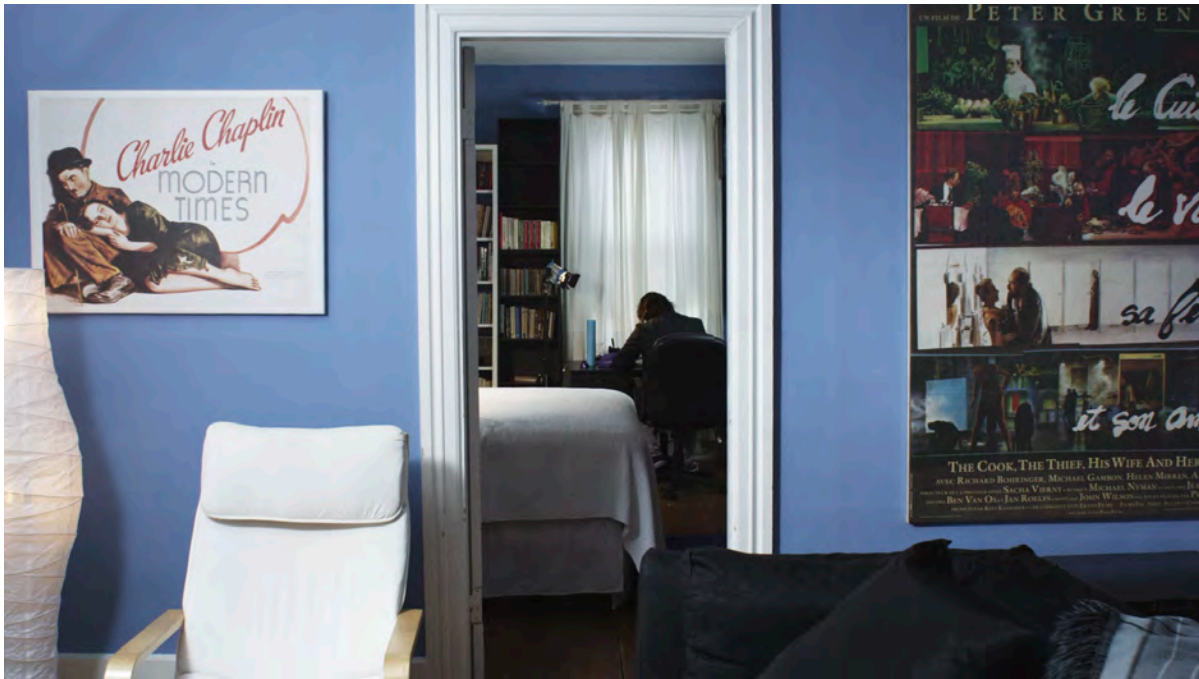


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SHADES OF GRAY

103 minutes | Drama | 2011

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LOGLINE

A man decides to rehabilitate the murderer of his wife and children.

SHORT SYNOPSIS

MIGUEL DE ALMEIDA is married to **LISA DE ALMEIDA** and father to two children: **JOSH** and **SARAH**.

Miguel has been focusing all his energy in advancing his career. He has just reached a breakthrough and is becoming a very respected and important artist.

Lisa is also extremely busy running a high class restaurant in New York City. However, she will soon leave that position to follow her husband to California.

Once there, she settles for getting her children comfortable to their new environment. Sitting by the pool, Lisa and her children reminisce about their old life.

Outside her home, a career criminal, **KEVIN WILLIAMS**, is about to make the biggest mistake of his life. At a restaurant nearby, Miguel waits for his wife to pick him up, but she will never come. Nor will he ever see his children again.

Miguel's life is over, and the only thing left to do is to give Mr. Williams a conscience. **3**

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DIRECTOR'S BIOGRAPHY

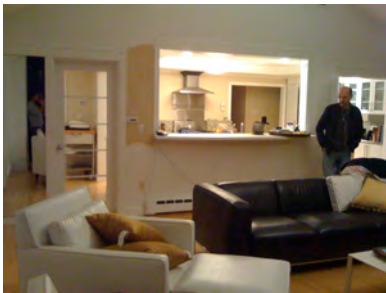
“ The Gods of filmmaking work in mysterious ways”



Writer-director *Marco Aurelio* briefly attended the prestigious Tisch Program at New York University before settling in Nantucket, Massachusetts with his family.



The “five year plan” was to open his own business and raise \$500K to direct his first film. Ten years later, he was still there, living the American Dream. Until fate intervened...



In 2008, all the American politicians began their traditional manipulation of the crowds, in preparation for the presidential elections. This time around, in order to divide the country, they chose the theme of “ illegal immigration”. The radio went crazy, the country went crazy, and the illegal aliens became the target of vicious attacks. Unbeknownst to all his friends, *Marco Aurelio* was still not legal in this country, after a failed attempt to legalization, right before the terrorist attacks of September 11, 2001.



In less than a year all of his contracts dried up. The director lacked proper documentation and was unable to get a driver's license to work. With nothing else to lose, the director decided to write a little. *Shades of Gray* was written while his family waited for a solution for their problems.

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PRODUCTION NOTES

| “In the middle of the road there was a stone....”|
Carlos Drummond de Andrade



| **No Driver's License** | *** Unable to drive, Marco Aurelio hired a local limousine company to provide transportation throughout pre-production and production. *Shades of Gray* must be the only independent film anywhere in the world where cast and crew had limousines driving them around. He worked a deal with the limousine company's owner to allow the production to use his home as lodging. The home provided the director with three locations, including a baby room fully dressed and spectacular visual effects created by the bay windows in the living room.



| **No Working Permit** | *** Marco Aurelio shot the scene inside a prison, afraid to be discovered every time he had to use his passport as an ID. He had a recurring thought that ICE would show up at any minute. He will be forever grateful of how respectful all guards and town officials in Norfolk County Superior Court in Dedham, MA were to the entire crew. Arizona officials should go there for civics lessons.



| **8 Locations Needed** | *** Only nine days from wrapping, the production was still missing 8 pivotal locations. He shot all day, and after wrapping for the day, thanks to the God's of filmmaking, found all of them in one single stop. At 12:30am.

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CAST BIOGRAPHIES



JORGE A. JIMENEZ was born in Eagle Pass Texas, raised in Zaragoza Coahuila Mexico. At the age of twenty-one, he changed majors from business to acting, graduating in 2003. Since then, he has received wide praise and best actor awards at numerous film festivals.



RACHEL MCKINNEY is a New York City based actress. Prior to working on *Shades of Gray*, she worked on the short film, *Lyre Liar*, and got rave reviews portraying Dorothy Wordsworth in the critically acclaimed European premiere of *Grasmere* at the Edinburgh Festival.



JAY McCLURE is an alumni of The American Academy of Dramatic Arts class of 08'. He was also a proud member of their Company in 2009. Jay has worked on many plays and including: *Othello*, *Seagull* and *The Lady from Debuke*. His film credits include: *Shades of Gray*, *Orphans of Orwell* and *Justin's Mirror*.



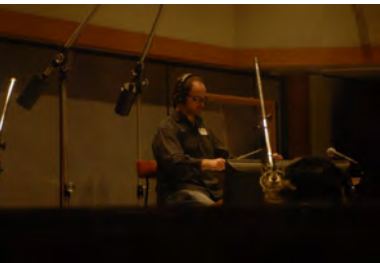
ANNIE LEE MOFFETT is a New York City based actress. She has an extensive theater background, not only in New York but also throughout the North and southeast. She has Bachelor's degrees in Music, Voice Performance and African American Studies.

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FILMMAKER'S BIOGRAPHIES



MARCO AURELIO started his career as a playwright and poet, He had written and directed numerous plays before falling in love with the art of cinema. He directed music videos, short films, and SHADE OF GRAY is his directorial debut. Next, Marco Aurelio will direct: "The Children's Place," "Flowers of Life," "Senzala," "The Guardian Ange,l" "Sunset High," "Euler's Dream," "Three Corners," "Afonso Arinos" and plans for many more.



SEAN SCHAFER HENNESSY is one of America's most gifted composers. A protege of Wynton Marsalis and a trumpet soloist of deep essence, much of his current music for film contains heartfelt melodies and riveting suspensions. His orchestrations are rich, powerful, and dramatic. Sean touches his audience through his scores with unique musicality and soul.



PHILIP ROY has shot over 150 short films, music videos, commercials, documentaries and feature films. He has a very strong artistic sense. He is talented and incredibly hard working, with an absolute focus to help the director achieve the right mood and light for each scene.

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CREDITS

CAST

Jorge A. Jimenez.....Miguel de Almeida
Rachel McKinney.....Lisa de Almeida
Jay McClure.....Kevin Williams
Annie Lee Moffett.....Trish Williams
David Paige.....Kevin Williams (young)

Isabella Rose.....Sarah de Almeida
Lucas Aurelio.....Josh de Almeida
Kevin Peterson.....Kevin Williams Sr.

CREW

Executive Producer.....Lindsey R. Perry Jr.

Directed by..... Marco Aurelio
Screenplay by.....Marco Aurelio
Producer.....Marco Aurelio
Associate Producer.....John C. Scott
Director of Photography.....Philip Roy
Composer.....Sean Schafer Hennessy
Editor.....Emily Elaine Chiu
Assistant Director.....Jillian Collins

SHADES OF GRAY

Running Time: 103 minutes | Drama | 2011

Production Company: TASHA pictures

Format: 4K Redcode RAW


Language: English

Aspect: 1.85:1

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10 QUESTIONS I WISH I COULD ANSWER HONESTLY

1- What have you learned about attending film markets and festivals?




That volunteers and behind the scene people are to be commended. There is tremendous value in doing work that you are not getting paid to do. It says a lot about the person who gives of his time, time being something so scarce when considering our short existence.

2 What, if anything you would like to tell all the Film Festivals around the world?




That it is getting harder and harder to make a film. By the time you have a finished film, ready to be sent out to festivals, or brought to a market, a series of small miracles have taken place.

3 What are the questions that most annoy you in Q&A's ?



It has to be the technical questions. We are fascinated by our little gadgets and we tend to forget that in the end, as impressive as the technology is, it is nothing more than a means to an end. Cinema is about human beings trying to make sense of life. *8 1/2*, *The Conversation*, *Schindler's List* - after watching any of these films, does it really matter how the director got a particular shot?

4 Are talent agencies and the studio system killing the art of cinema?



It would be easier to say that they are, but that's not true. We can't invoke the old mantra of filmmaking being a "collaborative" endeavor and then disregard the same idea where the studios and agents are concerned. They have their jobs too. The reality is that filmmakers are lousy business men, and that we are not as unified as we would like the world to believe. We have divided ourselves in little tribes (nick named "production companies") and we serve to their interest first, and not to the art of cinema or our fellow filmmakers. We have begun to believe that we are in competition with each other, and we are behaving accordingly. Gone are the appreciation filmmakers had for one another. It is counter intuitive but in a strange way, the studio system keep our massive egos in check. Dolling out favors for people who can perform, just like any other enterprise. It is as hard to be a filmmaker today as it was years ago but, in the end, hard work is good for the soul. It builds character.

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5 What's the biggest example of injustice you have witnessed in show business?

Orson Welles's last few years before he died, saddened and ignored by the motion picture industry. The awards were meaningless to a soul that needed to create. When you watch the dashing young Orson defying the world with his arrogance and brilliance, one can not help but be envious. The beautiful work that he produced in his short career will outlast us all. The "*Schadenfreude*" felt by some was indicative of a small soul. Small indeed. I wish that I could have been "rich and famous" at that time, so I could have given the man some money to make movies. He would have probably yelled at me and told me, in no uncertain words, how much *Shades of Gray* sucked, and how he was the greatest in the world. And I would say to him: I know Orson, I know.



6 Is filmmaking really a "collaborative art form" ?

It absolutely is, but only for the pure of heart. Unfortunately, our hearts are misguided by egoic manifestation. Each professional that arrives on the set, has his or her skill to contribute to the making of the film. However, they unfortunately believe that their contribution should go beyond their expertise, and therefore there will be hell to paid if their opinions are not considered. The dilemma can only be solved by a complete trust on each other and an absolute acceptance that your skills are limited by your position. At the risk of sounding condescending, everyone is just as important as the other but they must focus on their particular job. The most talented surgeon in the world would lose all his patients to infections, if the cleaning crew didn't do a good job. Problem is, that in the film business, the cleaning crew hangs around to tell the surgeons, that because of the many years they have in the business, they should be heard, and therefore, the surgeon would be wise to consider making the first "incision" right there....



7 If you could be GOD of filmmaking for a day, what would you do?


I would bless a child with the cinematic soul of the following individuals: Orson Welles, Francis Ford Coppola, Steven Spielberg, Andrei Tarkovsky, and the brain of one: Leonhard Euler. Then, I would head to the theater and sit there to see what happens.

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8 If you were allowed one single instant of absolute arrogance with impunity, what would you tell the film industry?

I would whisper to everyone that corporations have to make a profit and that they are eternally focused in that single blind pursuit. But I would shout to all people in the world who love cinema, that we have to make a list with the names of all the older filmmakers still working. When their new movies come out, we need to drag our friends and family members and anyone we can to the theaters. It is inevitable that we are going to lose some of them soon, and life will be a little less pleasant after they are gone. If we spike their numbers, the corporations will greenlight all of their films. We get more films from them to appreciate, and the pleasure to use the corporations to our benefit for a change.



9 Since your 15 minutes is just about up, and you have used this opportunity to make up questions and pontificate about everything, with nothing but one “untested” movie under your belt, why not drop the pretense of these questions and give us your last bit of “wisdom?”

I thought you would never ask. After having been through the painful process of writing, producing and directing a feature film, I would like to say to all the filmmakers about to shoot their first film: prepare to be tested alike by friends and foes. Consider this analogy: a mathematician turns to you and asks you to pass him pen and paper, for he is about to discover an equation that will change the world. After giving him the items, the best you can do is to be very quiet so he can do his work. Looking over his shoulder and offering advice is just not smart, is it? Filmmaking is a collaborative process, but it will be up to you to set the boundaries of the collaboration. The studio waits as the producer produces the movie, the producer waits as the director directs his film, the director waits as the cinematographer and the gaffer light the set, and we all wait, as the actors become someone else right before our eyes. After the film is finished, we all start the process again, as the distributor and theaters owners around the world, do everything possible to get people to see our movie, right after the janitors clean the place and open the doors. Simple, really. Most of the time, we just make the process harder than it has to be.



10 It's your turn.

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IF YOU HAVE SOME TIME TO KILL.....

Enjoy this poem by Brazilian poet Carlos Drummond de Andrade. I defy you to find, anywhere, a better description of filmmakers and their films.

The Elephant

by Carlos Drummond de Andrade

I make an elephant
from the little
I have. Wood
from old furniture
holds him up,
and I fill him
with cotton, silk,
and sweetness.
Glue keeps his heavy
ears in place.
His rolled-up trunk
is the happiest part
of his architecture.
But there are also
his tusks made
of that rare material
I cannot fake.
What a white fortune
to be rolling around
in the dust of the circus
without being stolen or lost!

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And finally there are
the eyes where the most
fluid and permanent
part of the elephant
stays, free of all fraud.

Here's my poor elephant
ready to leave
to find friends
in a jaded world
that no longer believes
in animals and doesn't
trust things.

Here he is: an imposing
and fragile hulk,
who shakes his head
and moves slowly,
his hide stitched
with cloth flowers
and clouds, allusions
to a more poetic world
where love reassembles
the natural forms.

My elephant goes
down a crowded street,
but nobody looks
not even to laugh
at his tail that threatens
to leave him.

He is all grace, except
his legs don't help
and his swollen belly

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is about to collapse
at the slightest touch.
He expresses
with elegance
his minimal life
and no one in town
is willing to take
to himself
from that tender body
the fugitive image,
the clumsy walk,
hungry and touching,
but hungry for pitiful
people and situations,
for moonlit encounters
in the deepest ocean,
under the roots of trees
or in the bosom of shells,
for lights that do not blind
yet shine through
the thickest trunks.
That walk which goes
without crushing plants
on the battlefield,
searching for places,
secrets, stories
untold in any book,
whose style only the wind,
the leaves, the ant
recognize, but men
ignore since they dare
show themselves only

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under a veiled peace
and to closed eyes.

And now late at night
my elephant returns,
but returns tired out,
his shaky legs
break down in the dust.

He didn't find
what he wanted,
what we wanted,
I and my elephant,
in whom I love
to disguise myself.
Tired of searching,
his huge machinery
collapses like paper.
The paste gives way
and all his contents,
forgiveness, sweetness,
feathers, cotton,
burst out on the rug,
like a myth torn apart.
Tomorrow I begin again.