



MAY 9, 2018

WHERE HAVE ALL THE FLOWERS GONE



SHELLEY DAVIS

Logline:

The role of maternal prescience is ingrained in American culture, but how does it influence the perspective of a mother from the point of view of a daughter?

Short Synopsis:

Where Have All the Flowers Gone is short film about the role of a mother from the perspective of a daughter. The film outlines and draws attention to what maternal nature is or is perceived to be and the expectations placed upon women. Using experimental narrative techniques, the piece relies heavily on sonic components and the repetition of actions to draw the viewer into a schematic and bleak world. The piece features dance performance, spoken word and a narrative thread that are intertwined to produce a critical observation of motherly or gendered “womanly” tasks.

Medium Synopsis:

Where Have All the Flowers Gone is short film about the role of a mother from the perspective of a daughter. The film outlines and draws attention to what maternal nature is or is perceived to be and the expectations placed upon women in American society. Using experimental narrative techniques, the piece relies heavily on sonic components and the repetition of actions to draw the viewer into a schematic and bleak world. The tediously slow performances and pacing purposefully inflict a dragging nature on the audience, further pushing the repetitious and bleak image of motherly duties. Drawing from the director's observations of her own mother, the film is seen through the lens of an outsider, or a woman who is not a mother. Through dance performance, spoken word and a fictional narrative the film intertwines themes of domesticity, loneliness, depression and societal expectations to produce a critical observation of motherly or gendered "womanly" tasks.

Long Synopsis

Where Have All the Flowers Gone is short film about the role of being mother from the perspective of a daughter and the observational views of what a mother should be. The film outlines and draws attention to what maternal nature is or is perceived to be and the expectations placed upon women in contemporary American society. Using experimental narrative techniques, the piece relies heavily on sonic components and the repetition of actions to draw the viewer into a schematic and bleak world. The tediously slow performances and pacing purposefully inflict a dragging nature on the audience, further pushing the repetitious and bleak image of motherly duties. Drawing from the director's observations of her own mother, the film is seen through the lens of an outsider, or a woman who is not a mother. Performers throughout, depict the reality in which women live in today and the judgment that is placed on the relationship between mother and daughter and how these roles are intertwined. Through dance performance, archival footage, spoken word and a fictional narrative the film intertwines themes of domesticity, loneliness, depression and societal expectations to produce a critical observation of motherly or gendered "womanly" tasks.

Cast and Crew Bio:

Director, cinematographer, editor and sound designer:

Shelley Davis is an emerging filmmaker based out of Chicago, Illinois. Shelley uses her relationship to her family and identity as an Italian and Eastern European Jew to influence her practice that focuses on screenwriting, sound design and a combination of filmmaking and animation. Through her work she draws from personal experiences to guide her storytelling practice.

Cinematographer 2:

Angel Gu is an emerging filmmaker based out of Chicago, Illinois. Angel's specialties range from cinematography to screenwriting and editing. Her work dramatized reality and draws attention to detail within the film medium.

Sound Mixer:

Sophia Hayne is an emerging sound mixer and audio engineer. She specializes in multi sound and microphone sets, combining dialogue and ambient sound. Her work is crafted specifically for experiential sonic experiences and is shown through film and sound art.

Dance Performer:

Misha Woodward is a dance performer and choreographer at 3 major dance companies within the greater Chicago area. In her work, she discusses mental health, sexual health, familial relationships and expectations of being a dancer. She has performed in numerous films and been awarded for her excellence in dance theory and choreography.

Callie One:

Jessica Rattanasena is an Asian American actress based out of Champaign, Illinois. Jessica has performed in numerous productions with Donte Williams/Jay Davis Productions and in other local films.

Yasmine One:

Samantha Chambers is a Jamaican actress based out of Chicago, Illinois.

Samantha has performed in several films based out of Chicago and is a regular performer at comedy clubs around Chicago.

Callie Two:

Keaton Stewart is an American actress based out of Chicago, Illinois.

Keaton has performed in numerous productions around the United states and in theater production in Chicago. She also regularly works with John Robert Powers for her performance practice.

Yasmine Two:

Ashley Goodman is a Jewish American Actress based out of Chicago.

Ashley graduated from Roosevelt University's theater and acting program and has performed in numerous productions about Women in American society.

About the Production

What is this film “really” about? Why is it so slow? WOW! And why is there dance and spoken word in this film? These are probably question and statements you are saying to yourself after or before you watch this piece. Or maybe not, either way here is a little insight into the making of this production.

The making of *Where Have All the Flowers Gone* was created on Thursday, January 16th, 2018. The director, Shelley Davis, was attending a folk concert with her parents. As she waited for the performance to begin she looked around the room and said to herself “wow, I think I’m the youngest person here”. Soon she realized that this was no ordinary folk concert but it was Pete Seeger and the Lone Travelers who were performing. Shelley was awe struck and an idea popped in her head, Pete and the music had reminded her of her passion for protest and critical analyzes through art. BOOM. And so, began the creation of this film!