

Local Tourists



Prospectus

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Project Summary

Team

Writer/Director: Doug Lenox

Producer: David Mandel

Director of Photography: John Nijhawan

Production Designer: Kristen Adams

Production Details

Budget: \$34,303

Location: Wildwood, NJ

Genre: Comedy/Drama

Length: 18 min.

Format: 35mm, Color

Project Status: Pre-Production

Production Schedule

Pre-Production: 07/01/2009 – 11/01/2009

Production: 11/02/2009 – 11/12/2009

Post-Production: 11/13/2009 – 06/01/2010

Introduction

Local Tourists, the latest film from award-winning writer/director Doug Lenox, is a dark, absurdist comedy inspired by the current recession in America, as well as the ongoing struggle for those on America's margins to eke out their own slice of happiness within the confines of their otherwise bleak lives. The film tells the story of three hapless, motel dwelling friends living on the Jersey Shore, who are faced with the prospect of losing their custodial jobs on the boardwalk. The impending layoff tests the bond between the trio of comrades, and forces each aging misfit to decide whether he should stay in town, or go.

Himself a beach town native, Doug wrote *Local Tourists* in homage to one of his favorite locales, the truly singular coastal city of Wildwood, New Jersey. The instant he set foot in Wildwood for the first time last winter, Doug knew that Wildwood's uniquely American blend of natural beauty and neon, small town and showy "doo wop" architecture, was the perfect setting for his comic tale about the limitations of the American Dream and perseverance of the American Spirit. He returned to New York from the trip determined to shoot *Local Tourists* in Wildwood.

Local Tourists is Doug Lenox's M.F.A. thesis project for the graduate film program at New York University's Tisch School of the Arts. This film has the support of NYU's faculty, which includes award-winning film artists such as director Spike Lee (*Do the Right Thing*, *Inside Man*), actress Lee Grant (*Shampoo*, *In the Heat of the Night*), and editor John Tintori (*Eight Men Out*, *Dogfight*). Additionally, this production is made possible by the support and services of NYU: camera, sound, lighting equipment, production insurance, and post-production facilities.

Despite these significant contributions, additional support is necessary. NYU is set apart from other film schools by requiring their students to finance their own films during their academic tenure. This requirement teaches us to become professional filmmakers, but also forces us to secure a considerable amount of support in order to see our projects fully realized. This prospectus outlines the project and how you can be a part of bringing *Local Tourists* to theaters.

Director's Bio



Born on a mattress in his mom's living room, Doug Lenox spent the bulk of his youth watching movies and suffering through the yearly failures of his beloved sports teams. He found little else that held his interest until he discovered juvenile delinquency. However, an incarceration for armed robbery at age sixteen quickly ended Doug's burgeoning romance with crime. He finished high school and moved on to college, where he discovered a love for history, writing, literature, film, and whisky. He earned his B.A. in American Studies from UC-Berkeley.

After graduation, Doug worked as a video store clerk by day, a barista by night, and a UPS package loader by overnight. Something about the seventy-hour work week inspired him to quit his jobs, move to New Orleans, and go to film school. At the University of New Orleans, Doug wrote, directed, and shot his first film, *Give the Anarchist a Cigarette*, which screened at the Coney Island Film Festival and the Big Muddy Film Festival. He had just begun his second year at the University of New Orleans when Hurricane Katrina slammed into the Gulf Coast.

Amidst the chaotic aftermath of the storm, Doug was temporarily admitted to the graduate film program at NYU. While coping with displacement, he wrote the film, *Quincy & Althea*. Filled with both joy and sorrow, he returned to his former New Orleans home to direct his satirical tale of Hurricane Katrina, marriage and survival.

Quincy & Althea has screened at over 40 festivals in 7 countries, including the Los Angeles Film Festival, the Palm Springs Festival of Short Films, and the Woodstock Film Festival. The film won the Student Award at the Hamptons International Film Festival, Best Student Narrative at the Fargo Film Festival, Best Short Film at the Memphis International Film Festival, and the Audience Award at the Nevada City Film Festival.

As a result of his work, Doug was formally admitted as a rare transfer student to NYU's graduate film program. Currently, he is in pre-production for his NYU graduate thesis film, *Local Tourists*, which begins principle photography on November 3, 2009 in Wildwood, New Jersey. Doug is also in the midst of developing "Christmas Cards from Prison," his first feature film, as well as a collection of short stories, and a feature documentary. Additionally, he is looking for a new apartment, a new job, and to get back into shape.

Doug resides in Sunnyside, Queens, but he and his girlfriend talk a lot about moving to Los Angeles.

Key Personnel Bios



DAVID MANDEL - PRODUCER

Originally from Washington, DC, David Mandel began making films at the University of Chicago. After graduating, he returned to DC and served as development and production coordinator for the non-profit theatre organization The In Series. Since moving to New York, he has held numerous positions on both narrative and documentary films, including most recently *Rage* (dir. Sally Potter), and *Abraham's Children* (dir. Nina Forieep). His previous producing credits include *Stay True Darling* (dir. James Morrison).



JOHN RAJ NIJHAWAN – DIRECTOR OF PHOTOGRAPHY

Maverick filmmaker John Raj Nijhawan stems from a rather unique gene pool. His father is from Jamshedpur, India & his mother from an Irish Catholic family in Pittsburgh, PA. John grew up in Knoxville, TN where he went through all of life's most awkward years in the Catholic school system only to move deeper south to attend The University of Georgia, where he received a B.A. in Journalism in 2002. John moved to New York in 2003 to attend NYU's prestigious graduate film program. While at NYU John focused his energy on cinematography and directing, where past and present ASC members such as, Peter Stein, Sandi Sissel, Declan Quinn, and Tony Janelli trained him. Additionally, John crewed on over 50 independent shorts and a handful of features. In 2007, John received his M.F.A. in Film Production with an emphasis in Directing and Cinematography. To date, John's work as a writer, director, and cinematographer has been showcased at festivals all over the globe including the Slamdance Film Festival, the Hamptons International Film Festival, the Brooklyn International Film Festival, the Taipei Golden Horse International Film Festival, the Los Angeles Film Festival, and the Washington D.C. Museum of Contemporary Art. After briefly attempting to enjoy living in L.A., John moved back in New York City, where he is currently developing his first feature film, as well as running his own production company, Bodacious Pictures.

Key Personnel Bios



KRISTEN ADAMS – PRODUCTION DESIGNER

Stemming from her father being a famous professional comedian and her family's appearance on the wacky television show, *Family Double Dare*, Kristen knew she was meant to be a production designer. She holds a MFA in Production Design for Stage and Film from New York University/Tisch and a BFA in Illustration from The Columbus College of Art and Design. Her production design clients include, but are not limited to, Ironbound Films, Weebeastie Productions, Finegrit Design, HBO, IFC uncut, A&E, Verizon, Anvil Into Hammer, Atomic Robot, Zweibel Productions, 51 Minds, and Hayden 5 Media. Her art department experiences include working on the television shows *Saturday Night Live* and *The Drew Carey Show*, on the Wong Kar Wai film *My Blueberry Nights* featuring Norah Jones and Natalie Portman, and as art department supervisor for the film *The Greatest* featuring Susan Sarandon and Pierce Brosnan. Her theatrical designs have been showcased in the main Macy's Department Store Windows (NYC), Ralph Lauren, and J Crew as well as numerous theaters around the country including Barrington Stage Company, Berkeley Repertory, Urban Stages, Glimmerglass Opera, and Los Angeles Opera. She has also contributed her concept art work to the creation of the futuristic video game, *CHAOS*, the emotional war documentary *Common Sky*, as well as storyboards for commercials and videos. Her production design of props and sets can be viewed on The Onion News Network and she is currently set decorating for a new VH1 reality show.

Local Tourists Treatment

Local Tourists tells the story of the friendship between Lark, an earnest 33 year old defeatist, Sal, a 50 year old Mexican American punk rocker, and Canada, an imposing, but imperceptive ex-marine in his 40's. In the film, the three hapless, motel-dwelling friends living on the Jersey Shore are faced with the prospect of losing their custodial jobs on the boardwalk. The impending layoff tests the bond between the trio of comrades, and forces each aging misfit to decide whether he should stay in town, or go.

The story begins in a pool. While sulking on a lime wedge raft, Lark is knocked into the water by a suitcase that falls from the sky. The source of the flying suitcase is Bonnie, Lark's impatient lover. She's kicking him out and leaving town. In the courtyard of the colorful "doo wop" motel, Bonnie gives Lark a last chance to go with her, but he refuses. Lark drags his things over to Sal and Canada's room in search of support. They console him, but the attention quickly turns to the topic on everyone's mind: the impending layoffs at their work. Canada laments: "It seems like people are always coming and going around here," to which Sal replies, "We live in a motel." The trio head to their jobs on the boardwalk, expecting to get laid off.

At work their boss, Tricia, pulls them aside for "the talk." Outside of a convenience store that resembles a gigantic pink sand bucket jettisoning, Tricia offers the men beers, and then breaks the bad news: layoffs have been ordered. However, there's a catch: only one of them must go, and she's leaving it up to them to decide. Tricia leaves before they can protest. Sal and Canada hold a vote to force Lark to pick amongst the two of them. He loses. They proclaim that whoever gets picked has to leave town that night.

The three friends spend their last night together in the glow of Wildwood's neon nightlife. Under a fog of alcohol, Sal and Canada lose track of their determination to leave, while Lark begins to question his need to stay. A chance encounter at a game arcade with Kimmie, an old high school classmate turned call girl, further shakes Lark's resolve. By the end of the night, it's decision time. However, Lark refuses to pick between his friends, so Sal and Canada take matters in to their own hands, and try to solve it themselves with a game of human "chicken." All this does is scuff their knees, bruise their egos, and turn them against each other.

Back at the motel, Sal and Canada separately beg Lark to pick them. Each declares they will drown themselves if he doesn't. Lark has had enough. He tells his friends to just go, but they won't leave, so he defiantly announces that he's leaving. Sal and Canada are shocked. They confront Lark, but he won't back down. He's decided to finally leave Wildwood. Despondent, Canada staggers out of the room. Sal follows after. Canada heads to the ocean to follow through on his suicide pledge. Sal catches up to him and joins him at the water's edge. Lark tries to pack his bags, but he can't do it. He heads out in search of his friends. Sal recites a poem in Spanish for a captive Canada, and then runs into the ocean. Stunned, Canada goes in after Sal, drags him to shore, saving his life. Lark arrives on the beach and finds his damp, exhausted friends. The trio lies on the sand next to each other, staring at the night sky. Nobody says a word.

In the morning, Lark awakens on the beach next to his suitcase. Sal and Canada stand nearby. They've packed the suitcase for him. Lark mildly protests but lets them walk him over to the boardwalk tram car stop. On the boardwalk, the men say their goodbyes. The tram car arrives. Sal tells Lark that he "always has a floor to sleep on in Wildwood." Lark boards the tram, waves goodbye to his friends, and rides off. As he watches Lark disappear into the distance, Sal wonders aloud to Canada, "Aren't we too old to be stuck here?" Canada responds, "We can die here as well as any other place."

Production Budget

Preliminary Budget Outline *(A more detailed budget is available upon request)*

Below is a rough preliminary budget for the film. When considering donating to this project, keep in mind that your contribution will actually be for a much higher value production. The budget does not take into account the tireless volunteers, in-kind donations, and benefits conferred by the project's graduate student status.

ACCOUNT	DESCRIPTION	TOTAL
PRE PRODUCTION	Location Scouting	\$ 500
CAST	Casting Director	\$ 500
TRAVEL	Company move to NJ/Lodging	\$4,166
	Total Above-The-Line	\$ 5,166
ART DEPARTMENT	Set Design/Props	\$1,000
SET OPERATIONS	Catering/Craft Service	\$4,600
LIGHTING & GRIP	Equipment/Expendables	\$ 1,650
CAMERA	Equipment/35mm film stock	\$8,445
SOUND (PRODUCTION)	Expendables	\$ 80
MAKE UP & HAIR	Make-up Artist/Kit Rentals	\$ 300
TRANSPORTATION	Local transportation	\$1,902
FILM & LAB PRODUCTION	Processing/Transfer	\$ 8,160
POST PRODUCTION SOUND	Sound Designer	\$ 1,000
	Total Below-The-Line	\$ 27,137
MISCELLANEOUS	Contingency	\$ 2,000
	Total Above-The-Line	\$ 5,166
	Total Below-The-Line	\$ 27,137
	Grand Total	\$ 34,303

Participation

So, how do I help?

I have teamed up with Fractured Atlas (<http://www.fracturedatlas.org>), a 501(c)(3) non-profit organization that supports working artists, in order to simplify the process.

Here's how you can support *Local Tourists*:

Option 1: The Tax-Deductible Gift*

The easiest way to become a part of *Local Tourists* is to make a cash or in-kind contribution to the film in the form of a gift. *Local Tourists* is a sponsored project of Fractured Atlas, a non-profit arts service organization. Contributions in behalf of *Local Tourists* may be made payable to Fractured Atlas and are tax-deductible to the extent permitted by law.

To make a donation, please make your check payable to Fractured Atlas and mail it to:

Doug Lenox, 4100 43rd Ave, Apt. 4BE, Sunnyside, NY 11104

You may also donate online by following this link to the *Local Tourists* page:

<https://www.fracturedatlas.org/site/contribute/donate/2737>

* Company-match. Many employers often match the donation made by its employees. Please see if your employer has such a program.

Option 2: The In-Kind Donation

You can also help by donating non-monetary gifts to help with production:

- Food to feed the cast and crew
- Locations for filming and for crew to rest
- Transportation to and from set
- Equipment services

These gifts are also tax-deductible.

Option 3: The *Local Tourists* Telethon

This is in its earliest planning stages, and I'm still unsure if it's possible. For now, assume that Options 1 and 2 are the only available means of supporting the project.

Frequently Asked Questions

What will my contribution pay for?

It takes a village to raise a child, and it takes a small army to make a film. Film is a wonderfully rewarding, but also costly endeavor. It takes a tremendous amount of people, equipment, and resources to produce a single film. Over \$15,000 of the *Local Tourists* budget is dedicated to film stock, processing and transfers alone. In addition to the cost of film, the cast and crew will exceed 20 people. Everyone is working for free, but they still need food to eat during the eight-day shoot, and they cannot survive on Ramen or Lunchables. They need real, nourishing food, and real, nourishing food is pricey. Also, since *Local Tourists* will be shot on location in Wildwood, we need to pay for non-bedbug infested lodging for the cast and crew. Beyond the expenses already mentioned, there are additional costs to factor into the production. They include transportation, costumes, props, makeup, batteries, tape, gels, etc. etc. etc.

To be sure, we are constantly searching for ways to cut costs without sacrificing the integrity of the film. Furthermore, we have received quite a bit of help in the form of donations and discounts thus far, but it's not enough. We need your help. There is a gap between what we have raised in cash and in-kind donations and what is needed to complete the film.

We are asking you to contribute to *Local Tourists* because you support the arts, independent cinema, the art of comedy, and the work of Doug Lenox.

Film Credits and Mentions for your generous donations will be as follows:

- \$100 or less: **"Special Thanks"**
- \$100-500: **"Associate Producer"**
- \$500-\$1,000: **"Producer"**
- \$1,000 & Above: **"Executive Producer"**.

In addition to a credit, you will also receive a copy of the finished film on DVD. Also, as a contributor to *Local Tourists*, you will remain informed on the progress of the film's production, post-production, exhibition, and distribution. We will do this through an online mailing list and website to be created specifically for the film. This website will also be used to market the film in the future: <http://www.douglenox.com/localtourists.html>

Where does a short film play?

The primary showcase for short films is the international film festival circuit. There is also a number of distribution and exhibition opportunities for short films on broadcast television, the internet, and mobile devices. We will use these channels to promote and distribute *Local Tourists* in addition to exploring all other avenues of distribution. We will also be directly approaching major distribution and pay-per-view companies that acquire short films. Some of the major companies that acquire short films are:

U.S.A	Independent Film Channel, HBO, Sundance
FRANCE	Canal +, Antenne 2
ITALY	RAI
SPAIN	Canal +, RTE
GERMANY	ZDF, ARD
JAPAN	NHK
AUSTRALIA	SBS, Foxel

Doug Lenox's Honors, Awards and Screenings

Honors and Awards:

Hamptons International Film Festival, 2007- **Winner, STUDENT AWARD**
Memphis International Film Festival, 2007- **Winner, BEST SHORT FILM**
Nevada City Film Festival, 2007- **Winner, AUDIENCE AWARD**
Magnolia Independent Film Festival, 2007- **Winner, BEST COMEDY**
First Run Film Festival, 2007- **Winner, BEST EDITING**
Fargo Film Festival, 2008- **Winner, BEST STUDENT NARRATIVE**
Raindance Film Festival, 2007- **Finalist, BEST SHORT FILM**
Southern Fried Flicks Film Festival, 2007- **3rd Place, BEST STUDENT FILM**

Festival Screenings:

Lone Star Film Festival, 2009
Kalpanirjhar International Film Festival, 2008
Cinequest Film Festival, 2008
Ozark Foothills Film Fest, 2008
Durango Independent Film Festival, 2008
Beloit International Film Festival, 2008
All American Film Festival, 2008
Los Angeles Film Festival, 2007
Palm Springs Festival of Short Films, 2007
Austin Film Festival, 2007
Nashville Film Festival, 2007
Woodstock Film Festival, 2007
Siena International Short Film Festival, 2007
Festival International du Film d' Environnement, 2007
Edmonton International Film Festival, 2007
Bumbershoots's One Reel Film Festival, 2007
Anchorage International Film Festival, 2007
Rhode Island International Film Festival, 2007
Asheville Film Festival, 2007
Barbados International Film Festival, 2007
Orlando Film Festival, 2007
Hell's Half Mile Film & Music Festival, 2007
Ojai Film Festival, 2007
Maryland Film Festival, 2007
Woods Hole Film Festival, 2007
Roxbury Film Festival, 2007
Bronx Independent Film Festival, 2007
Planet Ant Film & Video Festival, 2007
Harrisburg Artsfest Film Festival, 2007
UNO Film Festival, 2007
Kansas City Filmmaker's Jubilee, 2007
George Lindsey UNA Film Festival, 2007
Big Muddy Film Festival, 2006
Coney Island Film Festival, 2005

For more information on Doug Lenox or *Local Tourists*, head to: www.douglenox.com