

Pathogen

Title: **PATHOGEN**
Forms: Feature
Genres: Psychological Thriller, Dark Comedy, Drama,
Art House, Surreal
Script: Original Script by Sharif Nakhleh & Tasha Nesbitt
Completion Date: September 2006
Rights: All rights reserved
Dialog: English
Exact Runtime: 01 hr : 22 min : 00 sec
Shooting Format: Super 16mm (Negative)
Total Reels 30
Print Details: 24 fps, Black & White, Stereo
Print Length 12000 feet
Preview Format: DVD Video (NTSC)
Exhibition Format: DVD Video (Region 0, Region 1)
Aspect Ratio: 1.66:1 (USA)
Film Sound: Dolby Digital
Composite Print: No
Website: www.pathogenmovie.com
Trailer: www.pathogenmovie.com/trailer.htm
Consent: Consent is negotiable depending on the terms of
distribution.

Pathogen

Tagline:

Some will do anything to conceal the past.

Logline:

Motives turn deadly in this psychological thriller when a girl tries to escape her mother's dark bitter past.

25 words:

Motives turn deadly in this psychological thriller when a desperate mother tries to protect her daughter from a dark bitter past, but instead unleashes the tempest inside.

50 words:

In this psychological thriller, a desperate mother tries to protect her daughter from a dark bitter past. But when a determined husband joins in their daughter's struggle to resist, motives turn deadly when the mother's inner tempest threatens to destroy the entire family.

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SYNOPSIS:

Motives turn deadly in this psychological thriller when a mother, Sharon, takes dreadful measures to protect her only daughter, Angela, from a dark bitter past. When Angela refuses to give in to her mother's torments, Sharon confines her and holds her in isolation.

Although powerless against his wife's intimidating conduct, Harold hires an ominous psychiatrist, Dr. Fist, who immediately administers his own detestable treatment to Angela.

Beset with rage because she secretly shares a dark past with this despicable man, Sharon seeks a poisonous revenge on her husband and ignores her daughter's pleas for help.

But things aren't always what they seem when Dr. Fist deliberately crosses Harold to toughen him up. It works and when Angela claims she's cured, Harold stands up and kicks him out. But when Sharon reverts back to her old behavior and snatches Angela under her wing once more, Harold hires yet another outsider, a naïve intern named Willard.

Angela and Willard take a liking to each other leaving Harold to again contend with Sharon's fury and when the prospect of marriage arises, Angela commits despite Sharon's objections. Overly medicated and alone, Sharon finally relinquishes control over her daughter.

Surprisingly, Harold finds Sharon's sarcasm has lost its vengeful edge and long lost love is rekindled. But when Harold unexpectedly drops dead, Sharon slips into madness.

With the tables turned, Angela finds her destiny squarely in her own hands. But can she overcome the dark secrets of her mother's past or has she become the embodiment of everything she had hoped to escape?

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SHARIF NAKHLEH
co-writer/director/editor



Sharif Nakhleh was born in St. Cloud, Minnesota but spent his formative years at the International School of Geneva in Switzerland. He returned to the United States where he received a Bachelor's degree and graduated Magna Cum Laude from the Film Program at the University of Arizona in Tucson. His first student film, "Worms," which he wrote, directed, produced, shot and edited, was a ten minute award winning narrative about a young man willing to do anything to succeed in the corporate world, even if it meant eating worms.

After directing his second film, "Motel," about a young man trapped in a sticky motel room with a dying cockroach, he moved to San Francisco where it screened in the Film Arts Festival.

Sharif spent the next four years writing feature screenplays. To support himself, he worked as an AVID/PRO TOOLS technician at the Academy of Art University and went on to become a FCP editor. Sharif's technical ability with computers and editing has been an invaluable asset in the journey to complete Pathogen.

In 2003, Sharif formed Deconstruction Company with partner, Tasha Nesbitt.

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TASHA NESBITT
co-writer/producer

Tasha is from Vallejo, California. She received her Bachelor's degree in Visual Communication and Graphic Arts from California State University in Chico.



She began producing while at Chico when she worked as a Director of Programs bringing celebrity talent such as Edward James Olmos, Spike Lee, Winnie Mandela and Robert Kennedy, Jr. to speak on campus.

She produced variety shows, concerts and a first annual parade for which she produced her first PSA commercial that aired on the local Channel 2. In 1997, she won the Multicultural award for her diverse contribution to campus life.

After moving to San Francisco to attend the Academy of Art University, she won 2nd place in the Broadcast Education Association's National Screenplay contest for her short screenplay, "Attachments of Chaise Fuller."

Tasha continued to write and then joined the Writer's Boot Camp two year professional development program where she wrote the screenplay, "The Deebdang's."

Tasha formed Deconstruction Company with Sharif in 2003.

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WON JUNG **cinematographer**

Won Jung earned his Bachelor of Fine Arts in film and drama theory at HanYang University. He worked in Korea as a feature film AD, TV commercial AC, and production company PA. In the mean time he produced and directed several short films and received several awards from film festivals in Korea.

After moving to San Francisco, Won earned an additional Bachelor's degree in Motion Picture and Television before completing his Master of Fine Arts in Cinematography and Direction at the Academy of Art University.

In 2004 Won was awarded the Best Cinematography award at the Academy of Art University and again from San Francisco State University in 2005.

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ABOUT THE STORY:

Pathogen is a humorous, yet dark look at the destructive cyclical nature of dominant ideologies and how they infect the people who are forced to live with them.

Why is this story relevant now? Because now, perhaps more than ever, humanity has worked itself into a potentially catastrophic hole. Once again we find ourselves leaning more and more toward extreme male-driven ideologies.

These ideologies work to perpetuate the severe imbalance between healthy male and female energies and ultimately result in self-destructive behavior for everyone involved.

If we do not recognize and overcome the behaviors associated with these ideologies, then as a whole, we will sink further and further into a state of pathology.

Although this particular story does not profess to solve this issue, it does attempt to recognize it and most importantly, highlight the tragic effects on our personal lives.

What do we intend for people to take away from this film? We want people to recognize that although things look pretty bleak, the outcome is by no means pre-determined. Despite the fact that these dominant male-driven ideologies are powerful and openly boast a broad hegemony, we have a choice.

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ABOUT THE PRODUCTION:

ON THE SET

Shooting began on September 11, 2004 and ran for 27 days. The crew was a group of fifteen to twenty people that quickly eased into a tightly run unit. Because the cast was working for credit, copy and meals, home style lunch and dinner were provided on the set daily by Tasha and her mother. "People from the crew still tell me they miss the food!"

Early preparation and a tight budget allowed them to shoot on super 16mm in black and white. Much of the film was shot in Downtown, San Francisco in an International Youth Hostel. The building was open 24 hours, 7 days a week. The crew shot for four days in the hostel kitchen and for the most part the guests ate their dinners and watched with excitement.

One observer, however, absolutely refused to accept the crew's presence and proceeded to sabotage each and every take while she ate. She scraped her bowl with a spoon, fussed with her plastic bag constantly and complained out loud to other guests that the filming was a nuisance. Ironically some of the best performances in the film occurred during this time.

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AN INTERNATIONAL CREW

The crew was made up of a multi-cultural group from countries such as Korea, India, Japan, Ireland, Hawaii, China and Finland. But apparently, this is rare in America. In 2006 the Director's Guild of America released findings that the percentage of minority members entering the guild each year has remained stagnant at an average of 12.6% for the past five years.

Although the film centers around an issue very different from ethnicity, the idea of self-determination of a single person or people was something that spoke to most of the crew no matter which country they were from.

Sharif's father is Palestinian and his mother has a Scandinavian background. Tasha's mother is German and her father is African American and Cherokee Indian. During the wrap party there were more than three different languages being spoken in the same room.

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PRINCIPAL CAST:

SHARON

ramona schwarz

ANGELA

larissa kasian

HAROLD

patrick brady

DR. FIST

hal savage

WILLARD

w. jay moore

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PRODUCTION CREDITS:

producer [**tasha nesbitt**](#) (underlined/bold names contain link to website)

director [**sharif nakhleh**](#)

assistant director yu saito, jihoon lee, [**renato hoyle**](#)

cinematographer [**won jung**](#)

1st assistant camera yoon choi

2nd assistant camera dennis fukushima

gaffer jarmo siimento

grip eric ritezal, kalvinder kaur

production sound eddy robinson

boom marina kawagishi, jordan danelz

foley artist chris fina, david almanza

musical saw patrick mullens

moog koichi shimiza

production assistant fiona walsh, jess fulton

production design [**edward rosenblum, mikie graham**](#)

wardrobe alisha blake

props hazel chan

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PRODUCTION CREDITS: (continued)

makeup/hair artist parker ranney, antoinette yoka, julia russotti

assistant makeup rachel alvin, cheryl daly

script supervisor mario aguja

creative consultant andrew charles

still photographer **sungjib kim**

post production supervisor akritcharlerm kalayanamitr

original soundtrack **seth horvitz**

sound director **brian copenhagen**

fine artist tae rhea

visual effects supervisor sarahjane javelo

digital compositor nathan fleming