

A wide-angle shot of a desert landscape at sunset. The sky is a mix of orange, pink, and purple. In the foreground, a dead animal, possibly a pronghorn, lies on the sand with its legs splayed out. The middle ground shows a sandy path leading towards a range of low mountains in the distance. Sparse desert vegetation, including Joshua trees and shrubs, is scattered across the scene.

A Film By CHEYANNE KANE

My Guardian Angel

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Directed By
**CHEYANNE KANE
& JUDY PHU**

Running Time 8:30

Aspect Ratio 2.39 : 1 (2:35)

Shoot Format (ARRI ALEXA 2k anamorphic)

Finish Format (2k HD)

Sound Format 5.1 Dolby Digital



COURT MÉTRAGE
short film corner
FESTIVAL DE CANNES 2015

Listen to that bird.

Yes, he's dying.

I have to go find the bird. I have to help him.

What about me?

Will you help me?



SHORT SYNOPSIS

While hiking through the Southwestern desert, Jordan falls upon a bloodied corpse. He speaks to her—a disembodied voice from the desert.

MEDIUM SYNOPSIS

While hiking through the Southwestern desert, Jordan falls upon a bloodied corpse. He speaks to her—a disembodied voice from the desert. Stanley claims to be her Guardian Angel. His strange guidance creates the greatest decision she will make in her life.

LONG SYNOPSIS

A Surreal-Existential Moment... While hiking through the Southwestern desert, Jordan falls upon a bloodied corpse. He speaks to her—a disembodied voice from the desert. Stanley claims to be her Guardian Angel. He teases her with the uncertainties of life, death and humanity. His strange guidance creates the greatest decision she will make in her life.

DIRECTOR'S STATEMENT

CHEYANNE KANE

MY GUARDIAN ANGEL came to me without notice, emerging out of nowhere, similar to the way in which the character Stanley appears before Jordan as she treks through the Southwestern desert in the film.

In 2011, I was working fifteen-hour days and could barely keep my head above water. I lived with a roommate in the Santa Monica Mountains, which offered respite from the buzzing of the city. One summer night in the canyon, I was sitting on a stool and working on my laptop on the kitchen counter while my roommate slept upstairs and the house was quiet. Suddenly, the voices of Jordan and Stanley boomed into my mind, in full conversation. Intrigued by their appearance and significance, and certain that their story needed telling, I quickly transcribed their conversation. While typing quickly on my laptop, determined to record the entirety of the characters and their interactions, I noticed a lone coyote outside the glass-paned windows of our home. This coyote, which stared back at me, became highly influential in the film.

I finished the first draft of what would later become *MY GUARDIAN ANGEL* that night, and read it over immediately. I found it to be, somewhat humorous in an existential vein. Upon sharing it with my roommate and closest friend, I explained, "I'm going to make a short of this one day, even if no one will understand it."

My acceptance into Werner Herzog's Rogue Film School in 2012 was a life-changing experience. I found myself surrounded by people bursting with creativity, which inspired me deeply. On our last day at the Rogue Film School, one of the students brought up a book to Werner Herzog. This book, *The Peregrine*, by J. A. Baker, propelled me to delve back into the story of Stanley and Jordan in the desert. It described the author's experience observing peregrines as they spent winter hunting pigeons in the desolate marshes of the Essex coast. The Peregrine's story and lyrical style were sources of inspiration for my vision of the film and how we would later shoot it. I began to develop a keener sense of what the shots would look like after reading excerpts like, "One bird fell back, gashed dead, looking astonished, like a man falling out of a tree. The ground came up and crushed it." The

story spoke to me in multiple ways, and heavily influenced *MY GUARDIAN ANGEL*.

I was deeply moved by a single sentence: "We who are anchored and earthbound cannot envisage this freedom of the eye." This quote from *The Peregrine* in part explains the motive behind shooting *MY GUARDIAN ANGEL*. It speaks to the juxtaposition of the nature of the four characters, specifically between Stanley and Jordan, fixed to the earth, and freedom of the bird and coyote, which we hear, but never see in the film. The bird is a large part of the film, and I wanted to explore the presence of the bird throughout the short, without actually filming it. The bird, the coyote, Stanley, and Jordan and their interrelatedness were important to me in writing *MY GUARDIAN ANGEL*. The bird, with its relationship to the air and ability to fly freely across the limitless horizons of the sky, while still being dependent on the earth, inspired my writing. The bird and its flight also heavily influenced the style in which we shot the film. We had even hoped to have Jordan turn into a bird after the climactic ending, but financial and physical restraints made this unfeasible.

In 2014, I put together a crew and headed for Joshua Tree Desert. I felt it was the perfect place to film Stanley's and Jordan's story. I hired Judy Phu as Director of Photography, and we co-directed the film together. While shooting in the desert, our steady cam did a wonderful job capturing my vision for the film.

The film is open to interpretation, and this is something I've encouraged. I don't feel it is my role to dictate what others should take away from the film. While shooting, I had a lonely experience in that the majority of people I was working with did not understand the story or what its intent was. Going back to my days at the Rogue Film School, I recalled Werner Herzog's warning students that in projects there would be times where no one understands you, or everyone seems against you, but you have to push yourself to do it anyway. As in any artwork, beauty and meaning are in the eye of the beholder.

MY GUARDIAN ANGEL has been selected to the 2015 Cannes Film Festival, Short Film Corner. It will be officially premiering in the European Independent Film Festival in Paris April 8-10, 2016.

It is a visionary cinematic piece that touches on the existential nature of being human.

JUDY PHU

The tranquility of Joshua Tree's desert belies an underbelly of the macabre. A barren field with surprises everywhere, this California desert is home to eerie plant and animal life. It was unmistakably ideal for the setting of *My Guardian Angel*. *My Guardian Angel* was such a surreal experience to read. It strokes my imagination and sends tingles, like dry tumbleweeds along my skin. For me, it became abundantly clear this film was to feel like a distant memory suddenly come alive again, a dream space that conjures a sense of the familiar and calm with an overriding tension against the unexpected. Much like the desert the story takes place in. With the combination of camerawork that swims, intense performances and heightened sound design, I feel an atmospheric, sublime experience was created.



BIOS

CHEYANNE KANE CO-DIRECTOR & WRITER

Utilizing a perspective that one rarely sees, Cheyanne Kane is a dynamic filmmaker and visual storyteller. On her own since the age of twelve, Cheyanne's extraordinary background inspires her passion for highlighting raw human emotions and existential realities. Her filmmaking talent leaves a deeply organic impression on people, inspiring them to re-think the world in which they live. Cheyanne's film, *DISPOSSESSED*, a stark look into the psychological disintegration of a rape victim, has been officially selected worldwide, with film festival nominations in several acting and writing categories.

Most recently, Miss Kane has crafted the metaphysically stunning film, *MY GUARDIAN ANGEL*. This visionary cinematic short was selected into the 2015 Cannes Film Festival, Short Film Corner. In 2016, *MY GUARDIAN ANGEL* will make its official premier at the European Independent Film Festival in Paris. The film has made great strides within the international community of filmmakers and has been well received across audiences from around the world. In *MY GUARDIAN ANGEL*, Kane leaves

viewers with a captivating vision on the existential nature of being human.

Capturing social issues and human emotions few have the courage to expose is Cheyanne's artistic and sociological passion. Her work aims to inspire, empower, educate and evoke. Cheyanne has vested interests in social justice, gender equality, and animal rights. Cheyanne founded her production company, Vigilants Entertainment, to create her artistic films that illustrate emotion, support her passions, and shed light on serious social issues. Blending art with community action is one of the many unique talents Cheyanne Kane has as founder and Chief Creative Officer of Vigilants Entertainment. Under her production company, Cheyanne masterfully encourages community action and empowerment, and elicits social change. As the face of Vigilants Entertainment, Cheyanne is remarkable in her ability to continuously produce the highest caliber of artistry in her films and devote time and effort to fighting social injustices and promoting awareness for causes she is passionate about. When sitting for a screening of a film by Cheyanne Kane, one can be prepared to experience visually arresting portrayals of human existence.

JUDY PHU CO-DIRECTOR & DIRECTOR OF PHOTOGRAPHY

Judy Phu grew up the oldest child of Vietnamese war refugees, her imagination and senses sharpened by the residue of their trauma and journeys. Based in Los Angeles, she mostly serves on stories as a Director of Photography; but she is also an award-winning director (Jack Nicholson Director Award, Cine Golden Eagle Award). She was selected to direct a play for the Francis Ford Coppola One Act Festival, a music video PSA for the Bill and Melinda Gates Foundation, and directed narrative shorts that have screened at national and international festivals. Her feature, *THE LOVELY REJECTS* is currently in post-production sound with Ron Eng (*MULHOLLAND DRIVE*, *FOXCATCHER*) as the sound designer and mixer.

As Director of Photography, Judy has filmed over four dozen narrative shorts and web content, as well as feature film, *DETAINED IN THE DESERT* (2014 Women's Los Angeles Film Festival Best Film Award winner). She is in pre-production on a narrative feature that will take her to Vietnam, Hong Kong, and Thailand, and will be directed by Sri Lankan



BIOS

director Vimukthi Jayasundara (*THE FORESAKEN LAND*, Camera D'or winner, Cannes 2005). Judy has filmed documentaries for Nike, Skype, Oprah's *O Magazine*, the Sundance Institute, the I.AM.ANGEL Foundation, independent filmmaker Vanessa A. Yee's *THE LAUNDROMAT*, and for Emmy and Clio Award winner Molly O'Brien. She is currently filming two independent documentaries and one HBO documentary for Emmy and Sundance award-winning filmmaker, Tracy Droz Tragos. She continues to work with Vigilants Entertainment and award winning filmmaker, Cheyanne Kane on independent projects.

Judy earned dual MFAs in Directing and Cinematography at UCLA's School of Theater, Film and TV and holds two Bachelor's degrees from UC Berkeley. As a filmmaker, she pursues methods of expressing personal conflicts bred by relationships to culture, class and history. Judy wants to see everything in every way, to chase evocative images and for that chase to humanize the world around her.

JEFFREY WILLIAM LAHAM, PH.D. EXECUTIVE PRODUCER

As a psychologist specializing in creativity for the arts, Dr. Laham provides both story-line consulting and authentic character development, while coaching actors, writers, directors and producers from a variety of entertainment companies, including: DreamWorks, Sony Pictures Entertainment, Paramount, The Walt Disney Company, 21st Century Fox, William Morris Endeavor, NBC, CBS, ABC, Creative Artists Agency, Time-Warner Inc. and Viacom International Inc. Additionally, Dr. Laham specializes in facilitating individuals overcome sabotaging and self-defeating personality disorders and their implications for optimal artistic, professional and personal performance.

KARL T. HIRSCH EDITOR

KARL T. HIRSCH is an award-winning feature film editor, post-production supervisor, promo editor, and post-production consultant. Feature films which Karl has edited have been released by Lionsgate, Millennium, Echo Bridge, Phase4 Films, Freestyle Media, Lifetime Television, Movieola Channel, Well Go USA, and Warner Brothers Home Entertainment. His clients have included Universal Music Group, Lotus Entertainment, Motion Picture Corporation of America, The Recording Academy (The Grammys), United Talent Agency, DirecTV, Yahoo!, KidZania, Octagon Music & Entertainment, Fangoria, Brainstorm Media, Siegel+Gale, Virgin Mobile, Epic Pictures Group, Variance Films, and VMI Worldwide. He has also produced and directed audio content for Sirius-XM national satellite radio.

CAST & CREW

CAST

Jordan
Stanley

Cheyanne Kane
John Henry Richardson

Stanley's Body

Grant LaValley

CREW

Directed by

Cheyanne Kane
Judy Phu

Locations Manager

Jonathan King

Produced by

Cheyanne Kane

Script Supervisor

Stephanie Morgan

Written by

Cheyanne Kane

SFX Artist / HMU Stunts

Amy Audette

Executive Story Editor

Jeffrey William Laham, PH.D.

Still Photographer

Grant LaValley

Director of Photography

Judy Phu

Production Assistants

Ute Ville

Executive Producers

David E. Smith

Editor

Sarah Bernat

Production Manager

Jeffrey William Laham, PH.D.

Editor

Josh Theroux

1st Assistant Director

Emily Vredenburg

Post-Production Services

Karl T. Hirsch

Costume Designer

Tercio Garofolo

Online Editor

Anarchy Post

1st Assistant Camera

Vikki Pashetto

Colorist

Eric Lalicata

2nd Assistant Camera

Danna Rogers

Sound Supervisor

Dan Snow

DMT

Scott Peragine

Re-recording Mixer

Tom Boykin

Steadicam Operator

Liliana Soto

Sound Editor

Kyle Lane

Production Sound Mixer

Orlando Giumarra-Duguay

ADR Mixers

Dicken Berglund

Key Grip / Gaffer

Dana Kopetzky

Foley Mixer

Kyle Lane

Best Boy

Jared Threatt

Foley Artist

Ryan Maguire

Tara Blume

SPECIAL THANKS

Mike Carter

Carey Fox

Taura Edwards

Desert Dharma House

Ravi B and Safari Motor Inn

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