

# **DARK SEPTEMBER RAIN**

**ON A DAY OF NATIONAL TRAGEDY  
ANYTHING CAN HAPPEN...  
EVEN LOVE**

**Contact Information:**  
Kosmosaic Productions  
Geoffrey L. Breedon  
Writer – Director – Producer

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## **Dark September Rain** **Fact Sheet**

**Movie Title:** **Dark September Rain**

**Year of Completion:** 2004

**Production Company:** Kosmosaic Productions

**Running Time:** 2 hours 14 minutes

**Website:** [www.darkseptemberrain.com](http://www.darkseptemberrain.com)

**Tag Line:** On a Day of National Tragedy Anything Is Possible... Even Love.

**Format:** Black and White (and some Color)  
High Definition Digital Video (1280x720 30p)

**Genre:** Experimental Drama

**Key Words:** Drama, Romance, Experimental, September 11<sup>th</sup>, Spirituality, Globalization, Integral Philosophy, Death, Tragedy, Solace

**Budget:** \$21,000- Total before deferred cast and crew  
\$87,000- Total with cast and crew

**Expected MPAA Rating:** PG-13

**Writer, Producer, Director:** Geoffrey L. Breedon

**Associate Producer:** Tsufit Isaacy

**Composer:** Juan Cruz Masotta

**Casting:** Michael Ryan

**Cast:** Gabriel (Steven Michael Harper), Sara (Sarah Grace Wilson), Jean (Virginia Worley), Nick (Pun Bandhu), Harry (Michael Mathis - nee Ryan), Margaret (Gin Hammond), Harriet (Janet Ward), Ben (Dale Fuller), First Daimon (Geoffrey L. Breedon), Second Daimon (Donnetta Lavinia Grays).

**One-Line Synopsis (25 words):** Gabriel and five friends are stranded on his family farm on a day of national tragedy that forces them to confront their fears and ideals.

**Short Synopsis (140 words):** Gabriel and five friends are stranded on his family farm on a day of national tragedy that forces them to confront their fears and ideals. Meanwhile the ghosts of Gabriel's great grandparents recollect the horrors of the 20th Century, from World War One and the Great Depression to World War Two and the deaths of their children. Throughout all of this, two supernatural beings reflect on the events of the day while reading from a sacred black book. As night falls, it becomes clear that the tragedy affecting the nation has reached the farm, leaving Gabriel's life hanging in the balance.

Reminiscent of films such as Wim Wender's *Wings of Desire*, Ingmar Bergman's *Persona*, Alain Resnais's *Hiroshima Mon Amour*, and influenced by the writings of philosopher Ken Wilber, Eastern mysticism, and Western spirituality, **Dark September Rain** is a provocative and inspiring exploration of what it means to live in a post-September 11<sup>th</sup> world.

## Dark September Rain Tag Line and Synopsis

### Tag Line

On a Day of National Tragedy Anything Is Possible ... Even Love.

### One-Line Synopsis

Gabriel and five friends are stranded on his family farm on a day of national tragedy that forces them to confront their fears and ideals.

### Short Synopsis

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### Medium Synopsis

Gabriel and five friends are stranded on his family farm on a day of national tragedy that forces them to confront their fears and ideals. Meanwhile the ghosts of Gabriel's great grandparents recollect the horrors of the 20th Century, from World War One and the Great Depression to World War Two and the deaths of their children. Throughout all of this, two supernatural beings reflect on the events of the day while reading from a sacred black book. As night falls, it becomes clear that the tragedy affecting the nation has reached the farm, leaving Gabriel's life hanging in the balance.

Reminiscent of films such as Wim Wender's *Wings of Desire*, Ingmar Bergman's *Persona*, Alain Resnais's *Hiroshima Mon Amour*, and influenced by the writings of philosopher Ken Wilber, Eastern mysticism, and Western spirituality, **Dark September Rain** is a provocative and inspiring exploration of what it means to live in a post-September 11<sup>th</sup> world.<sup>2</sup>

## Long Synopsis

As the film opens, Gabriel and his girlfriend Sara are watching a tragedy much like that of September 11<sup>th</sup> unfold on TV with their friends and fellow farmers, Nick and Jean. An argument breaks out between Gabriel and Jean about the nature and cause of the attack on the nation, but it is quieted by their need for communal comfort in the face of catastrophe.

Between the scenes of Gabriel and the others, the ghosts of his great-grandparents look back over their lives and remember how they dealt with the tragedies of the 20<sup>th</sup> Century. Ben remembers his experiences in the trenches of World War One and talks about his love of farming while Harriet recounts the birth of her third child and the loss of their two sons in World War Two. Documentary photos and film footage of the events they relate enhance Ben and Harriet's stories. Their memories and wisdom of the past set an emotional and spiritual undercurrent that reverberates throughout the scenes between the farmers in the present.

Two supernatural characters called Daimons augment the scenes of the past, with Ben and Harriet, and present, with Gabriel and the other farmers. The Daimons (a Greek word that can be interpreted as a guiding psychological principle or a guardian angel) read interstitial material from an ancient black book. They quote from books, newspapers, poems, and journals that present material reflecting on the events of the day as though from the future. This material is also enhanced with documentary photos and footage, often in visual juxtaposition to what is being read. The words from the future of the Daimons form an intellectual framework that supports the discussions between the farmers in the present.

Later that morning, Sara and Jean talk about the attack and how it affects Sara's desire for children, and Jean's belief that the world is not a place to bring a child into. Elsewhere, Nick, a devote Buddhist, tries to convince Gabriel that love and compassion are the only real responses to violence. Gabriel is unconvinced, and remains so, especially after Jean's boyfriend Harry, the publisher of a local newspaper, shows up and begins preaching about what he perceives as the evils of Western civilization, and our nation in particular. Sara and Gabriel are insulted and incensed as Jean sides with Harry, but Nick manages to diffuse the situation, at least for the time being.

Later that afternoon, Sara and Gabriel discuss the central issue of their relationship; her desire for marriage and children and Gabriel's ambivalence towards both. Shortly thereafter, Margaret a close friend of the farmers arrives. She has fled the destruction and mayhem city to seek refuge with Gabriel and the others. The five of them welcome Margaret with open arms. Some time later, Nick and Margaret catch up. The previous summer they had a brief affair, and they skirt around this topic as they discuss the relationship between

spirituality and religion, and how to live a spiritual life in a dangerous world. Nick brings up their short-lived affair and Margaret changes the topic of conversation by leaving the room. Sara comes in and Nick continues his spiritual conversation with her, and though he is unable to convince her of the importance of compassion, they do agree that the world will only be a better place if people work together toward that end. Which is more than he can get Jean to agree to as he moves upstairs. While Nick feels that the world can only be a better place with better people, Jean feels that it is only by forcing better rules on the world that you create better citizens.

As night falls, Gabriel comes in from tending the animals, soaked in rain, while Sara and the others listen to the government advisory telling all citizens to stay out of the rain, as the attack of the day has made it potentially lethal.

A little later that evening, Nick tries to comfort Gabriel and assess his health. Gabriel's condition is rapidly deteriorating and he seems to have a constant dry cough. This does not stop him, however, from starting an argument with Harry about what a just response to the violence of the day would be. The argument becomes so heated that he and Harry nearly come to blows. In a fit of coughing, Gabriel collapses to the floor and the others carry him to bed.

Later that night, in a quiet part of the house, Jean and Harry talk about their relationship with the others. Jean surprises Harry with the revelation that she has not only decided to leave the farm, but to leave him as well. Leaving Harry stunned and disconsolate, Jean informs Gabriel of her decision and tries to comfort him as he considers his mortality.

Intermittent power outages leave Nick and Margaret talking about Gabriel's condition by candlelight. Their conversation leads to Margaret's desire to stay on the farm and her admission, much to Nick's pleasure, of her desire to pick up where they left off the year before.

Upstairs in their bedroom, Gabriel timidly asks Sara to marry him as he reflects on the nature of his life and his love for her.

As the sun rises over the farmhouse a sense of solace has crept through its walls leaving the farmers and their friends with a deeper understanding of themselves and the world outside.

## Dark September Rain Cast and Crew

### Cast

Gabriel	Steven Michael Harper
Sara	Sarah Grace Wilson
Jean	Virginia Worley
Nick	Pun Bandhu
Harry	Michael Mathis
Margaret	Gin Hammond
Ben	Dale Fuller
Harriet	Janet Ward
First Daimon	Geoffrey L. Breedon
Second Daimon	Donnetta Lavinia Grays

### Crew

Writer, Director, Producer, Cinematographer, and Editor	Geoffrey L. Breedon
Composer	Juan Cruz Masotta
Associate Producer	Tsufit Isaacy
Casting	Michael Ryan
Assistant Director/Gaffer/Sound	David Lanphier
Make-Up	Tsufit Isaacy
Production Assistant	Paul O'Flynn
Production Assistant	Gaetane Bertol

### Cast and Crew Bios

#### Pun Bandhu

Pun has worked with numerous companies in NY including the Ma-Yi Theatre Co, Pan Asian Rep, Soho Rep, Abingdon Theatre, and Target Margin Theatre to name a few. Regional: *Big Knife* (dir Joanne Woodward) and the world premiere of AR Gurney's *Far East*, both at Williamstown Theatre Festival, *The Birds* (Yale Rep), *Night Light* (Cincinnati Playhouse) among others. TV: Law & Order: Criminal Intent, SVU, All My Children, Guiding Light, One Life to Live, Sesame St., Films: Mixing Nia.

**Geoffrey L. Breedon**

After traveling the country for a year with a corporate exhibit, Geoffrey took a eighteen-month sabbatical during which he wrote *The Chrysalis Age*, a non-fiction book about spirituality and globalization. This book forms the basis for the ideas in *Dark September Rain*. He has directed several stage and film productions. His written work is available at the website [thechrysalisage.com](http://thechrysalisage.com).

**Dale Fuller**

Played Chris Christopherson in O'Neill's *Anna Christie* at the Storm Theater; Malvolio in *Twelfth Night* for Blue Heron Theatre; Asphyxia and Euthanasia in Riverside Shakespeare Company's *Cinderella*. Television: *One Life To Live*, *All My Children*, *Law & Order*. Dale was a company member of the American Mime Theatre for over 20 years.

**Donnetta Lavinia Grays**

Theater: Los Angeles Women's Shakespeare Company and Charleston Shakespeare Project. TV: Emmy Award winning PBS documentary *Where Do We Go From Here?* NBC's *Law and Order:CI*. Author of *Absence of Faith* and *The B Factor*, had its first public reading (directed by Mr. Ryan/Mathis) as an official entry in the 2003 Women of Color Arts and Film Festival in NYC. Training: University of California, Irvine's MFA Acting program. You can find out more about Donnetta at her website [www.donnettagrays/tripod.com](http://www.donnettagrays/tripod.com)

**Gin Hammond**

Gin Hammond is a graduate of The American Repertory Theatre Institute for Advanced Theatre Training at Harvard University/Moscow Art Theatre. Most recent work includes the National Tour of *The Syringa Tree*. She is also a grant recipient of the Ford Mellon Foundation.

**Steven Michael Harper**

Steven has appeared on *Americas Most Wanted*, *All My Children*, *Law & Order Criminal Intent* and *SVU*. His theatre work includes, *Much Ado About Nothing* (Guthrie), and *Six Degrees of Separation* (Peterborough). A graduate of Yale and the A.R.T. Institute at Harvard, he recently graduated from the Julliard Playwriting program and is at work on a screenplay and a commissioned theatre piece.

**Tsufit Isaacy**

A graduate of the Fashion Institute of Technology, Tsufit has been a make-up artist for nearly twenty years. She has worked for theater, films, commercials, industrials, broadcast news, and music videos. Artists she has worked with include Janet Jackson, Meryl Streep, Eve Ensler, and Al Franken.



**David Lanphier**

David has seen duty on feature films, episodic television, live television, documentaries, commercials, music videos, infomercials, industrial events, press conferences, live concerts, and theater. He has worked as a Producer, Writer, Director, Assistant Director, Stage Manager, Production Manager, Coordinator, Cameraman, Location Manager, Location Scout, and Grip. His production company can be found at [spiralnyc.com](http://spiralnyc.com).

**Juan Cruz Masotta**

Juan was born in Buenos Aires, Argentina in 1974. Since then, he's been considerably obsessed with music and sound. Nowadays, he resides in New York and works for theater, dance, film, and his obscure personal projects, which can be found at his website [www.jcmmusic.com](http://www.jcmmusic.com)

**Michael Mathis (nee Ryan)**

Artistic Director for the Stormbringer Theater Company, Michael Ryan is a graduate of the American Repertory Theater Institute at Harvard University. He has directed James Baldwin's *Blues for Mister Charlie* and *An Evening of Samuel Beckett: Rockaby, Play & That Time*. In the spring he will direct productions of Albert Camus' *Les Justes* and Geoffrey Brendon's *Pop! Culture: The Future of America™*.

**Janet Ward**

Theatre: *An Evening of Samuel Beckett: Rockaby, Play & That Time; Spring Awakening* (Expanded Arts). Television: *Law & Order: Criminal Intent*. Training: Joseph Chaikin. Austin Pendleton. Pasadena Playhouse College of Theatre Arts.

**Sarah Grace Wilson**

Theatre: *The Story* (The Public and Long Wharf Theatres); *The Voyage of the Carcass* (Greenwich St. Theatre); *Far Away (u/s)* (NYTW); *Three More Sleepless Nights* (Drama League); *Six Degrees of Separation* (Guthrie); *Wintertime* (ACT-Seattle). Numerous workshops with NY Stage and Film, Classic Stage Co., Guthrie Lab, NYTW, MCC Playwright's Coalition, Director's Theatre of NY, New Georges, and Rising Phoenix Rep. Film: *The Girl on the Train, Leadcatcher, Dark September Rain*. Training: Juilliard (John Houseman Award), Univ. of Evansville, Guthrie.

**Virginia Worley**

Recently appeared as *Lady MacBeth* and toured France in an avant-garde production called *Grisly Notes and Tones*. Other credits include *King Lear, Winter's Tale, Taming of the Shrew, and The Love Council*. Training: CALArts.

**Dark September Rain**  
**Production History**  
**By**  
**Geoffrey L. Breedon**

**Writing**

In 2000 I spent a year traveling the country with a corporate exhibit as a tour manager. Upon returning home I took a year and a half off to research and write a book about spirituality and globalization called *The Chrysalis Age: Personal and Global Transformation in the new Millennium*. This project greatly influenced my ideas and intentions as an artist. The terrorist attacks of 2001 took place just as I had begun writing the first draft of the book and I spent a good deal of time contemplating the meaning of that day. I saw and read very little that reflected my own views and so, nearly a year to the day after September 11<sup>th</sup>, I began writing what I hoped would express my feelings about that tragedy while at the same time incorporating many of the ideas and concepts I had fleshed out in the book. The result of this effort was a stage play called *Dark September Rain*.

**Pre-Production**

Having written *Dark September Rain* as a play, my intention had always been to stage it for a brief Off-Off Broadway run in September and then film it on a farm in up state New York.

The first full read-through of the play took place in December of 2002. The script at that time was very long and the reading exceeded four hours in length. By the time of the next reading I had managed to trim thirty minutes off of the running time. That reading was produced by the Stormbringer Theater Company, an entity founded by my good friend and fellow director Michael Mathis (who plays Harry in the film). The intention of the reading was to stir up interest in the stage production. While it generated some interest, it was not as much as we had hoped for.

Concurrent with the reading I was also location scouting. After checking some ninety-odd rental houses on the Internet, I picked one that seemed to have enough room for my proposed cast and crew and didn't look as though it was a vacation home. By some stroke of extraordinary good fortune the first house we visited, the Lazy Daze Farm, turned out to be the perfect setting for the story. We signed the lease that same day, locking in the shooting dates of October 3<sup>rd</sup> to the 12<sup>th</sup>, just 4 months away.

Unfortunately, progress on the stage version of the story was not as swift. It soon became painfully clear to me that the stage play was an entirely different production and had very little overlap with the film production, thus requiring twice as much work and twice as much money. I eventually admitted that I had only enough time and money to complete one project. And so, the play was abandoned (until some future September) and production steamed full ahead on the film.

Over the coming months, with Michael's help and guidance, I slowly cast the film, (mostly with people who had been involved in one or both of the readings). I also researched which camera to buy for the shoot (the JVC HD10U), what equipment would be needed (lots!), completed the script breakdown, finalized the shooting schedule, filed the proper paper work with SAG for the actors, and began recruiting people to serve on the very tiny crew. As the paperwork piled up, so to did the number of boxes with film equipment arriving at my door and spilling out of my office. I had realized that between the costs of insurance and rental it would be just as expensive to simply buy most of the equipment I needed. E-Bay became my constant companion.

Before rehearsals began, and while I continued to generate the necessary paperwork, I took some time to familiarize myself with the new camera. I had chosen the JVC JY HD10U because of the extra lines of resolution it afforded and the fact that it gave me the opportunity to shoot with a true 16:9 capture chip. Although the camera does not provide full High Definition resolution, it does have far more lines of resolution than normal DV cameras (1280x720), and the true 16:9 capture chip meant that I would not need to use an anamorphic lens to obtain the film-like aspect ratio that I desired. In looking at films that were shot on digital video I realized they usually looked like video because video can't compare with 35mm film in color registration and smooth imaging during camera movement. For those reasons I decided to shoot the film in monochrome/black and white and to never move the camera. This would make the film a little more difficult to shoot, but it would also set it apart from the Dogma style of shooting that has so infected DV filmmakers. I also felt that the story really lent itself to black and white. The absence of color and camera movement until the very end of the film would heighten the emotional atmosphere of the story.

Rehearsals began four weeks before shooting was to commence. In part because I wanted to have plenty of time to work with the actors on the script, and also because I had a job that would take me out of town the very week before we were to begin shooting. Rehearsals were a wonderful time. I can only recommend that every writer direct an extended rehearsal of his or her script. Of course it helped that I had a group of exceptional actors to work with. Although scheduling was difficult, as it would prove to be with the shoot, the actors always did their best to accommodate the needs of the production, even when that meant hiking out to Brooklyn every night to rehearse in the living room of my apartment.

## **Getting Ready to Shoot**

Before I knew it the rehearsals were finished and I was packing to leave town for a weeklong job that was helping to pay for the shoot (as well as my upcoming wedding, which would take place just two weeks after we finished shooting!). Everything was going according to my evil plan, when two of the crewmembers with the most production experience dropped out. This left me with only two experienced crewmembers, neither of whom could be there for the whole ten days of shooting. I was worried, but after making several unsuccessful phone calls to try and rustle up a few more hands, I resigned myself to shooting my ultra-low budget film with an ultra small crew. The size of the crew didn't worry me so much, because I had plenty of actors to pitch in when needed, what I worried about was the fact that so few people had any experience on a film set. I had been on plenty of sets for commercials, music videos, features, and student films (as a PA and grip/electric) and knew first hand how inexperience could foil even the best pre-production plans. So it was with some anxiety and trepidation that I departed for upstate New York to begin shooting.

## **Arrival**

We arrived at the Lazy Daze Farm house around 4pm on Friday, October 3<sup>rd</sup> and began unpacking the 15-passenger van I had rented and the car of Paul O'Flynn (our Production Assistant and the only person who would be with us the entire week). Then, while the majority of the cast and crew started organizing the production equipment and supplies, my soon to be wife Tsufit (our makeup artist), Michael, and I took the van to go grocery shopping for 10 days of food. Two hours and \$800 later we returned with our larder, unpacked the van for a second time, and began preparing dinner. While everyone else started on dinner, David Lanphier, my Assistant Director/Sound Engineer/Grip/Gaffer (I said it was a small crew) and I began setting up the first shot of the night. The plan was to shoot several short scenes between Virginia Worley (the lovely actress playing Jean) and Michael, to help myself and the crew get our production groove on for the fast paced weekend ahead.

## **The Blessing**

Before the first shot and before dinner, I led a short ceremony to bless the house. It was a simple blessing, using the lines from the *Black Book of Carmarthen* that are the closing lines of the script. We all stood around the table as I led everyone in a brief purification meditation and then closed by reading the lines from the *Black Book* together. Then we moved into the TV room and started shooting.

## Infestation

The first shot was a unique moment. It was almost a decade since I had directed a film and so much had change. Not only was the technology so much different (I shot that last film on a 1960's 16mm camera and edited on a flat bed), but I had changed so much as well. Ten years ago I never would have imagined making a film about the intersection between personal and global transformation in the face of national tragedy.

These thoughts drifted through my mind as I set the first shot and talked Virginia through her monologue. Before I knew it, the camera was rolling and I was ready to call action. As I spoke the magic word, I noticed the flies.

To be honest I had noticed the flies earlier. How could you not? They were everywhere. But that seemed natural. It was early autumn and we had turned the heat on, and it was an old house, so there were bound to be a few flies. I grew up in the country, so I knew about insects and autumn. But my youth in the sticks didn't prepare me for this.

As we continued to shoot it became glaringly obvious that we were not dealing with just a few flies. They were so numerous they would buzz around the microphone ruining shots, dart in front of the lights causing shadows on the actors faces, and even dive bomb into the actors themselves. Soon I realized that it was going to take much longer to shoot the scenes I had planned simply because there were too many flies in the room. And then David tapped me on the shoulder and asked me if I had been upstairs lately.

The upstairs of the house was where all but one of the bedrooms was located and where most of the cast and crew were planning on sleeping. I climbed the stairs slowly, knowing from the look on David's face that whatever awaited me at the top was not going to be pleasant, but I figured I was a country boy, so it wouldn't be anything I hadn't seen before. I was wrong. I have never seen so many flies in my life. I had never imagined that there could be so many flies in one house. The air was full of thousands and thousands of buzzing flies, and hundreds more lying dead on the floor where the cast and crew had sprayed them, trying to get the infestation under control. And then I noticed the sound. The humming that reminded me of standing next to giant transformers. That sound, that humming, was coming from the walls. As images of *Amityville Horror* flashed through my mind, I stood on the last step at the top of the stairs and thought only one thought; "No way in hell am I going upstairs."

So, I turned, went down stairs, and declared the upstairs uninhabitable. Everyone would have to sleep downstairs for the night. Then I return to shooting the first and only scene we would film that night, and silently prayed that none of the actors or crew would be so disgusted that they would abandon the house and the film come daylight.

## Getting My Groove On

Fortunately for me, the actors and crew are all extraordinarily tolerant people. Everyone embraced the fact that we were infested with flies and tried to make the best of it for the next two days, until the infestation wore off.

So, Saturday morning we began shooting. To be honest, the next few days are a bit of a blur. Because we were short on crew, and especially experienced crew, I ended up doing a lot more work than I had planned. While I had always planned on shooting the film myself I had assumed I would have several experienced people to help with lights and sound. And although the crew I did have were very helpful, most of the technical burden fell upon David and myself. So, David and I became a symbiotic filmmaking creature, with him anticipating my needs as we set the camera, lights, and sound for scene after scene, shot after shot, all day and all night.

I had hoped to keep the shooting days to around 12 hours, which is was a crazy enough goal considering how much material we needed to shoot and the tight schedules of some of the actors. But the flies and the noise of the traffic from the road nearby complicated this schedule and our days regularly went longer than planned. But absolutely everyone remained enthusiastic and energetic no matter how late the day became.

By lunchtime on Saturday afternoon I had my groove on. And it felt good. I had absolutely no time to leave the set between meals and my entire being was consumed with the shooting of each scene, but in retrospect I'm not sure that I would have wanted it any other way. I should have made a little better use of the crew and had someone watching the script more closely to keep me from shooting things with practical lights that should have been shot by candle light and silly mistakes like that, but the overall experience was insanely exhilarating. Making the film was using all of my talents and skills, organizational, technical, and artistic, in an intensely concentrated manner. It was like being in the zone, on some artistic high, for days and days straight. It was wonderful. But it was also tiring, and there were times when I suspected, at least momentarily, that I had used up all my mojo.

## **How Do You Shoot a 16 minute scene with 6 actors in 4 hours?**

The only point during the making of the film that I was even remotely worried about my ability to capture on camera what I had written on the page came on Monday evening as we prepared to shoot the 16 minute scene with all six of the main characters that is the intellectual and philosophical heart of the story.

Due to scheduling conflicts and delays caused by traffic noise and flies, we were only going to have 4 hours in which to shoot this 16-minute scene. I had hoped for six to eight hours, but it was nearly 11pm and Gin Hammond, who played Margaret, needed to leave no later than 7am the next morning. In order to give her at least 4 hours of sleep before driving back for the play she was in, I needed shoot the scene as quickly as possible. Normally a scene like this would be shot over several days. How was I going to capture everything I needed to make the scene work in just four hours? I had no idea. So, while everyone ate the pizza and salad that was being served for dinner, I wandered around the main room that covered both the kitchen and living area struggling to figure out how to shoot it. I had shot all the other scenes with four or more characters in isolated close-ups and medium shots to create a sense of separation between them. I knew from shooting these scenes that it would take at least an hour per actor to shoot the scene this way, which was 2 more hours than I had.

At a certain moment (I suspect when the pizza hit my stomach and my blood sugar levels rose again) it suddenly became clear. I would have to do the opposite of the other scenes and shoot the entire thing in wide frames capturing three different angles of three actors at a time. Four hours later we had wrapped and headed to bed for the night.

## **The Exodus**

That following morning, Tuesday the 7<sup>th</sup> of October was not only the final day of shooting with the main cast, but also my 35<sup>th</sup> birthday. The day seemed to fly by, and suddenly, before I knew it, we were shooting the last shot with the farmers. I called cut, we all congratulated ourselves, they brought out a candy bar with candles (no time for cakes) and then, within twenty minutes, they were all packed into the van and driving back to the city. We had accomplished an extraordinary amount of work in a short period of time. Fully 2/3 of the material for the film was shot in just 4½ days. And after a constant flow of mental, emotional, physical, and spiritual energy, there was suddenly a profound pause. It was like running a marathon and then falling straight into bed. The absence of movement, as well as company of the cast, seemed odd and disorienting.

The only people left on the farm were Paul O'Flynn, Gaetane Bertol (another friend and production assistant), and Tsufit, who at the time was still my finance. Not knowing quite what to do, we hopped in the car, headed off to the nearby town, bought some steaks and some wine and came home to celebrate my birthday.

## **Intermission**

The next day moved slowly, in part because we all needed to recuperate, and also because the next actor didn't arrive until that evening. We spent the day slowly adjusting to having fewer people in the house and shooting some of my scenes as the First Daimon. Daimons are an Greek ancient concept. You can think of them as guardian angels, or psychological principles that nurture our true nature. Although I had played the farmer Gabriel in the previous film I made dealing with these characters, I was originally planning on not acting in this film. Acting is something I enjoy, but not something I do much of and I thought it would be impossible to play one of the main characters and really give the film the attention it required in terms of direction and cinematography. The First Daimon was originally going to be played by a wonderful actor named Munro Bonnell, but he was forced to drop out a few weeks before filming due to scheduling conflicts. At first I figured I would go back to the casting process and try to find another actor I liked for the part, but the more I thought about it, the more it sounded like fun to play the part myself. I knew that I planned on shooting the Daimons in single shots that would be easy to set up and capture and I also figured that it was one less person to house and feed. Of course at the time I made this decision I didn't realize we would be so short handed when it came time to shoot my scenes. In the end, while I did enjoy playing the Second Daimon, it was much more work, and much less fun than I had figured, and I can only hope that the results are not detrimental to the film.

## **Shooting the Daimons**

Donnetta Grays, who plays the Second Daimon, arrived on Wednesday night and we began shooting her scenes the next morning. We shot quickly and efficiently; Paul and Gaetane stepping up to fill David's technical shoes. And when Gaetane left on Thursday, Paul filled those shoes alone. Our progress was especially impressive not only because there were so few of us, but also my role as the First Daimon necessitated my setting a shot and then stepping in front of the camera to shoot it. It was awkward at first, but we all soon adjusted to the process and focused on trying to make the scenes with the Daimons work.

I always knew that the Daimons would be the most difficult part of the script to capture for film. On stage they would seem simply like long-winded narrators, but for a film their meaning and importance could be completely lost on an audience member. Having shot some tests before the shoot to see if I could



actually play the part of the Daimon, I suspected that much of what we shot would likely be used as voice over, but I wanted to try and capture as many beautiful images of the Daimons as we could so I could at least give them some kind of visual presence on the film. Fortunately, Donnetta not only has a beautiful, rich voice, but it is also effortlessly easy to capture her beauty on camera. Although shooting my own scenes was sometimes a struggle and it was relief to be done with them, I very much missed sitting behind the camera and listening to Donnetta read her lines.

### **Shooting the Ghosts**

Dale Fuller and Janet Ward, who played Ben and Harriet respectively, arrived Friday evening and we started shooting them bright and early the next day as Donnetta was leaving. Before we could begin shooting, Tsufit had to gray Janet's hair. Janet, the envy of all women, has no natural gray hair herself. The effect was transforming and perfect for the part.

Our crew became ever smaller, Gaetane having left on Thursday and Paul having to leave just for the evening on Friday night. But by that time shooting had become like breathing and so, when there was only Tsufit and myself left to capture the scenes for that Friday night, it didn't seem too very difficult to set the camera, lights, and sound all alone. And shooting Janet and Dale would be a joy no matter what the circumstances, so I could hardly complain.

I was struck by a certain sadness as we wrapped each scene. It was a feeling that I had experienced constantly throughout the shoot. I would get a shot that was just perfect and find myself struggling not to ask the actor in question to do it again, simply so I could hold on to that moment of seeing it unfold before the lens. I suddenly understood why some directors go so far over their original shooting schedule. Once you say the words "Cut. Moving On." the scene and the moment are lost in some way, even though you have the footage.

So it was with a heavy heart that I called cut on the final scene of the film and what I thought was the final shot.

### **Departure**

The next morning I realized that I had forgotten to shoot two of my own scenes (there were a lot of them and at that point I was my own Assistant Director, so I think I can be forgiven, even though I did write the script). So, while the others packed up and got ready to leave, I headed upstairs with the camera, some lights, and the sound equipment to wrap the film. An hour later the film was wrapped (barring some pickup shots and voiceovers that are inevitable in any low-budget film) and I was helping Paul pack the van as we said good-bye to Janet and Dale. As we left, I took a moment alone to walk through the house looking for anything that might have been left behind by the cast or crew. Moving

from room to room I let the memories of the previous ten days wash over me and considered how lucky I had been. The film was in the can (or on the tape as the case may be) and barring a couple of days of infestation by flies, it had all gone off very smoothly. The actors were helpful, enthusiastic, and their performances were exceptional. What little footage I had been able to review looked great and the biggest problem I could foresee would be dealing with the sound of flies and traffic in the editing. All in all it was the most creative and exhilarating ten days of my life. And while I was exhausted, and I knew that there were many, many months of post-production and editing ahead of me, I couldn't wait to do it all again for some other story.

## **Post-Production**

Because I am an idiot and don't know how to schedule time between giant projects, Tsufit and I had less than two weeks between the time we returned from filming and the date of our wedding. Unfortunately, in addition to organizing the wedding I needed to complete all the paperwork for SAG so that I could get my deposit check back and help pay for the wedding. Soon the wedding was over and I was happily and ecstatically married. I began the editing process shortly thereafter. I cut the film with Adobe Premiere Pro using Cineform's Aspect HD plug-in to handle the HD footage from the JVC HD10U camera. There were 30 hours of footage to review and log, so I had a lot of work to do before the real work of editing could begin.

The editing turned out to be one of the most artistically rewarding aspects of the entire production. Early on I started experimenting with using fades between the shots instead of straight cuts and slightly overlapping the dialogue between shots to create a dreamlike flow in the film. As I continued editing, Juan Masotta, my composer was busy writing music. I was always amazed to see a scene that I had been looking at for weeks with his music for the first time. Juan's music complimented the scenes so well that I decided to use it throughout the entire film, adding to the dreamlike manner in which the story unfolds.

Editing throughout the winter, spring, and summer, the film was finally finished in early September 2004.

## **Dark September Rain**

### **The Ideas behind the Film**

*This short essay, adapted from The Chrysalis Age (thechrysalisage.com) is provide to supply additional information and context about worldviews, a subject that is central to the film.*

Our worldview is, quite literally, the way we view the world. It is the manner in which we interpret the events of our lives and the world around us. In philosophy this is known as an epistemology, the way we know what we know. All philosophies are an attempt to explain and define their author's worldview. Whether they utilize mythology, occult interpretation, philosophical rationalization, scientific empiricism, or direct interior observation, they are all attempts at explaining at least some small portion, if not the whole, of the universe. Interestingly, not only do our philosophies describe the world, they change the world as well. Our understanding of the world determines how we behave in it, and our behavior inevitably alters the world. This eventually becomes a feedback loop, whereby the changes we make in the world evoke changes in our epistemology. Much of the epistemological crisis experienced by people from the Renaissance onward is due to the internal conflict this feedback loop generates. This is because while it seems to be clear that we all move through various stages with ever-deeper worldviews, or frames of consciousness, we do not all move through them at the same pace, or in the same manner.

There are a fascinating number of ways of looking at the world, and each of these worldviews engenders a different way of engaging our lives. The manner in which we live our lives, the choices we make of what to do and what not to do, is our ethics. Our worldview informs and in many ways constructs our ethics, the system of morals with which a person interacts in the world.

Some of the most interesting and informative research on worldviews has been done by psychologists Paul Ray and Sherry Ruth Anderson. In their book *Cultural Creatives*, they define three primary worldviews dominating North American culture. Questioning some 100,000 respondents over the course of a decade, Ray and Anderson discovered that roughly twenty-five percent of people would identify themselves as having a Traditional worldview, while fifty percent felt they had a Modern worldview, and the remaining twenty-five percent were trying to define a new worldview. Ray and Anderson label this third group Cultural Creatives, because they believe this group will be driving the cultural changes that occur in the coming century, as we shift from a society dominated by a Modern perspective to one dominated by something else.

Ray and Anderson describe the Traditional worldview as "... a culture of memory. Traditionals remember a vanished America and long for its restoration. They place their hopes in the recovery of small-town, religious America, a hazy nostalgic image corresponding to the years from 1890 to 1903. This mythic world was cleaner, more principled, and less conflicted than the one that impinges on us every day today." In contrast, those with a Modern worldview "... are the people who accept the commercialized urban-industrial world as the obvious right way to live. They're not looking for alternatives. They're adapting to the contemporary world by assuming, rather than reasoning about, what's important, especially those values linked to economic and public life." Breaking with both of these worldviews, the " Cultural Creatives like to get a synoptic view—they want to see all the parts spread out side-by-side and trace the interconnections. Whenever they read a book, get information on-line, or watch TV, they want the big picture, and they are powerfully attuned to the importance of whole systems."

**Dark September Rain**  
**Kosmosaic Productions**  
*Where Media Meets Mind and Spirit*

"In its transformation from an Earth-bound leaf eater to a gossamer winged swallowtail, the caterpillar must first go through a transitional, or chrysalis stage. From the outside it would appear that this small creature, wrapped in its cocoon, is merely hibernating. In truth this shape-shifting insect is undergoing an enormous transformation on both a structural and cellular level. When it emerges from its protective envelope it will have changed from a multi-legged larva into a multicolored butterfly seemingly as light as the air it floats upon. "

"Our world is currently entering into its own chrysalis stage of transformation. We are slowly shedding the tight fitting skin of modernity and the vestigial trappings of the traditional world that preceded it for a more integral and complete way of seeing and being in the universe. As with the metamorphosis within the caterpillar's cocoon, we can expect this transformation to be radical, extensive, and violent. It will be a simultaneous transformation of ourselves and our world that will extend over much of the coming century, if not beyond it"

From the introduction to *The Chrysalis Age: A Handbook for Spiritual and Global Transformation in the New Millennium*. [www.thechrysalisage.com](http://www.thechrysalisage.com)

## **Background**

Kosmosaic Productions was started in order to facilitate the production of the film *Dark September Rain*, but was always intended to be a banner for future projects. The goal of Kosmosaic Productions is to use the tools of 21<sup>st</sup> Century media to explore the ideas of collective and individual growth; to bridge the gap between the many facets of social and cultural change embodied by the forces of globalization and the profoundly transformative energies of a spiritual practice rooted in the world's wisdom traditions.

Future Kosmosaic Productions projects will focus on using metamedia techniques to tell stories and move audiences. Metamedia literally means to go beyond or to transform media. It refers to emerging media technologies that offer the possibility of media-fusion, or the integration on various levels of many different media systems and techniques. For example, a metamedia web site might fuse the mediums of written text, digital video, photography, painting, 3D sculpture, animation, ambient sound, music, and even live theater to tell a story. The various media would be integrated and hyper-linked in a manner that gives the user access to it in both linear and non-linear forms.

## **Production Philosophy**

While it would seem that guerrilla style filmmaking is what we would be attempting with our productions, we are actually aiming for something else; Something that isn't trying to fight the system, but is trying to be creative in it's own way. The idea, in part, is to reclaim the process of making art from the commercialized sphere and return it to the artist, and moreover, to make it an integral part of life, rather than leaving it as the ghettoized province of profit-driven production companies. At the same time we strive to recognize that each project must be profitable or it jeopardizes our ability to create future projects.

Every enterprise should feel natural. It should feel like people getting together to create a mural, raise a barn, or plant a garden. The focus should be on making sure that everyone enjoys themselves, that each person finds the endeavor rewarding, that what we eventually produce has meaning; reflecting the beautiful and simultaneously painful realities of the world we live in, and that everyone is rewarded for their efforts in a manner that allows them to continue creating work of value and importance.

## **Future Projects**

The next project for Kosmosaic Productions will be a film and metamedia site for Geoffrey L. Breedon's comedy *Pop! Culture: The Future of America*™.

### **Synopsis for Pop! Culture: The Future of America**™.

Corporations dominate society, pleasure is found only in shopping, consumption is the only form of civic participation, people are numbed and brainwashed by advertising, life has no meaning beyond profit and purchasing power... Is this a satire?

Trapped in a society dominated by a handful of companies that are rapidly merging into one giant conglomerate, the Citizen has begun to feel that Life™ as a materialistic corporate consumer cog isn't turning out as advertised. Life™ seems to mean only working to buying more things and everyone is on Prozocom™, a drug that induces a haze of purchasing pleasure. Fleeing a company assigned spouse more interested in shopping and a good resume than having children, the Citizen begins a journey through the anti-consumerist movement, meeting a guru of Karmic Konsumption™ and a radical revolutionary bent on destroying the corporate dominated system. Ultimately the Citizen is faced with a choice between living life as consumer and employee, or as a human being. Sound familiar? Not as seen on TV!



Ben (Dale Fuller)



Harriet (Janet Ward)



First Daimon (Geoffrey L. Breedon)



Second Daimon (Donnetta Grays)



Sara (Sarah Grace Wilson)



Gabriel (Steven Michael Harper)





Nick (Pun Bandhu)



Margaret (Gin Hammond)



Jean (Virginia Worley), Gabriel (Steven Michael Harper), Sara (Sarak Grace Wilson), and Nick (Pun Bandu)



Jean (Virginia Worley)



Harry (Michael Mathis - nee Ryan)



Nick (Pun Bandhu), Margaret (Gin Hammond), Sara (Sarah Grace Wilson), Gabriel (Steven Michael Harper), Harry Michael Mathis, and Jean (Virginia Worley)



David Lanphier (AD-Gaffer), Geoffrey L. Breedon (Writer-Director)  
and Gin Hammond (Margaret)



Virginia Worley (Jean), Sarah Grace Wilson (Sara), and Geoffrey. Breedon  
(Writer-Director)



Nick (Pun Bandhu), Gabriel (Steven Michael Harper), Sara (Sarah Grace Wilson)  
Jean (Virginia Worley), and Harry (Michael Mathis)