

KINO LORBER

A 120E FILMS & It Was Written... Production

TEST PATTERN

Written and Directed by Shatara Michelle Ford

Starring

Brittany S. Hall

Will Brill

Gail Bean and Drew Fuller

BlackStar Film Festival 2019 - Lionsgate/STARZ Producer Award

New Orleans Film Festival 2019 - Narrative Features Jury Award

Running Time: 82 Minutes – Language: English

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test pattern noun

Definition of *test pattern*

: a fixed picture broadcast by a television station to assist viewers in adjusting their receivers

Logline

TEST PATTERN follows the making and unmaking of an interracial couple in Austin, Texas.

Synopsis

“Everything is about sex, except sex, which is about power.”

– Oscar Wilde

TEST PATTERN is part psychological horror, part realist drama set against the backdrop of national discussions around inequitable health care & policing, the #metoo movement, and race in America. The film follows an interracial couple whose relationship is put to the test after a Black woman is sexually assaulted and her white boyfriend drives her from hospital to hospital in search of a rape kit. The film analyzes the effects of the systemic factors and social conditioning women face when navigating sex and consent within the American patriarchy, along with exploring institutional racism from a black female point of view.

Director's Statement

As a filmmaker, I'm most interested in exploring power dynamics between men and women in a patriarchy and Black people's navigation of oppressive whiteness and white supremacist systems.

In *TEST PATTERN*, I attempt to analyze effects of the systemic factors and social conditioning women face when navigating sex within the American patriarchy. I ask additional questions about race and location—and how that compounds my protagonist's processing of her own assault. I also explore the special circumstances interracial couples face when engaging with the intersections of race, location and power, and how those intersections relate to them personally and politically.

I made *TEST PATTERN* to provoke a meaningful conversation about consent, to incorporate a black female point of view and to spark debate while we create more nuance in the current discourse surrounding #metoo and feminism; in a movement that often focuses on the pain of white women, to the detriment of women of color, who exist within a different set of struggles and expectations.

The film is intentionally ambiguous, subtle, but not vague in its expression or construction. I leave several doors open for the audience's interpretation. Since, above all, the movie is about Patriarchy and how that relates to Consent, you can interpret the events of the film and the characters differently. It's a Litmus Test, that reveals your own ideological beliefs and understanding of these concepts.

Shatara Michelle Ford, July 2020

Director's Note

"The absence of consent is assault."

Background

More than a third of women in the United States are victimized by sexual assault in their lifetimes.¹ Over 80 percent of those women experience significant short---or long-term impacts including PTSD.² Victims include women from all backgrounds, all ethnicities, all levels of socioeconomic status.

Movements such as #metoo and Times Up have pushed the universality of experiencing sexual assault to the forefront of our culture. We now know our politicians, our business leaders, our artists, our icons, our neighbors, our teachers, and our family members are among the perpetrators.

We tell ourselves two messages: victims of sexual assault should report it, and we will fight for them when they do.

But the experience of reporting sexual assault and harassment is different for every person. It's different for a white woman versus a black woman, a wealthy woman versus a poor woman, a New York woman versus a Texas woman, and on and on. Even as we support the survivors who stand up for justice, powerful abusers remain everywhere from our highest political offices to the prominent seats at our Thanksgiving table.

And even with global movements dedicated to supporting victims and preventing assault, the system still exists. Systems like: the criminal justice system that fails victims regularly, the health care system that can victimize victims all over again, the individuals that may blame a victim for her own actions, the forces of racism that slither into all elements of society.

And in a more intimate way, even people closest to a victim, even those with the best of intentions can inadvertently twist the subtlest of knives.

TEST PATTERN portrays a black woman in Austin, Renesha, who is victimized by sexual assault. When she does what society says victims should do—report

¹ Smith, S. G., Chen, J., Basile, K. C., Gilbert, L. K., Merrick, M. T., Patel, N., ... Jain, A. (2017). The National Intimate Partner and Sexual Violence Survey (NISVS): 2010-2012 state report. Retrieved from the Centers for Disease Control and Prevention, National Center for Injury Prevention and Control:

<https://www.cdc.gov/violenceprevention/pdf/NISVS-StateReportBook.pdf>. Page 19.

² Black, M. C., Basile, K. C., Breiding, M. J., Smith, S. G., Walters, M. L., Merrick, M. T., Stevens, M. R. (2011). The National Intimate Partner and Sexual Violence Survey (NISVS): 2010 summary report. Retrieved from the Centers for Disease Control and Prevention, National Center for Injury Prevention and Control: http://www.cdc.gov/ViolencePrevention/pdf/NISVS_Report2010-a.pdf. Page 56.

it—she finds herself lost in the health care system, adrift in the criminal justice system, and unintentionally pushed away by the white partner who has always stood by her side.

How does this happen?

After her boyfriend learns that Renesha was possibly sexually assaulted, he immediately rushes her to the hospital to get a rape kit, thinking that it is the first step to helping her. But things are not that simple. As Renesha experiences, victims don't always get a rape kit merely by asking for one. Emergency rooms regularly turn away women asking for a rape kit if they have no insurance, if they have the wrong insurance, if the ER is technically "free-standing" instead of tied to a hospital, or (in Renesha's case) if the hospital doesn't have a Sexual Assault Nurse Examiner on staff—and only 13 percent of emergency rooms do.³ A rape kit itself can be traumatizing to undergo,⁴ and at one time as many as 20,000 rape kits in Texas⁵ (and hundreds of thousands across the country) sat on shelves waiting to be tested.

That Renesha is black creates another layer to her dilemma. The city of Austin itself is named after a slave-owner who proudly said "Texas must be a slave country... It is the wish of the people there, and it is my duty to do all I can, prudently, in favor of it."⁶ Despite its image as a cutting-edge cultural city pushing Texas forward in the arts, technology, and politics, Austin is Texas's most segregated city.⁷

In addition, Texas as a whole hasn't moved past its history. In Waller County, Texas, Sandra Bland, a black woman due to start a new job in the administration at Prairie View A&M University, was pulled over by a white police officer for an alleged lane merge violation only to be arrested and then found dead three days later. In Dallas in 2018, a police officer killed Botham Jean, a black businessman, as he opened the door to his own apartment. In East Austin in March 2018—the time and place of TEST PATTERN itself—a white terrorist left a

³ "Few Washington hospitals offer rape exams for victims." Linda Byron, King5 News. May 28, 2015.

<https://www.freep.com/story/news/local/investigations/2015/05/28/washington-hospitals-rape-kits/28118487/>

⁴ "The Problem with Rape Kits," Lux Alptraum. Splinter News. March 8, 2018.

<https://splinternews.com/the-problem-with-rape-kits-1823609329>

⁵ "Testing State's Huge Backlog of Rape Evidence Kits Comes with Hefty Price Tag." Brandi Grissom. New York Times. January 3, 2013.

https://www.nytimes.com/2013/01/04/us/hefty-cost-to-testing-texas-huge-backlog-of-rape-evidence-kits.html?_r=0

⁶ *Barker, Eugene C. (July 1924). "The Influence of Slavery in the Colonization of Texas". The Southwestern Historical Quarterly. 28 (1): 1–33.*

⁷ "What Nobody Says About Austin." Cecilia Ballí. Texas Monthly. February 2013.

<https://www.texasmonthly.com/politics/what-nobody-says-about-austin/>

series of bombs targeting mostly black and Hispanic households, killing two innocent people.

Renesha and her friend Amber discuss the Austin bombings, and are affected by this context. It is no surprise that Renesha chooses not to report her assault to the police initially, and only interacts with the police after her boyfriend calls them.

She is not alone. Three-quarters of sexual assault victims do not report their assault.⁸ Even if they do report, it is unlikely that their abuser will be caught: 995 out of 1000 perpetrators of sexual violence walk free.⁹ The criminal justice system in Texas, to be frank, is not set up for women like Renesha.

But it is not merely the larger health care and criminal justice systems that stand in Renesha's way. She doesn't begin approaching those systems in part because she doesn't immediately know that she *has* been assaulted. When she returns home, she's tired, confused and carries the self-blame that's so typical of those victimized by sexual assault. Awash with guilt, Renesha apologizes to Evan more than once. More than anything, Renesha wants to rest. After going to sleep, instead of taking Renesha home as she asked, Evan launches into the rape kit process, dragging Renesha along for the ride.

His instinct that there is a problem that he can help fix leads him to ignore Renesha's wishes without even realizing that he is doing so. They are an interracial couple, one a highly educated non-profit professional and the other a tattooist entrepreneur, but over the course of the film, their unconventional relationship becomes conventional. The deeper the two of them dive into the systems around them, the more they *become* those systems. And the inequities of those systems become inequities in their relationship.

TEST PATTERN complicates the easier narratives of sexual assault. #metoo, Times Up, and modern feminism have caused a world-shaking shift in power, empowering individual victims of sexual assault and bringing the cause of justice into the halls of power and behind the doors of boardrooms. But the story of sexual assault is not just that of victims rising up and villains being torn down. Every day brings another story, another fight, another layer.

⁸ Department of Justice, Office of Justice Programs, Bureau of Justice Statistics, National Crime Victimization Survey, 2010-2016 (2017), cited in "The Criminal Justice System: Statistics." RAINN. <https://www.rainn.org/statistics/criminal-justice-system>

⁹ Federal Bureau of Investigation, National Incident-Based Reporting System, 2012-2016 (2017); cited in "The Criminal Justice System: Statistics." RAINN. <https://www.rainn.org/statistics/criminal-justice-system>

Here we reflect on those two messages we tell ourselves: victims of sexual assault should report it, and we will fight for them when they do. What if, for one black woman in Austin, neither of those is true?

Realization

I was interested in crafting a feminist nightmare. My goal was to get audiences to feel the shock and horror I experience at times, just being alive as a black person and as a woman. The audience shouldn't reflect on this simply as a thrilling experience, but rather as a cold splash of water or the uncomfortable feeling of recognition after seeing some unpalatable element of themselves when they look in the mirror.

I wanted to distill the conclusions I made after reading countless news articles about the lack of access to rape kits for most people in America (if they know about them at all, and if those kits ever get tested), coupled with the deluge of #metoo accounts from women reflecting on all types of sexual assault and boundary violation. I wanted audiences to have an account of a black woman navigating the oft-terrifying experience of being a woman alongside the equally-terrifying experience of existing as a black person inside a white-supremacist patriarchy.

A 37-page script

In October 2017, I wrote a sparse but structured script with minimal dialogue. I knew from the outset that **TEST PATTERN** would live in long takes and that I would flesh out the characters after working with the leads to further develop their roles and getting to know them. Brittany S. Hall and Will Brill were cast in March 2018. For the five and a half weeks leading up to production, I spent time with the actors separately and together, getting to know them personally while they tried on and uncovered their characters in rehearsals. After every conversation I had with them, the details of the script would further solidify and take shape. I wanted us to have a shared understanding of the characters and for Brittany and Will to have ownership of their respective roles by growing them together. The final shooting script grew by 11 pages and the long takes and spontaneous moments filled in the rest.

Tone

Influenced by Hitchcockian tonal shifts, **TEST PATTERN** can be divided into three parts: romantic comedy (before Renesha's assault), psychological thriller (during), and realist drama (after). The idea is to express how our lived experience isn't just one genre. There are moments in our lives that can feel super light-hearted, but in retrospect or in a different context can be painful. There are other times in our lived experience, especially for those with marginalized identities and/or people of color, that can feel downright scary—while those around you experience the opposite. It comes to the point

that you doubt that what you're experiencing is real and that your feelings are justified—which is frightening in itself.

Social Commentary

I believe that America is going through a period of cultural and political crisis, not dissimilar to that of the period from the late 1960's to the mid 1970's. The levels of anxiety, distrust and angst mixed with a desire to question and expose were prevalent in cinema of that era. Inspired by John Schlesinger's *MIDNIGHT COWBOY* (1969) and Sydney Lumet's *DOG DAY AFTERNOON* (1975), I wanted to keep as much of the film as I could in the wide, as a larger motif to express the idea that my characters are products of their environment and part of a larger system. I intended to thereby force my audience to potentially re-evaluate their own role within our society and question their feelings about the characters and events being presented to them.

The Score

I was certain that the score for *TEST PATTERN* should be used as a motif and would incorporate classical elements. I listened to a ton of Brahms, as I dug through trying to find Renesha's emotions in music. Editor Katy Miller introduced me to Kelsey Lu and her brilliant use of the cello. It was then that the cello became attached to Renesha and strings became a larger component of the conception of the score. Working with the Composer, Robert Ouyang Rusli we focused on creating something unconventional. We listened and learned from Bernard Herrmann and Jonny Greenwood and discussed elements of neo-classical films and their use of orchestral cues. We also had many discussions on the role of music in films, and on the way that it can embolden or subvert stereotypes on screen. As a result, we were highly intentional in our process. In the end, Rob constructed something beyond my wildest dreams. He created a string-heavy soundtrack that utilized string sounds in a tactile and physical way. Much of the percussion in the film comes from hitting the wood and strings of violins and cellos. The score is the absolute lifeblood of the movie.

Editorial

Influenced by Paul Thomas Anderson's *PHANTOM THREAD*, Michel Gondry's *ETERNAL SUNSHINE OF THE SPOTLESS MIND*, Sam Mendes' *REVOLUTIONARY ROAD* and Derek Cianfrance's *BLUE VALENTINE*, *TEST PATTERN*'s structure follows the linear narrative of Renesha and Evan's relationship, but it is pulled in different directions by a guiding principle: we follow Renesha's greater processing of her relationship with Evan and how that relates to her assault. Katy and I talked a lot about what it looks like structurally to express Renesha as a product of her environment, trapped by societal constraints and social mores. Editor Matt Tassone and I went through scene by

scene, ensuring that the choices we made were led by how Renesha was feeling in each moment.

Shatara Michelle Ford

The Production Journey

The biggest priority for Shatara was getting the necessary number of days needed to tell the story correctly. With a communal, pragmatic approach to filming, TEST PATTERN shot for 21 days in Austin, TX and Los Angeles, CA.

Having a small crew size, an observational and improvisational approach to performance, and a rigid visual language (tracking shots, time-consuming set-ups), meant that every single one of those 21 days were essential.

21 days is a lot to ask for as a first time feature director... especially in the indie world. When Shatara and Producer Pin-Chun Liu, finally decided to do it themselves, they spent weeks trying to figure out how to make it work on a meager budget. The more Shatara and Pin-Chun compromised, the more it didn't make sense. They knew the film would suffer for it, so instead, Shatara and Pin-Chun committed to shooting the film as it had been intended: without compromise.

A suicide mission

"If I didn't do it now, I was never going to do it. The daunting prospect of making a film never wanes, and I was at a point in my life where I had spent more than enough time waiting for someone to grant me the opportunity. Films at all budget levels are precarious. I just decided it was worth shouldering the majority of that risk, and I feel incredibly lucky to have had good friends and family share the heavy load."

- Shatara

In January 2018, Shatara and her partner made a huge financial commitment: they drained their savings, took out additional credit cards and loans and gave it all to TEST PATTERN. Their next step was to approach family and friends who, through a mix of small equity investments, gifts and offers to cover the cost small elements of the production including location fees, crew accommodation, and spare airmiles to get people to Austin, helped them secure the first 60% of the production budget. With that in the bank, Shatara and Pin-Chun were able to commit to phase one of principal photography, comprising four weeks of pre-production, a 13 day shoot in Austin, TX, and a host of support from their close-knit circle of collaborators.

Not without her friends

Phase one of principal photography in Austin was made possible by the commitment and flexibility of the heads of department. Each of them are long-time collaborators with Shatara and came on board early in the project's inception, driven by a commitment to work together again and to bring this story to life. First on was Director of Photography, Ludovica Isidori, closely followed by Production Designer, Eloise Ayala, and Costume Designer, Brionna Rowe. The quartet most recently combined on the music video, "BEST", which re-imagined Alfred Hitchcock's VERTIGO with a black cast and a female lead played by Amani Starnes. Amani features in TEST PATTERN as Nurse Peg, a role Shatara wrote especially for her.

Pin-Chun says that, "having Ludovica, Eloise and Brionna commit to the project from the outset, and knowing their ability to do beautiful things on a limited budget, gave Shatara and me the assurance we needed to move in to pre-production and start scouting in Austin."

First to travel to Austin, only 48 hours after being hired, was Line Producer, Yu-Hao Su. Taking two days to drive from his home in Los Angeles, and with a car full of equipment, Yu-Hao epitomized the commitment of the crew, each of whom made their own sacrifices to be a part of the project. Following on a few days later was Eloise Ayala who, together with Yu-Hao stayed in what would become the main location and base of the production while in Austin.

Building a Home in Austin, TX

Owned by close friends of Shatara, the house that Renesha and Evan share in East Austin became the heart of the production in Texas. Its remarkable transformation from an unfurnished shell (and accommodation for Eloise and Yu-Hao) into the home of protagonist, Renesha Bell and her boyfriend Evan Chambers, mirrored the growth of the production itself. Eloise and her team were very meticulous with the house. They stripped and stained wood floors, replanted the garden, and repainted every room to create one of the seminal components of Evan and Renesha's relationship and a key symbol of her growth in the film. Eloise states: "I spent a month shopping at local antique shops. I wanted to keep it specific to Austin and convey Southern American history within the sets. Evan brings a softness into Renesha's life." Ludovica, Eloise and Shatara used color in the house as a motif representing the health of Renesha and Evan's relationship.

Ludovica explains, "It was important that the environment felt luscious, fertile, in constant and organic growth. To do that, we partnered with the brilliant Eloise Alaya, who complemented the rich color scheme of yellows, golds and burgundies, with many vibrant plants and greens, so to signify the fruitful and prosperous nature of relationship. The house was a nest for them to grow, both

as individuals and as a family---a place in which to coexist and evolve as a couple, while flourishing as individuals.”

Eloise elaborates, “Their relationship is introduced as the color teal, and throughout their relationship, Evan is mostly surrounded by overgrown plants and the color green. As their relationship starts to unfold and is questioned, the verdantly dressed sets are thinned out and the teal is shown less and less.” In order to further drain out color, Eloise swapped out live plants for dead ones and replaced brighter props with ones with a more muted hue. On the camera side, Ludovica changed color temperature, contrast ratio, and lens selection. She states: “We decided to use a longer lens and to shoot the actors wide open, so that the optics would naturally de-saturate some colors and the shallow depth of field would make them feel further apart.” This approach achieved a feeling of a stalled relationship.

Filming in Phases

Shatara and Pin-Chun took the decision early on in the project to complete each phase of principal photography as funds became available, knowing the risk that the project could stall mid-production. With Shatara’s highly structured but improvisational style, she required sufficient time for complex set-ups and, most importantly, enough time and space for her to find the performance with her actors. Underlying all of this was the need to protect the number of days she had available both in Austin and in Los Angeles for the latter part of the shoot.

With just one week between wrapping in Austin and the start of production in Los Angeles, the funds ran out and Shatara and Pin-Chun were forced to go back to friends and family to secure what they needed to re-start filming. Having secured enough money to cover five of the required seven additional days in Los Angeles, through a combination of support from their family and friends, they decided to split the Los Angeles production into two phases over the course of three months. Again, this tactic bought them additional time to secure the remaining funds and was instrumental in keeping up the momentum of the project. The final days in Los Angeles took the production to a total of 21 days, which had always been their intention.

Notable Achievements

- A woman was at the head of every department on TEST PATTERN.
- The protagonist and the two supporting actresses are black women.
- The total production crew was comprised of more than 60% people of color.

- More than 40% of the cast and crew self-identified as LGBTQ+.

Cast and Crew

Brittany S. Hall "Renesha"

Brittany attended Frostburg State University where she studied Theatre and Mass Communications. In 2009, Brittany was cast in VH1's hit reality Show "Real Chance of Love." Brittany was instantly a favorite of producers and viewers and went on to be one of the winners of the show. Currently, you can find her on HBO's "Ballers" recurring as Amber.

Will Brill "Evan"

Best known for his role as Scott Brown in Netflix's "The OA" and as Noah Weissman on Amazon's "The Marvelous Mrs. Maisel", Will is a graduate of the Carnegie Mellon School of Drama, where not long after graduation did he secure a role in David Chase's debut feature, NOT FADE AWAY.

In addition to his television and film work, Will is currently on Broadway, as Ali Hakim in the 2019 Revival of Rogers and Hammerstein's OKLAHOMA!, and was part of the original cast of James Lapine's Act One and as Ed in the 2014 revival of You Can't Take It with You. He has also appeared in off-Broadway productions of Tribes and Our Town, both of which were directed by David Cromer.

Gail Bean "Amber"

She can most recently be seen in the recurring role of "Wanda" in FX's hit series SNOWFALL. Prior to that, she recurred as "Nadine" in FX's ATLANTA as well as in Comedy Central's THE DETROITERS as "Lois." Gail's breakout performance was in the Sundance film UNEXPECTED opposite Cobie Smulders, in which she plays a pregnant high school student.

Drew Fuller "Mike"

In his late teens and early 20s, Drew Fuller modeled in New York and Europe, doing campaigns for Tommy Hilfiger and Prada. Fuller was a series regular on Lifetime's hit show "Army Wives." In 2011, he starred in the feature film THE KANE FILES in which he won a best actor award at the SDF. He is best known for appearing as the character Chris on the WB hit show "Charmed" in 2004.

Shatara Michelle Ford (She/They) – Director, Writer, Producer

Shatara Michelle Ford (Writer/Director/Producer) is a black American filmmaker born in rural Arkansas and raised in St. Louis, Missouri. In 2010, she received an

MFA in Screenwriting from Royal Holloway, University of London. Shatara's work explores class, power, womanhood, identity, memory, perception and race. Intellectually propelled by the LA Rebellion film movement and stylistically influenced by Neo-Classical directors; her films feature marginalized characters with rich internal lives that defy dominant stereotypes. Her script, *QUEEN ELIZABETH* was featured on the 2017 Black List. *TEST PATTERN* is her debut feature.

Pin-Chun Liu - Producer

Pin-Chun was born and raised in Kaohsiung, Taiwan. After earning a degree in Sociology from the National Taiwan University, she began working in production and producing short films. She received her Master's in Producing at the American Film Institute and her thesis, *WAY IN RYE*, was a finalist for the Student Academy Award. Other films include *THE NIGHT IS OURS* and *CONTRAPELO*, which premiered at the Tribeca Film Festival and was shortlisted for the 2016 Oscar Best Live Action Short Film. Together the films she produced have played at more than 50 film festivals, won several 'best short film' awards and received distribution. Most recently under her belt, *TWO SENTENCE HORROR STORIES*, a Warner Bros digital network "Stage 13" series premiered at Tribeca Film Festival and released on Go90 and CW Seeds. She's currently in post-production on the digital series "SNATCHERS" and the feature film *PAPER TIGER*.

Ludovica Isidori – Director of Photography

Ludovica Isidori is an Italian cinematographer with a MFA in Cinematography from the American Film Institute. With a background in fashion photography, she has a fierce sense of style and an eye for beautiful imagery that she uses to serve her storytelling. In 2016 Ludovica was selected as one of the 30 filmmakers of Project Involve and her films have screened around the world, from Cannes to Shanghai, from SXSW to the HBO short film competition.

Between 2017 and 2018, Ludovica received three prizes for Best Cinematography, for her shorts *Intercept*, directed by Jackie Stone, and *Peggie*, co-created with Rosario Capozzolo.

Eloise Ayala – Production Designer

After studying fine art at the Academy of Art in San Francisco with a focus on technical drawing and illustration, Eloise became interested in theater and studied at the Neighborhood Playhouse in New York, later focusing on Shakespeare and American theater. Production design has taken all the best qualities of her fine art, illustration and theatrical studies and made it into something you can walk into and touch. Eloise has designed for Starburns Industries, Skybound, Sony, Warner Brothers, Lifetime and Investigation Discovery. Her work has been featured on HBO, Cannes, Slamdance, SXSW and in theatrical releases in Los Angeles and the west coast.

Brionna Rowe – Costume Designer

While in college, Brionna got her start working behind the scenes of fashion shows for Tommy Hilfiger and as a Wardrobe Intern on *The Insider* and *Entertainment Tonight*. In her final year of the highly competitive advance study program for Film & TV Costume Design from The Fashion Institute of Design & Merchandising (FDIM), Brionna designed three short films. Since then Brionna has designed and worked on over twenty films, one network series, and plenty music videos and commercials. *TEST PATTERN* is her first feature as Designer.

Robert Ouyang Rusli - Composer

ROBERT OUYANG RUSLI is an artist & composer based in Brooklyn, NY. He is a recipient of the 2017 Van Lier Fellowship for Music Composition. He recently scored the award-winning 2017 Trinidadian film *Moko Jumbie* that premiered at LA Film Festival, and the 2017 documentary *Corridor Four* which won Best Feature Documentary at Washington West Film Festival. His score for the feature documentary *Good Game* won Best Original Score at the IndieCapitol Film Festival in 2015. Rob has composed music for films, exhibitions and art projects featured in the Queens Museum, BAM Next Wave Festival, BAMCinématek, Dixon Place, and Ensemble Studio Theater.

Alison Rosenfeld – Music Supervisor

A music supervisor for film and TV, Alison thrives in the realm of the eclectic and up-and-coming. Over her 6 years at Aperture Music, Alison has placed songs by dozens of indie acts in TV shows including *Girls* and films including *Trainwreck*, *Blockers*, and *Neighbors*. Alison hosts a monthly DJ show on KChung Radio and frequently DJs all over Los Angeles.

Matt Tassone – Editor

A graduate of NYU's Tisch School of the Arts, Matt Tassone's credits include *X-Men Apocalypse*, *Fantastic 4* and *Chronicle*. More recently, he edited *Better Start Running* starring Academy Award Winner Jeremy Irons. He lives in Los Angeles with his wife Isabel and two children.

Katy Miller - Editor

It is her love of storytelling brought Katy's attention to film editing - something encouraged by her aunt, director and writer Rebecca Miller, who presented Katy with an opportunity to extend her passion for telling stories beyond the page through assisting in post-production in the cutting room on the film, *MAGGIE'S PLAN* (2015), with editor Sabine Hoffman in 2015. Mentored by editors Tariq Anwar and Naomi Geraghty, Miller leans toward stories exploring women's complex personal transformations. *TEST PATTERN* is her first feature.

Thomas Ouziel – Sound Designer

In the midst of the directing program at Chapman University's film school, Thomas realized his passion for the power of sound in the filmmaking process -

so he switched to a sound design emphasis degree, taking with him the story-first instincts that he had built in the directing program. Upon graduation he shadowed veterans like Dane Davis (sound designer on the Matrix films), and Paul Hackner (Hunger Games, Drive, The Revenant) while also honing his skills mastering high profile projects for networks such as Showtime and doing noise restoration for old classics to be re-released on Bluray, including 'Lawrence of Arabia'. He met Hamed Hokamazdeh on a mix stage in 2014 and the rest was history, as they say. They started MelodyGun Group in 2014 as a turn-key studio for sound and music.

With over 70 film credits, Thomas is fresh off of supervising the award-winning film Shooting in Vain (mixed at Skywalker by Zack Martin), designing spatial sound for horror VR series Delusion (out on Samsung VR), and leading the team for AFI Fest Winner & Sundance nominated short film, Warpaint.

Credits

Written and Directed by
Shatara Michelle Ford

Produced by
Pin-Chun Liu, p.g.a
Shatara Michelle Ford, p.g.a

Producer
Yu-Hao Su

Brittany S. Hall

Will Brill

Gail Bean

and Drew Fuller

Executive Producers
Brooke Jordan
Brittany S. Hall

Director of Photography
Ludovica Isidori

Production Designer
Eloise Ayala

Editor
Matt Tassone
Katy Miller

Costume Designer
Brionna Rowe

Music By
Robert Ouyang Rusli

Music Supervisor
Alison Rosenfeld

Sound Designer
Thomas Ouziel

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KINO LORBER

With a library of over 4,000 titles, Kino Lorber Inc. has been a leader in independent art house distribution for 35 years, releasing 30 films per year theatrically under its Kino Lorber, Kino Repertory and Alive Mind Cinema banners, garnering seven Academy Award® nominations in nine years. In addition, the company brings over 350 titles yearly to the home entertainment and educational markets through physical and digital media releases. With an expanding family of distributed labels, Kino Lorber handles releases in ancillary media for Zeitgeist Films, Carlotta USA, Adopt Films, Greenwich Entertainment, Raro Video, and others, placing physical titles through all wholesale, retail, and direct to consumer channels, as well as direct digital distribution through over 40 OTT services including all major TVOD and SVOD platforms. In 2019, the company launched its new art house digital channel Kino Now which features over 1000 titles from the acclaimed Kino Lorber library. In response to the COVID-19 pandemic, the Kino Marquee initiative was launched in 2020 pioneering "virtual theatrical" releases of art house films with revenue shares that allows audiences to support almost 400 local independent theaters.