

LOGLINE

A unique triptych about three disparate American women at crucial turning points in their lives.

SHORT SYNOPSIS

An homage to the women's films of the '30s, '40s, and '50s, *Woman's Picture* follows three very different women living in three different parts of the country, all three loosely connected, as they approach a defining moment of self-realization. *Woman's Picture* looks at how each woman's environment shapes and even defines her, asking whether she's limited or liberated by the process.

DETAILED SYNOPSIS

Woman's Picture divides its characters into three separate segments, exploring parallels between women whose experiences seem superficially far removed from one another. Each story is named after its heroine. All three have connections to each other which gradually become more apparent.

In "INGRID", a young woman visits the suburban Memphis home of her mother, Gladys, after ten years of estrangement, bringing along Mackie, a sardonically detached male companion, for moral support. The last time her mother saw her, Ingrid was a young man, birth name Eddie. During the course of her visit, Ingrid is forced to confront her mother about leftover baggage, to deal with her past, and to reveal her true reasons for coming home.

In "LORETTA", The mostly female maintenance staff at the nearly vacant Delrae Motel goes out of its way to take care of poor, simple-minded newcomer Loretta. Her luck hasn't been so good, and everyone feels for her. They all know bad luck and wouldn't wish it on anyone. The circumstances of Loretta's past in Iowa aren't entirely clear, though gossip has it that if she doesn't make a court date back in Des Moines she could lose custody of her children. As they get to know her better, her co-workers realize that Loretta's problems go deeper than surface impressions have led them to believe.

"MIRIAM" is a bridge which links the three segments of *Woman's Picture*. In "MIRIAM", Miriam Masterson has been working for the QET Home Shopping Network for nearly eleven years. During that time, she's developed a devoted audience of women – among them, Loretta and Ingrid. Some of these viewers are regular callers on Miriam's show. When the producers announce a meeting to discuss her segment, Miriam doesn't know what to expect. She's under more stress than she's ever been. At home, there's the stoner boyfriend. Then there's her mother, whom Miriam has just been forced to institutionalize. As it turns out, the board meeting doesn't go as well as Miriam had hoped. The men want to take away her calls, and with them, Miriam's strongest link to other women.

DIRECTOR'S STATEMENT

Growing up, I was always drawn to the women in my family.

They seemed more complicated. They were a lot more intriguing to me than the men. Both of my grandmothers were incredibly dynamic people; you felt it when they entered the room. They were opinionated and charismatic, and held their environments together, against any number of odds, often by sheer force of will. The way they were sometimes talked about, often by men, created the impression they were difficult, maybe impossible people, their apparent strengths actually signs of weakness. The men of the family often seemed to blame their own misfortunes and deficiencies of character on their wives and mothers. As a boy, I was allowed behind the scenes, and became a quiet observer to my grandmothers' daily rituals.

I remember the way my maternal grandmother applied her face in front of the bathroom mirror, painting her lipstick on with a brush. It seemed to take hours. Time kind of stopped. She didn't seem bitter or coarse, as the men liked to say. She seemed focused and intense. So much was involved in making yourself look like a woman. I remember thinking she was very lucky because she could change the way she looked depending on her mood. I was naïve enough to think it had to do with her mood entirely. I don't remember my grandmother ever wearing perfume—it probably would have made her seem too soft—but in her medicine cabinet there was a little vial of violet perfume oil, and I spent a lot of time locked in the bathroom, smelling it, so much time that the smell of violet now instantly conjures her memory. I believe she kept the perfume for a reason. It didn't seem so unlikely that, like me, she snuck in to smell it and return to a world of possibility, if only in her head. For years, I snuck into her bathroom when she wasn't there, trying to get to that place myself.

Woman's Picture is a way for me to keep looking through my grandmothers' personal artifacts in an effort to figure out who these women were or wanted to be, what they were up against, how they dealt with those obstacles, and how they live on in something as apparently insignificant as, say, a fragrance. The movie is a way to restore a sense of glamour to their memory, to celebrate them as compelling, multi-faceted women rather than people whose only living legacies are a series of remembered shortcomings. It puts my grandmothers in a movie, where I often felt they belonged. It's also a celebration of the films that remind me of them: a focus on women and their stories, celebrating rather than denigrating their complexity—giving them their reasons. Each of the women in *Woman's Picture* has a relationship to an image of ideal womanhood, one she either holds up to herself or has had held up to her by others. Each sits before the mirror, in some way, applying a face. Their stories are constructs of my imagination, openly fictitious, variations on a theme. Each story involves a woman's relationship to other women, her relationship with men, and a perfume which somehow embodies some aspect of her secret self she'd like to hold onto or cultivate. Each revives women who were pretty instrumental in making me the guy I am.

--Brian Pera

CAST BIOGRAPHIES

Calpernia Addams (INGRID) is an award-winning actress and activist who has performed in film and on television. In 2008, she appeared in *Trans-American Love Story*, the first show of its kind on national TV. Recently, she won a GLAAD award for her work on the show and for her work in the transgendered community. She lives in Los Angeles, California. She is the founder, along with business partner Andrea James, of Deep Stealth Productions.

Ann Magnuson (MIRIAM MASTERSON) is a Los Angeles-based actress, singer, writer and performance artist working in a myriad of media. Her many Hollywood film credits include *The Hunger*, *Making Mr. Right*, *Clear and Present Danger*, *Cabin Boy*, and *Panic Room*. She has appeared in numerous independent films and TV shows including *Frasier*, *CSI: Miami*, *The Drew Carey Show* and the HBO series *From The Earth To The Moon*. She was a series regular on the ABC-TV sitcom *Anything But Love*. Off-Broadway credits include *The Vagina Monologues* and *Four Dogs and a Bone* as well as her own one-woman shows, *You Could Be Home Now* and *Rave Mom*. She also starred in the LA premiere of the Amy and David Sedaris play *The Book of Liz*.

She was a key figure in the East Village art and club scene of the 1980s, managing the infamous Club 57 on St Mark's Place, where she performed with others such as Keith Haring, Klaus Nomi, Kenny Scharf, and other seminal post-punk artists. Ann was a regular columnist for PAPER magazine and has written for publications as diverse as ArtForum and VOGUE. She has been in several bands including the sardonic folk trio Bleaker Street Incident and the heavy metal group Vulcan Death Grip. She was the lead singer and lyricist for the psycho-psychedelic band Bongwater with whom she released five albums and made two solo CDs: *The Luv Show* (released on Geffen Records in 1995) and *Pretty Songs & Ugly Stories*. She most recently portrayed Greta Garbo in SPARKS' new musical *The Seduction of Ingmar Bergman*. In the fall of 2011 she performed her ongoing David Bowie/ Jobriath glam-rock spectacular at SFMOMA.

Amy Lavere (LORETTA) is a native of Texas who now calls Memphis her home. A member of the punk band "Last Minute" in her teens, she moved to Nashville and the Lower Broadway music scene in the 1990's and became half of the group "The Gabe and Amy Show". During that time, she began playing the upright bass. She has released two albums with Memphis-based label Archer Records, *The World is Not My Home* and *Anchors & Anvils*, the latter of which garnered her a nomination from the American Music Association for Best New or Emerging Artist. *Anchors & Anvils* was produced by Memphis music legend Jim Dickinson. Lavere tours the world with her music and has appeared at the Austin City Limits Festival, the Royal Albert Hall in London, on National Public Radio's "World Café", and on *Late Night with Conan O'Brien*. Her work was featured in several episodes of Craig Brewer's *\$5 Cover*, a series in which she acted, as well. She played Wanda Jackson in *Walk the Line* and appeared in Brewer's *Black Snake Moan*.

Gerald L'Ecuyer (GRANT) is a Canadian actor and filmmaker whose films have included the mockumentary *Gerald L'Ecuyer: A Filmmaker's Journey* and *Grace of God*. The former evolved into a Canadian TV series, "It's Me, Gerald," in which L'Ecuyer stars as a fictionalized version of himself, a struggling theatre director trying to stage a production of "Hedda Gabler", who gets involved in various misadventures as he tries to find, through any means necessary, the money to finance his vision while a camera crew documents his efforts.

Paul Provenza (RUSSELL) is an accomplished comedian and classically trained actor who has appeared in several television series, including “Northern Exposure”, “Beggars and Choosers”, and “The West Wing”. He has also written, produced, and starred in comedy specials and series, including "The Incredible Man-Boy," Lounge Lizards, and Comics Only, which received CableACE Award nominations. Provenza starred in Steve Martin's Picasso at the Lapin Agile and the feature *Fixing Frank*. With Penn Jillette, he directed *The Aristocrats*, which premiered at the 2005 Sundance Film Festival.

Paprika Steen (GLORIA) is a Danish actress and film director best known for her performances in the films *Festen*, *The Idiots*, *Open Hearts* and, most recently, the critically acclaimed *Applause*. Steen was the first Danish actress since Karin Nellemose in 1949 to win both Best Actress (for *Okay*) and Best Supporting Actress (*Open Hearts*) in the same year at the Robert Festival, the Danish equivalent of the Oscars. Steen made her directorial debut in 2004 with *Aftermath*. The film received awards at several film festivals including the Lübeck Nordic Film Days and the Film by the Sea International Festival. In 2007, Steen directed her second feature, the comedy film *With Your Permission*.

CREW BIOGRAPHIES

Brian Pera (WRITER/DIRECTOR/PRODUCER) has published a novel (*Troublemaker*, St. Martin's Press) and co-edited a collection of film writing (*Life as We Show It, City Lights*). His first film, *The Way I See Things*, screened at festivals around the world. It premiered at Outfest as part of the festival's Four in Focus division, which spotlights emerging talent. In Milan, it opened the MIX festival, where Pera was awarded a citation for achievement in first time filmmaking. At the Indie Memphis Film Festival, it won the audience award for best feature by a hometown. *Woman's Picture* is his second film, part of an ongoing series of cinematic portraits. He is the creator and editor of evelynavenue.com.

Ryan Parker (DIRECTOR OF PHOTOGRAPHY) is a cinematographer, editor, and director with a background in film and TV. "The Book of Noah", for which he worked as Director of Photography, premiered at The Fort Lauderdale Film Festival. Parker co-produced and edited "Porkchop Day", a documentary about the first woman in Tennessee to be granted parole from a life sentence for murder, premiered at The Nashville Film Festival. He works freelance as a director, a cinematographer, an audio technician, and an editor for broadcast television, nationally and locally.

Eileen Meyer (EDITOR/SOUND DESIGN) is originally from Durham, NC and graduated from Hampshire College in 2004 with a BA in Film Production. She went on to work for a documentary production company in New York, producing and assistant editing several films and television series for HBO, PBS, and LOGO including an Oscar Nominated short in 2007. Since moving to Memphis five years ago, she has worked as an associate producer on A&E's 'The First 48', edited an Emmy-winning web series for MTV New Media and a music documentary series for the Mississippi Blues Commission. *Woman's Picture* is her first narrative feature, and she continues to work as an editor in both narrative and non-fiction in Memphis, TN.

CAST & CREW LIST

An Evelyn Avenue production in association with The Wahpeton Film Collective

Ingrid	CALPERNIA ADDAMS
Loretta	AMY LAVERE
Miriam	ANN MAGNUSON
Joan	ANGELA DEE
Russell	PAUL PROVENZA
Grant	GERALD L'ECUYER
Mackie	BRIAN PERA
Janitor	COREY PARKER
Gladys	SALLY STOVER
Jennifer	LAUREN TAGUE FARR
Lisa	JEANNETTE COMANS WEST
Harriet	CHERYL WOLDER
Gloria	PAPRIKA STEEN
Caller	ROSANNA ARQUETTE
Director/Writer	BRIAN PERA
Director of Photography	RYAN PARKER
Editor	EILEEN MEYER
Executive Producer	IRA SACHS
Producers	BRIAN PERA LES EDWARDS CATHERINE KEENAN
Co-Producers	PETER BUDD BARD COLE MICHAEL HUNKELE EILEEN MEYER RYAN PARKER
Production Designer	BARD COLE
Production Coordinator	MARK JONES
Production Runner	ANDREW FLEMING
Gaffer	PETER BUDD
Sound Mixer	MICHAEL HUNKELE
Sound Designers	KEVIN HOUSTON SEAN FAUST DOUG EASLEY BRIAN PERA EILEEN MEYER
Additional Editing	BRIAN PERA RYAN PARKER
Stills Photography	TOMMY KHA
Music	PAUL ALLEN TAYLOR
Songs by	AMY LAVERE LORETTE VELVETTE