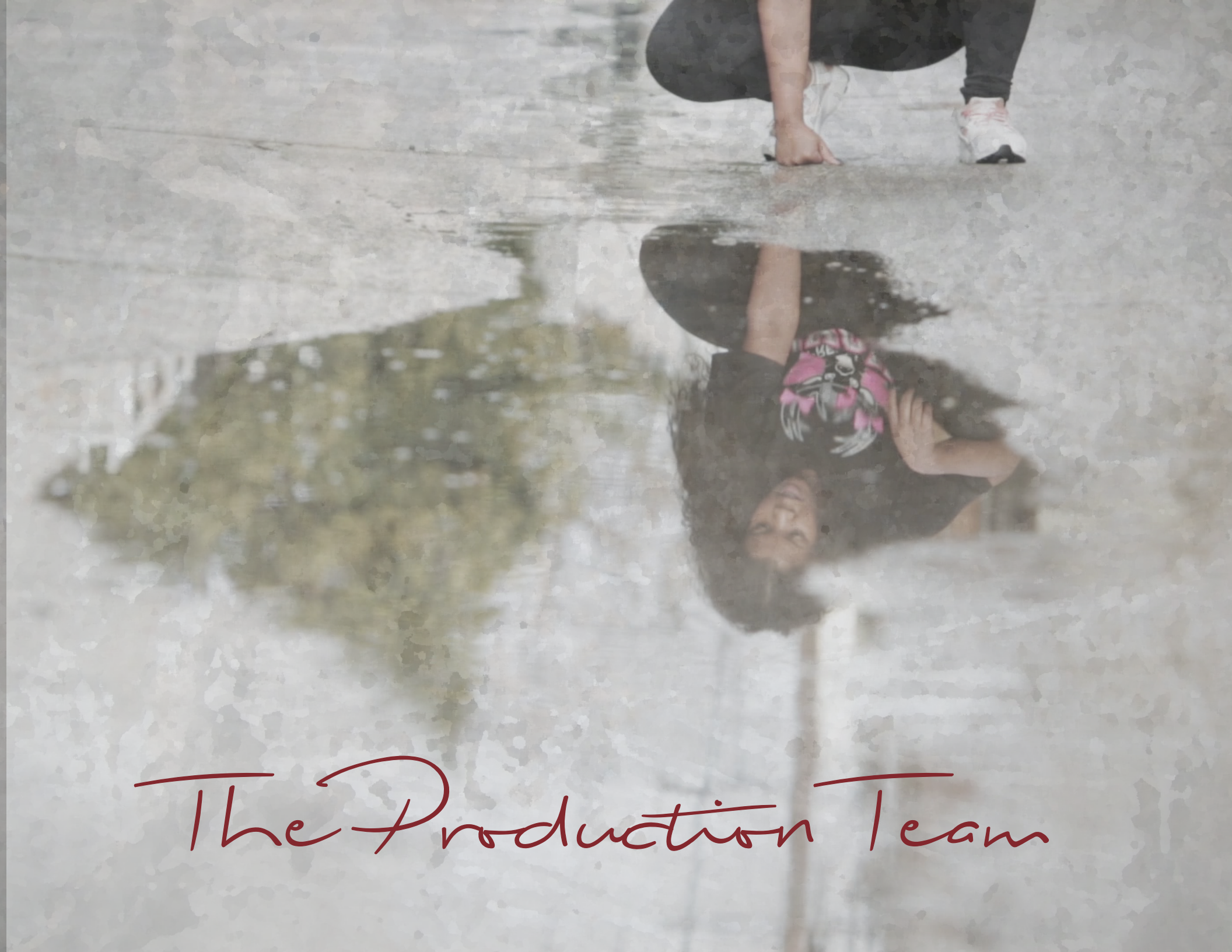
Each story has sprouted from either my own life or inspired by the unique perspectives and experiences of women I have met from around the world. I have listened to how difficult their life's unexpected turning points are – how radiant, strong and inspiring they can be and ultimately how whimsical and magical life can be.

In my heart, I know that this global collaboration can flourish and that we can move the language of cinematic storytelling forward. Let us step forward together with *Day One*.

With much gratitude,

Melanie D'Andrea





*The Production Team*

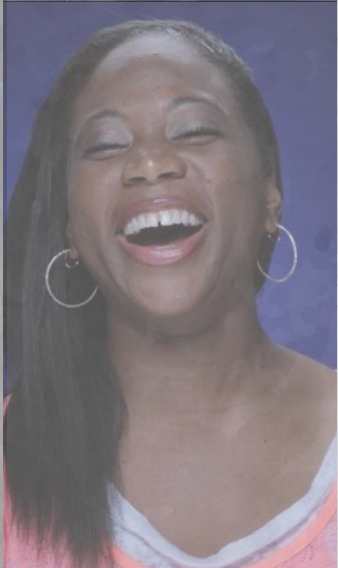




## Director - *Melanie D'Andrea*

Born in Venezuela and raised in South Florida, MeD'A is a director and filmmaker determined to diversify the voices, stories and platforms of media. She recently received a Directors Guild of America Student Jury Award for her short film South Arcadia St. and received the same award last year for her documentary STAND. South Arcadia St., which she wrote and directed, was featured as Tribeca Film Festival's Short of the Week and was also an official 2015 BAFTA Student Awards Finalist.

MeD'A believes in forward-thinking collaborations and compelling media that expand our awareness of one another. She is currently directing a documentary about a South Los Angeles health clinic fighting to disrupt the grave state of the healthcare system. Melanie completed her MFA at the University of Southern California in Film and Television Production and has worked on projects that range from fiction film to documentary, radio and multimedia installations.



## Producer - *Jamari Perry*

Jamari Perry is an emerging filmmaker who hails from the Bay Area, CA. Her films focus on popular culture and community empowerment. She is an advocate for expression through art and is determined to use film to educate and enhance the underprivileged.

She has produced and directed several works of various genres including as documentary, experimental, and narrative films. Her experiences range from serving as a public relations intern at CBS to producing and directing a national media campaign for violence prevention. Jamari is not afraid to be innovative and unique when making films; she believes that if you use your intuition and believe in yourself, others will follow. She lives by the quote that her father has instilled in her; "Great things can be slowed down but never stopped." Jamari graduated with a MFA in Film and Television Production at USC's School of Cinematic Arts in 2013 and is currently working at YouTube Space LA as the Education Coordinator.



## Cinematographer - *Casey Stolberg*

Casey Stolberg is a Los Angeles based cinematographer, born in San Rafael, CA, a small suburb north of San Francisco. Casey graduated from Chapman University's Dodge College of Film and Media Arts in 2015, with a B.F.A. in Film Production, cinematography emphasis, where he was mentored by Johnny E. Jensen, A.S.C. and Bill Dill, A.S.C.

Casey shoots a wide variety of projects, including narrative films, commercials, corporate and music videos. His work has been featured in blogs such as the Huffington Post, XXL Mag and JustJaredJr.com, garnered over one million hits on youtube.com, and premiered at film festivals across the country.





## Editor - *Monica Salazar*

Born and raised in México, Mónica Salazar arrived to Los Angeles in 2011 to pursue her dream of becoming a film editor. Constantly hidden in the darkness of an editing room with a cup of coffee serving as her safety blanket, Mónica crafts stories cut by cut in a daily basis. She has edited multiple award winning short films, short documentaries and commercials, and has also worked as an assistant on feature films such as Gold (2016), Mr. Pig (2016), and Cesar Chavez (2014). Mónica takes pride in her taco-expertise and love for good TV.



## Production Designer - *Kendra Bradanini*

Kendra Bradanini is a production designer who loves to create and challenge herself with her work. She is a driven artist, working competently in various mediums such as painting, sketching, sculpture, photography, and design. She uses these skills that she has refined over many years in her design practice, and brings a unique creative vision and expertise to every project that she undertakes. She is fiercely committed to her work, and will devote herself to any endeavor she sets her mind on. Kendra received her BA from the University of Southern California.



## Sound Designer - *Diego Perez*

Born and raised in Santiago, Chile, Diego Perez first came to the United States to become a professional musician. Before attending USC's School of Cinematic Arts, Perez graduated from Berklee College of Music. He has worked as a sound designer for feature films, animations, and short films in Los Angeles, Boston and Santiago, and is a two-time nominee for the Motion Picture Sound Editors' Golden Reel Awards.



## Composer - *Nathan Matthew David*

Nathan Matthew David is the composer for the second season of the critically acclaimed TV series 'Angie Tribeca' from Nancy and Steve Carrell. Recent work has included scoring both seasons of the one hour drama 'Satisfaction' on USA; 'Addicted To Fresno' starring Natasha Lyonne and Judy Greer; the dramedy 'Jane Wants a Boyfriend' and the MTV Films documentary 'No Cameras Allowed'. He has also contributed additional music to TV series such as 'Community' and 'New Girl' as well as feature films such as Warner Bros. 'The Intern'.

His studies include undergraduate work at the University of Texas and graduate work at the University of Southern California's prestigious 'Scoring for Motion Pictures and Television' program from which he graduated in 2012.