

BLUE STAR FILMS
THE OTHER KIND

WRITTEN AND DIRECTED BY ROSALYN ROSEN



PRODUCED BY MICHAEL SALEMAN AND ROSALYN ROSEN
DIRECTOR OF PHOTOGRAPHY LEE DANIEL MUSIC BY STEVE CALLIF
STARRING JO HARVEY ALLEN, RICHARD DILLARD,
DANE SETH HURLBURT, JUSTIN ARNOLD, PAULA RHODES



"THE OTHER KIND"

Distributor

Indican Pictures
1041 North Formosa Avenue
Formosa Bldg. Suite 221A
West Hollywood, CA 90046
(323) 850-2667
www.indicanpictures.com

Specs

GENRE: Drama
PICTURE: HD, 1920X1080p, Full Frame
AUDIO: Stereo
TRT: 114mins
Language: English
Rating: not rated (*some language*)

Contact

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THE OTHER KIND Facebook Page

<https://www.facebook.com/THE-OTHER-KIND-1391469194491423/>

THE OTHER KIND IMDB Page

http://www.imdb.com/title/tt2414892/?ref_=fn_al_tt_1

THE OTHER KIND IMDB Pro Page

https://pro-labs.imdb.com/title/tt2414892/?ref_=sch_int

THE OTHER KIND

Logline

A former county judge, his Bible toting wife, and their two adult children set out on a mission to rural Texas, intent on saving the youngest of their brood, an eccentric poet who believes Charles Bukowski lives inside his head. But the tables turn when a chilling family secret is exposed and reality is turned upside down.

Brief Synopsis

A former county judge, his Bible toting wife, and their two adult children set out on a mission to rural Texas, intent on saving Carl, the youngest of their brood, an eccentric poet who believes Charles Bukowski lives inside his head. Each one thinks they will be the one to convince Carl that he is mentally ill and needs to come home and get on medication.

Individually they invade Carl's world--a candle lit, iconoclastic hovel--but the tables turn. Carl lives by his truth, not theirs. As they each try to convince him to seek help, he confronts them with their darkest secret: his cheerleader sister was daddy's "baby doll" molesting her since she was an infant; his brother, a good 'ole boy Texas football star, is clandestinely gay and that he, like all the children, was daddy's sexual prey; and that their momma stood by and did nothing to stop daddy, swearing by the holy book none of this ever happened. Momma, sister and brother do not easily acknowledge their exposed secrets. But once they do, they confront daddy and hold the architect of their pain accountable for his sins. Then Carl has the last word.

Long Synopsis

A former county judge, his Bible toting wife and their two adult children travel to a remote area of Texas intent on convincing the youngest of their brood, Carl--an eccentric poet who believes Charles Bukowski lives inside his head--that he is mentally ill and needs to come home and get on medication.

Each family member individually attempts to reason with Carl, but when they invade his world--a candle lit, iconoclastic hovel--the tables turn. Carl lives by his truth, not theirs.

The first one to try to persuade Carl is his big sister, Jo Ray, a former cheerleader who has made an art of acting happy. When she walks into Carl's room she observes his bizarre surroundings, begins an inquiry into his circumstances, and then tries to convince him to come home. Carl reacts by confronting her with the truth about her life. Jo Ray denies everything he says and tries even harder to convince him that he's sick. Carl then exposes her most tightly held secrets: not only did she never love her husband, but daddy sexually molested her since she was an infant. A stunned Jo Ray breaks into tears. Carl comforts her and shares her sorrow. She pleads for Carl to come home. Carl considers her proposal but only on one condition: she leaves her husband she doesn't love and faces the truth about daddy. Jo Ray recoils and runs out of Carl's room. Carl lights a cigarette, then remarks, "I think that went well, Bukowski, don't you?"

Jo Ray does not find solace when she returns to her family. Instead, she announces that she is leaving her husband. Momma becomes distraught. Daddy, instead of having empathy, argues with momma and puts the blame on her because, "If it weren't for that son of hers they'd all be back home and Jo Ray wouldn't have such fool notions in her head."

Momma gathers herself and decides that it is her time to visit Carl. From the moment she enters his room, she tries to reason with him through the Lord as he carves NOs into his handmade wooden cross. Carl finds her logic hysterical and when he has finally had enough of her hypocrisy, he pins her up against the wall, stares into her frozen eyes and cries out, "He raped me! Didn't you even care?"

Momma, uncharacteristically moved, caresses his cheek and then tearfully confesses, "Of course, I cared. But there was nothing I could do about it." Carl springs off her, glares at her, and emphatically states, "Now that is the lie."

Momma seals every vulnerable crack of what just occurred, transforming herself back into being able to calmly say, "I am going to pretend that we never had this conversation, and you would do well to do the same." Waving her Bible, she banishes Satan. She then asks Carl to think about the medication since it will take away all the pain. A seemingly composed momma leaves the room.

With his sister and momma failing to convince Carl to come home, older brother Scott, a former football star and general good ole boy, decides that it is high time for him to set Carl straight.

After a collision of brotherly wits, Carl shows Scott a picture that reveals Scott's most guarded truth: he is not what he appears, a good 'ole boy from West Texas, but rather that he is clandestinely gay.

When Scott finally realizes he cannot escape Carl's trap, he weeps. Carl tenderly embraces him as he tells him that he is proud of his "big brother having the courage to be who he is." When Scott leaves, he respectfully turns to Carl, then acknowledges, "You may be the sanest man I know."

Scott, Jo Ray and momma, released from their denial, now confront daddy in their own respective ways to hold him accountable for his sins.

Jo Ray makes one more attempt to reach daddy through the Lord but then finds herself experiencing the same sexual grooming he has done with her since she was a child. Momentarily seduced back into it, the familiarity of it, how he talks to her so sweetly, and she to him, she suddenly snaps out of it after she shows him a verse in the Bible and he tries to kiss her. Shocked, she runs out of the room to Scott and declares that she is ready to leave momma and daddy for good.

Scott tells her to wait in the truck and then goes to daddy. After a round of drinks he comes out to him that he is gay. Enraged, daddy lunges at him, but is no match to Scott's physical strength. Scott throws him into the chair, then ropes him to it, and puts his dirty sock in his mouth. He grabs the shotgun, points it at him, then glares, "Well I would think you would know all about liking them little boys." Daddy resorts to self-pitying tears. Scott puts down the shot gun, moves to the door, stops, then reflects, "I don't know what kind of man you are, but I can assure you that I'm the other kind."

When momma returns to her room she laughs when she sees her husband in his predicament. She threatens to shoot him, but puts the shotgun down and slaps him instead.

She realizes what must have occurred, and tells him that she is the bigger sinner because she is the one who could have stopped him.

She then goes to Carl and apologizes. She suggests he might want to go to her room because there is something in there he "may want to untie."

Carl contemplates what she said and then walks to daddy and momma's room. When he opens the door he sees a chair tilted over with daddy trapped in it.

He walks over to him, laughs, straightens the chair and then sardonically glares, "Hi, Daddy!"

DIRECTOR'S STATEMENT

By Rosalyn Rosen

The Other Kind is inspired by a true story. I first wrote it as a play entitled, Why Is The Dog Howlin', Momma? that was produced by Cleveland Public Theatre and The American Renegade Theatre in LA.

I knew these characters intimately. I lived with them. Carl is inspired by my former boyfriend, a rising star, singer/songwriter. He was a prodigy, signed to a major recording label at an early age. Then, when we were living together, when he was 23, he had his first schizophrenic break. I stayed with my boyfriend for another two years trying to get him the help that he needed. However, it was difficult because his family, whom I was very close to at the time, was in extreme denial.

I did take a lot of creative license in writing The Other Kind and the play preceding it. It is a work of fiction. But as in most fiction, there is a true story behind it. Since I knew these characters so thoroughly, I knew casting was critical. I wanted to cast actors that in auditions showed me they could live in my characters' skins. I knew I did not have budget for rehearsals so my working with them before I was on set was limited to discussions and costume fittings.

Editing, by far, was the biggest challenge. I wanted to use the camera in a very different way than most adaptations of plays. Ingmar Bergman was a huge inspiration for me in how he captures people's feelings that no one else in the story can see. So much of this story is told between the lines in what is not said. I was determined to not have my film shot like a stage play. I wanted to show the interiors of these characters, much like other film versions of plays I admire like A Streetcar Named Desire, the one with Brando and Leigh, and Mike Nichols' Who's Afraid of Virginia Woolf?

My goal as a filmmaker is to make artistically relevant films that have appeal to a broad audience, not only art house audiences.

I have found through my film festival screenings that The Other Kind was not only appreciated by art lovers, but also by the 18 to 40 year old demographic whether they ever saw an art house film or not. I was told numerous times in talk-backs, after screenings, that the film spoke to them. They said Carl was their Holden Cauliflower in The Catcher In The Rye, their James Dean in Rebel Without A Cause, except Carl had a cause.

Later, I realized it was the "Bernie" crowd that was passionate about this film. Carl was Bernie and the establishment, his parents. If marketed correctly, The Other Kind could spread like wild fire, through word of mouth, by this generation to create a cult classic. At screenings, I was told over and over again how they didn't have their "film" for their generation and that The Other Kind was it and that they were so grateful that I created it. They said they couldn't wait for it to be released to share it with all of their friends.

ABOUT THE PRODUCTION

The film was shot entirely on location in Austin, Texas. It was challenging to do that because the film is set in rural Texas. However, with my brilliant cinematographer, Lee Daniel (Boyhood, Slacker, Dazed and Confused, Before Sunrise) we set up the shots in such a way to exploit the rural aspects of the environment.

All of the interiors were shot in one apartment, but cheated to look like two. Carl's room was shot in the bedroom of the apartment and the Family scenes were shot in the living room. We had full access to the apartment complex and courtyard, so cheating the exteriors was not a problem.

Casting was critical for this film because it is character driven. Since I wrote the screenplay, I was very clear on who these characters were and the acting chops they needed to play the three dimensions of their characters in order to reveal them slowly. They also required the talent to speak without words so the audience could read their mind through their eyes and behavior.

I also wanted to cast native Texans, if possible. There was so much about the psychology of west Texas and how these characters walked and talked and intuitively understood "Texas hospitality," the unique ability to believably say what you don't mean with sincerity and a smile.

To me, casting was the key to the success of this film. I spent a lot of time searching for the ideal actors and found them with the help of my perceptive casting director, Vicki Boone (The Tree of Life, Everybody Wants Some!!).

The film was shot in 3 weeks. We shot the entire script because I didn't want to make editing choices on the set. It was going to be very intricate regarding what to cut and I needed my entire palate to be able to sculpt from. The rough cut was 2 hours 40 minutes. The final cut is 1 hour 53 minutes.

The interior sets were challenging because even though it was winter, the lights were hot and Lee and I spent most of our time on these hot, small sets.

I didn't have the budget to do rehearsals. Another reason casting was critical. We rehearsed before each shot. I gave notes, only when necessary, and took as many takes as I needed until I knew I had what I wanted.

I edited the film with my editing partner, Christian Moore. We have worked on countless projects together for Epic Records, big music videos and concert films and on my first short film. The way we broke up the editing on The Other Kind is that I edited all of the major scenes except for the montages and jump cut scenes. Christian is brilliant at those.

Because of our short production schedule, we had to do a lot of day shots at night and vice versa. Again, my expert team with Lee and my lighting designer pulled that off flawlessly.

Another key ingredient that Lee brought to this film was to use an Alexa camera. Lee and I both love celluloid and the Alexa came closest to capturing that Super 16 look.

FILM FESTIVALS & AWARDS

SAN FRANCISCO FILM AWARDS
"2015 Award of Excellence: Feature Film"

RxSM FILM EXPO
"2015 Best Feature Film"
"2015 Outstanding Performance for Justin Arnold in the role of Scott"

INTERNATIONAL FILMMAKERS FESTIVAL OF WORLD CINEMA LONDON
"2015 Best Supporting Actress for Paula Rhodes"

CANADA INTERNATIONAL FILM FESTIVAL
"2015 Rising Star Award: Feature Competition"

LOS ANGELES FILM REVIEW
"2015 Honorable Mention: Best Feature Film"

INTERNATIONAL INDEPENDENT FILM AWARDS
"2015 Silver Award: Narrative Feature"

INTERNATIONAL FILM AWARDS BERLIN
"2015 Honorable Mention: Best Feature Film"

DEPTH OF FIELD INTERNATIONAL FILM FESTIVAL
"2015 Best of Show: Feature Film"

OREGON INTERNATIONAL FILM AWARDS
"2015 Best First-Time Director for Rosalyn Rosen"

BUFFALO NIAGARA FILM FESTIVAL
"2015 Best Actress in a Supporting Role for Paula Rhodes"

MAVERICK MOVIE AWARDS
"2015 Best Supporting Actor for Dane Seth Hurlburt"

LA FEMME INTERNATIONAL FILM FESTIVAL
"2015 Official Selection"

IndieFEST FILM AWARDS
"2015 Award of Merit Special Mention: Film Feature"

CINEMA AT THE EDGE FILM FESTIVAL
"2015 Official Selection"

THE INDIE GATHERING INTERNATIONAL FILM FESTIVAL
"2015 Honorable Mention: Best Feature Film"

ACCOLADE GLOBAL FILM COMPETITION
"2015 Award of Merit: Women Filmmakers"

BLOWUP CHICAGO INTERNATIONAL ARTHOUSE FILM FESTIVAL
"2015 Official Selection"

WOMEN'S DIRECTOR INTERNATIONAL FILM FESTIVAL
"2016 Official Selection"

FINOW INTERNATIONAL FILM FESTIVAL
"2016 Official Selection"

NEW YORK FILM WEEK
"2016 Official Selection"

TORONTO FILM WEEK
"2016 Official Selection"

THE CREW OF THE OTHER KIND

ROSALYN ROSEN, DIRECTOR



Writer/director Rosalyn Rosen's narrative feature film "The Other Kind" has been in 22 film festivals, including screenings in New York, LA, Austin, London and Berlin, and has won 15 awards for Best Feature, Best of Show, Best Director, Best Actor, Best Actress, Best Supporting Actress and Best Supporting Actor.

For Epic Records, Rosalyn directed the award winning music videos for Los Lonely Boys that include "Heaven" "More Than Love" and "Diamonds" and Matisyahu's "King Without a Crown: Live at Stubbs." For Epic, she also directed the concert film, "Los Lonely Boys Live at the Fillmore," that aired nationally on PBS and was released on DVD.

Rosalyn's short film, "Why Is The Dog Howlin', Momma?," received festival screenings in New York, LA, Santa Fe and Houston, winning Best Original Dramatic Short Film at Worldfest Houston International Film Festival and a 4 Star Review from FilmThreat.com.

Rosalyn is also a screenwriter and nationally produced playwright, winning the Grand Prize at the 2016 American Movie Awards for her play "Supremacy" in the Stage Play Competition. Additionally, "Supremacy" won the 2015 Texas Playwrights Festival and was an Official Finalist in the 2015 Beverly Hills Screenplay Contest. Her screenplay adaptation of "Supremacy" won Best Unproduced Script at the 2016 International Filmmaker Festival of World Cinema Berlin and was an Official Finalist at both the 2015 LA Femme International Film Festival and the 2016 Hollywood Screenplay Contest.

Rosalyn's screenplay adaptation of her play, "The Apeman of Manhattan," won Best Screenplay 1st Place at the 2016 New York International Screenplay Awards. Her screenplay adaptation of her play "Code Eight," was an Official Selection at both the 2015 Oaxaca International Film Festival and the 2016 Finow International Film and Script Festival.

Rosalyn's original screenplay, "My Sex Life," won Best Screenplay at Chicago's 2015 Laugh or Die Comedy Festival and was an Official Finalist in the 2016 Hollywood Screenplay Contest. Her original screenplay, "JAKE: The Power of the Ruby," won the Bronze Award in the 2016 Hollywood Screenplay Contest and was an Official Finalist in both the 2015 New York Screenplay Contest and the 2016 Los Angeles Screenplay Contest

Rosalyn's play, "Red Sea" won the Bronze Award in the 2016 Hollywood Screenplay Contest in their stage play competition.

ROSALYN ROSEN on IMDB Pro:

https://pro-labs.imdb.com/name/nm2370004?ref_=hm_nv_usr_prof

MICHAEL SALEMAN, PRODUCER



Michael Saleman, producer of "The Other Kind" has performed Production Services on over 100 films. He is known in the United States as the Indie Filmmaker's Entertainment Attorney. He is also head of Legal Affairs for Megalomeia, a production company that produces such huge hits as Shipping Wars and My 600 Pound Life.

Michael Saleman's IMDB Pro Pages:

https://pro-labs.imdb.com/name/nm1337557/?ref_=sch_int
https://pro-labs.imdb.com/company/co0122114/?ref_=nm_contact_company



LEE DANIEL, DIRECTOR OF PHOTOGRAPHY

Lee Daniel, cinematographer for "The Other Kind," is best known for being Rick Linklater's cinematographer on *Boyhood*, *Slacker*, *Dazed and Confused*, *Before Sunrise* and *Fast Food Nation*, to name a few. Lee has also been Rosalyn's cinematographer on all of her music videos and concert films. This is their first collaboration on a narrative feature.

Lee Daniel's IMDB Pro Page:

https://pro-labs.imdb.com/name/nm0199679/?ref_=sch_int



STEVE CALLIF, COMPOSER

Steve Callif composed the music specifically for "The Other Kind." He worked very closely with Rosalyn to create compositions that would ideally serve the dramatic action. Steve Callif's music has been in *The Foo Fighters Sonic Highways* on HBO and in *Austin City Limits* performed by Jimmie Vaughan, Gary Clark Jr., James Cotton and Delbert McClinton.

Steve Callif's IMDB Pro Page:

<https://pro-labs.imdb.com/name/nm5291144/>



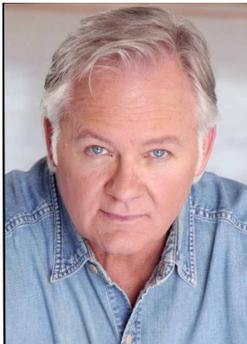
THE CAST OF THE OTHER KIND



Jo Harvey Allen, “Momma” in “The Other Kind,” has done memorable character parts in many films including Fried Green Tomatoes, In The Valley of Elah, The Wendall Baker Story, Secondhand Lions, and The Client, to name a few. Jo Harvey is also known for her one woman shows that have played on multiple stages throughout the United States, including NYC, LA and Austin.

Jo Harvey Allen’s IMDB Pro Page:

https://pro-labs.imdb.com/name/nm0020658/?ref_=sch_int



Richard Dillard, “Ben” in “The Other Kind” is also a stellar character actor of many films that include: The Last Stand, Deep in the Heart, Stop-Loss, Infamous, Dazed and Confused, to name a few. He is also well known as a TV actor in such shows as Dallas, Friday Night Lights and Walker Texas Ranger.

Richard Dillard’s IMDB Pro Page:

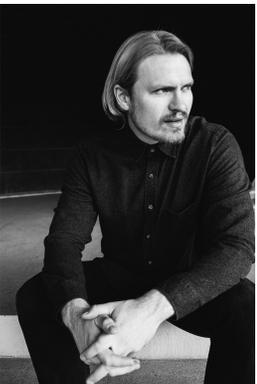
https://pro-labs.imdb.com/name/nm0226844/?ref_=sch_int



Dane Hurlburt (credited as Dane Seth Hurlburt), “Carl” in “The Other Kind” is a talented up and comer who won Best Supporting Actor for “The Other Kind” at the Maverick Movie Awards.

Dane Hurlburts IMDB Pro Page:

https://pro-labs.imdb.com/name/nm3108347/?ref_=sch_int



Justin Arnold, “Scott” in “The Other Kind” is a stellar actor who has starred in many films and TV. He won Outstanding Performance for “The Other Kind” at the RXSM Film Festival.

Justin Arnold’s IMDB Pro Page:

<https://pro-labs.imdb.com/name/nm2984698/>



Paula Rhodes, “Jo Ray” in “The Other Kind” has starred in numerous movies and TV shows. For “The Other Kind” she won Best Supporting Actress at the following festivals: International Filmmaker Festival of World Cinema London and Buffalo Niagara International Film Festival.

Paula Rhodes IMDB Pro Page:

https://pro-labs.imdb.com/name/nm1955206/?ref_=sch_int

THE OTHER KIND End Credits
(as they appear on screen)

ON CARDS

Written and Directed by
ROSALYN ROSEN

Produced by
ROSALYN ROSEN
MICHAEL SALEMAN

Director of Photography
LEE DANIEL

Momma
JO HARVEY ALLEN

Ben
RICHARD DILLARD

Carl
DANE SETH HURLBURT

Scott
JUSTIN ARNOLD

Jo Ray
PAULA RHODES

Production Designer
MARCUS LA PORTE

Edited by
ROSALYN ROSEN
CHRISTIAN MOORE

Music
STEVE CALLIF

Casting
VICKI BOONE

Based on the original stage play
WHY IS THE DOG HOWLIN', MOMMA?
Written by Rosalyn Rosen

SCROLL

Line Producer PAUL KNAUS

1st Assistant Director MELISSA DALLEY
2nd Assistant Director JAMES BOISVENUE

Costume Designer STEPHANY BASKIN
Costume Intern ROSALBA BROCK

Hair & Makeup Designer SARA EDWARDS

1st Assistant Camera RAUL ERIVEZ
2nd Assistant Camera KYLE OSBURN
Additional ACs BRIAN NELLIGAN & LESLIE FRID
Digital Media Technician DAVID BARTNER

Gaffer SCOTT CONN
Key Grip WES AHL
Additional Grips SPENCER PHARR, DAN SIEGELSTEIN, ASHLEY RIGGS & SUZIE ANDERSON
Best Boy WILLIAM MACCARTNEY

Sound Mixers MARTIN PEDERSEN & KARLO MONTANO
Additional Sound Mixers SEAN MCCORMICK & STEVEN DEGENNARO
Boom Operator KARLO MONTANO
Additional Boom Operator PATRICK WYLIE

Script Supervisor KIM MAGEE

Set Dresser STEPHEN FAY

Stunt Coordinator CHANCE HARTMAN
Stunt Double "Ben" CHAD WARREN

Key PA GARRET R. DANKS
Additional PAs BEN PLOGHMAN & NIK PAVLOV

Assistant Editor DANIEL LOYD

Colorist JOE MALINA

Sound Editor CHRIS ERLON

Online and Finishing BRANDON THOMAS

Special Effects GARY WALKER

Legal Services MICHAEL SALEMAN

Catering by Buzz Bakker & Brown Bag Delivers Austin, Texas

Post Production Sound at Digital Domain Austin, Texas

Post Production Online and Finishing at TBD Post Austin, Texas

Music recorded at Dawgtrax Studio Austin, Texas

Filmed on location in Austin, Texas

Based on the original stage play
WHY IS THE DOG HOWLIN', MOMMA?
Written by Rosalyn Rosen
Screenplay Adaptation by Rosalyn Rosen
Produced on stage by Cleveland Public Theatre
and American Renegade Theatre

"SURRENDER THE MOON"
Written by Steve Callif & Rosalyn Rosen
Performed by Steve Callif
Courtesy of Blue Star Records

"THIS OLD HAT"
Written by Steve Callif
Performed by Steve S. Johnson
Courtesy of Blue Star Records

"CARL'S THEME"
Written by Steve Callif
Performed by Marvin Dykhuis
Courtesy of Blue Star Records

"HURT"
Written by Steve Callif
Performed by Marvin Dykhuis
Courtesy of Blue Star Records

"THE SHOW GOES ON"
Written by Steve Callif
Performed by Marvin Dykhuis
Courtesy of Blue Star Records

"BRIDELESS GROOM"
The Three Stooges
Columbia Pictures

SPECIAL THANKS
Marla Dean
Remembrance Through The Performing Arts
Roman Wommack
Elliot Rosen
Sandra Adair
Dwight Adair
Hotel San Jose
Terry Allen
Rosie Flores
Suzanne Chesshire
Playing in Traffic Records
Steven Struhall
Cory Laskoskie
Mark Peaks
Robert Morrison
Hugh Craig
"Mr. Weenie"

IN MEMORY OF SAMUEL R. ROSEN