

**WILLING SUSPENSION FILMS
PRESENTS**

LEATHER



101 MINUTES, COLOR, 2013, ENGLISH, 35MM, 1.78 SCREEN RATIO

WRITTEN BY GREG CHANDLER

PRODUCED & DIRECTED BY PATRICK MCGUINN

**WILLING SUSPENSION FILMS
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LOGLINE

Birch, a young carpenter living in a cabin in the Catskill Mountains, re-connects with his childhood friend from the city, Andrew.

SYNOPSIS

Leather is the contemporary story of a young man, Birch, who lives in the Catskill Mountains. He stays in a small cottage in a remote region with Walter, an older man and mentor who has an estranged gay son, Andrew. Birch and Walter have a friendship that involves carpentry, fishing, hunting and making items from leather. After his father dies, Andrew returns to his childhood home with his gay boyfriend from the city, Kyle, to assess Walter's estate. A forgotten friend from Andrew's boyhood, Birch captivates Andrew and Kyle. At first they mock Birch and his earnest, simple ways. After rigorous mountain living, they realize that Birch is wholesome, kind and benevolent. He only seeks what is right and virtuous in the complex affairs of Walter's estate, and all of their futures. After Kyle decides to opt out of his relationship with Andrew and return to the city, Andrew and Birch embark on an exploratory romance. In the end, Birch shows all of the men that true manhood involves kindness and integrity. Everyone follows their heart, and feels the awe-inspiring power of nature within the process.

ABOUT THE PRODUCTION

Producer/Director Patrick McGuinn (*Sun Kissed, Eulogy for a Vampire*) teams up with writer Greg Chandler (*A Night of Nightmares*) in this tender and sweet tale that harkens back to a cinema of a simpler yet more intriguing time, the 1970s. With the rich 16mm cinematography of Nick Morr, and a cast that is well-seasoned in the New York theatrical community, McGuinn and Chandler realize a film that brings warmth and human drama into a fascinating character study of three very different men— exploring themes of fatherhood, childhood alliances, friendship, sexuality and honesty.

Developed over a two-year period, the project was scheduled to film in September, 2011, when suddenly, a week before production, Hurricane Irene's Tropical Storm hit the small Catskill Mountain town of Prattsville, New York, where production was set to occur. The storm caused major flooding and devastation, the likes of which the community had never before seen.

Locations, landscapes, props and houses/sets were destroyed, lost or compromised. Key local personnel had homes that filled with mud and water, and had to shift their attention to rescuing them. Roads leading to the town became impassable for weeks. Where there was once a gas station, now a crater. It was evident that filming could not take place in 2011.

As a survivor of the flood, the director was shaken by the events he witnessed. Mobile homes were lifted off their foundation and floated away. Debris from other communities (oil tanks, trees, lawn furniture, and anything untethered) was carried by the rushing rapids and strewn all over the town once the water receded. Among the lost items were props and costumes for the film, painstakingly searched for over the previous year.

Gradually, and with the support of most of the cast and crew remaining in place for an entire year, the project found its legs again in the summer of 2012, and as the town recovered to some degree after the flooding, so too the project moved forward. The completion of the film and the investment of committing to and working in the town of Prattsville, New York, was a rewarding and humbling experience for everyone involved.

ABOUT THE CAST

Chris Graham as BIRCH

Chris Graham moved to New York in 2007 from Portland, Oregon, where he studied acting at Portland Actors Conservatory, and appeared in several theatre and film productions. His previous films include, *All That Glitters* and *Uncle Sam's House*.

Andrew Glaszek as ANDREW

Andrew is a New Yorker by way of Detroit, an actor by way of Wayne State University, and a supporter of Broadway Cares/Equity Fights AIDS by way of Broadway Bares. New York stage credits include: *The Last Sunday In June* and *Jeffrey*. Regional credits include: *The Lion in Winter*, *A Christmas Carol*, *Rocky Horror* at Meadowbrook Theatre, *The Twilight of The Golds* at Jewish Ensemble Theatre, and *A Soldier's Play* at Boarshead Theatre/Plowshares Theatre. He's also a regular on the series *Hustling.tv*

Jeremy Neal as KYLE

Jeremy works in film, music and theatre in various capacities. His motto is to live each moment as it comes. To learn more about him or his company, theatronKIDS, please visit www.theatron.yolasite.com or www.JeremyNealOnline.yolasite.com

Glenda Lauten as MAY

For the past twelve years Glenda has been enjoying many great character roles in musical theatre in the Tri-State area. *Leather* is her film debut.

Sara Jecko as STACY

Sara Jecko has been performing since her early days of growing up in Greenwich Village. Recent credits include the off-off Broadway revival of *Captain Crash vs. The Zzorg Women*; Indie feature film *Little Bi Peep*; and ongoing comedy and improv with Murder Café, New York. A studied jazz musician, she is also producing her debut solo album, to be released this spring. www.dziubecko.com (switching soon to) www.sarajecko.com

Valerie Ryan Miller as LUELLA

Valerie is a graduate of Barnard College, with studies in Dance and Sociology. She has also studied performance at Syracuse University, Indiana University, American Musical Theatre of San Jose, NYU Tisch (Dublin), and Studio 5 (Brooklyn & Bali). She resides in New York City, where she teaches and creates dance/theatre works.

<http://valerieryanmiller.wix.com/home>

ABOUT THE WRITER

Greg Chandler wrote the acclaimed film festival short, *Soda Pop*. Recently he wrote *A Night of Nightmares*, a supernatural thriller slated for release in 2013. He is also a widely published author of short fiction, as well as the novel *American Upset*. He is a native of Los Angeles, where he continues to live.

DIRECTOR'S STATEMENT

Greg and I gestated the screenplay for *Leather* with tender care, and always knew good things were worth the wait. I was very eager to commence with this project in 2011, and work with the fine cast and crew that naturally, organically assembled over those weeks prior to principal photography. Mother Nature intervened however, and had other plans. I had hoped to attempt to mount this project again within the next year, and enlist the services of the cast and crew I had assembled in 2011. Since it is a summer tale, I had to wait for the seasons to change and people in the flooded community of Prattsville, New York to recover, since it was important to me to film in the Catskill Mountains.

My inspirations for this film were always inherently cinematic, and very character-driven. The 1970s films of Terrence Malick, John Cassavetes and Robert Altman were swirling in my head, visually and thematically, as I worked with the cast during rehearsal and in my discussions with cinematographer Nick Morr during pre-production. It was important for us to shoot on celluloid for this reason, to capture a bygone time with a filmic flair. We used Fuji 16mm stock for the narrative portion and long-out-of-print Kodak stock for flashbacks. To me, the 1970s were a visually exciting time that beckons for celluloid. I am grateful that we did shoot on film, as so many other productions have bid farewell to the medium. In that way, the beautiful, slightly melancholy flavor that the film's story of friendship and love communicates is given that much more power and resonance, as celluloid itself recedes from public taste and consciousness.

I want to add a note about fathers, who play an important part in one of the themes of this film. Fathers, or lack thereof, shape who we are. It's safe to say that my father, while an inspiration to me, was absent most of the time during my childhood, being a touring musician and occupied otherwise. I found that my childhood alliances were a form of healing from that absence in my life. Like the two characters in this film, Birch and Andrew, feel that perhaps the absence of the patriarchal figure in both their lives creates the magnetism between them, I too have felt that my close friendships have had an aspect of male camaraderie that had to do with the absence of a father figure, in not only my life, but my friends' lives as well. It was a healing and empowering journey to explore this theme in *Leather*.

ABOUT THE DIRECTOR

Patrick McGuinn was born in Los Angeles in 1966. He began making super-8mm films at age nine. After studying production at New York University Film School, he worked as an assistant film editor on PBS documentaries, and later branched out into independent filmmaking. His feature films are widely available around the world in various formats.

FILMOGRAPHY

2013	<i>LEATHER</i> , 35mm, 101 minutes
2011	<i>GIRL TALK</i> , Digital, 3 minutes
2009	<i>EULOGY FOR A VAMPIRE</i> , 35mm, 106 minutes
2007	<i>PINK SHIRT</i> , Super-8mm on video, 4 minutes
2006	<i>SUN KISSED</i> , 35mm, 92 minutes
2005	<i>PURSUIT OF HAPPYNESS</i> , Video, 61 min.
2003	<i>SPERM WHALE</i> , 35mm & 16mm, 8 min.
2002	<i>BABY BLUE</i> , 35mm & 16mm, 7 min.
2001	<i>SODA POP</i> , 16mm, 7 min.
1999	<i>KILL ME TOMORROW</i> , 35mm/DVD, 80 min.
1997	<i>SPF 2000</i> , 16mm, 10 min.
1996	<i>SUROH: ALIEN HITCHHIKER</i> , Video, 74 min.
1994	<i>DESERT SPIRITS</i> , 16mm, 35 min.
1990	<i>SAY THANK YOU, PLEASE</i> , 16mm, 7 min.
1989	<i>WHEN THE OWLING HAS COME</i> , 16mm, 6 min.
1988	<i>AGNES KEEDAN'S SECRET PLAN</i> , 16mm, 13 min.
1986	<i>TERRENCE BAUM</i> , 16mm, 5 min.

PRODUCTION COMPANY URL

www.myspace.com/willingsuspensionfilms

MOVIE URL

WWW.LEATHER-MOVIE.COM

PRODUCTION CREDITS

CAST

Chris Graham	...	BIRCH
Andrew Glaszek	...	ANDREW
Jeremy Neal	...	KYLE
Glenda Lauten	...	MAY
Sara Jecko	...	STACY
Valerie Ryan Miller	...	LUELLA
James Cronk	...	WALTER
Ruth Cronk	...	HELEN
Stepan Kubicek	...	YOUNG WALTER
Samuel Kubicek	...	YOUNG ANDREW
Noah Kubicek	...	YOUNG BIRCH

CREW

Producer/Director	Patrick McGuinn
Executive Producer	Peter Perrone
Cinematography	Nick Morr
Assistant Camera	Lola Banks Álvarez
Lighting/Grip	Jori Stigers
Sound Mixers	Thomas Byrd Winston Shaw
Art Direction	Susan Morningstar
Prop Production	Gym De Meo
Thematic Music	Christian Hawkins
Songs by	Antonia Lamb

Production Associate

Maggie Gaster

2nd Unit Production Stills

Ronnie Bautista

Film Processing

Film Lab, New York City

Telecine Colorist

Sam Daley at Technicolor, NY

35mm Blow-Up

Metropolis Labs, NYC

Craft Services

Everett McCourt

SPECIAL THANKS

Diane Adesso

Rachel Masters

Benjamin Appollo

Marc McClellan

Marian Baker Gierlach

Ryan G. Metzger

Michael Balabuch

Malina Moore

Greg Barber

Rosy Ngo

Maya Blume

Mariola Olbinski

Suzanne Brinson

Colleen O'Neill

David Brown

Goshia Podlaska

Kristian Campana

Ray Pond

Anthony Chapman

Andrew Poppoon

Sam Daley

Michael Pruitt-Bruun

Virginie Danglades

David Quantic

Annette Davey

Lance Rutledge

Leslie Degler

Jed Ryan

Jeff Economy

Ira Sachs

Brian Fahey

Uma Sanasaryan

Evans Forlidas

Craig Schober

Virginia Fry

Lance Schwulst

Amy Gissen

Scott Sears

Seigan Edwin Glassing

Anthea and Wes Simpkins

Elizabeth Herndon

Nancy Steinson

Nooshin Herzig

Mona Talbot

Andrew Hickey

Douglas Underdahl

Jeremy Hinsdale

Michael J. Valente

Paula Horrigan

Gretchen Viehmann

Jim Hubbard

Christopher Voigt

Ron Hunt

Dean Wetherell

Danuta Jarecka

Frank, Jill & Rudolf Wildermann

Hope Kaplan

Wildermania

Shannon Kelley

David Wilson

Tom Koken

Zak Woodruff

Deborah Krol

Jim & Peg Young

Alicia & James Lee

Brett E. Lewis

Erica Magrey

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