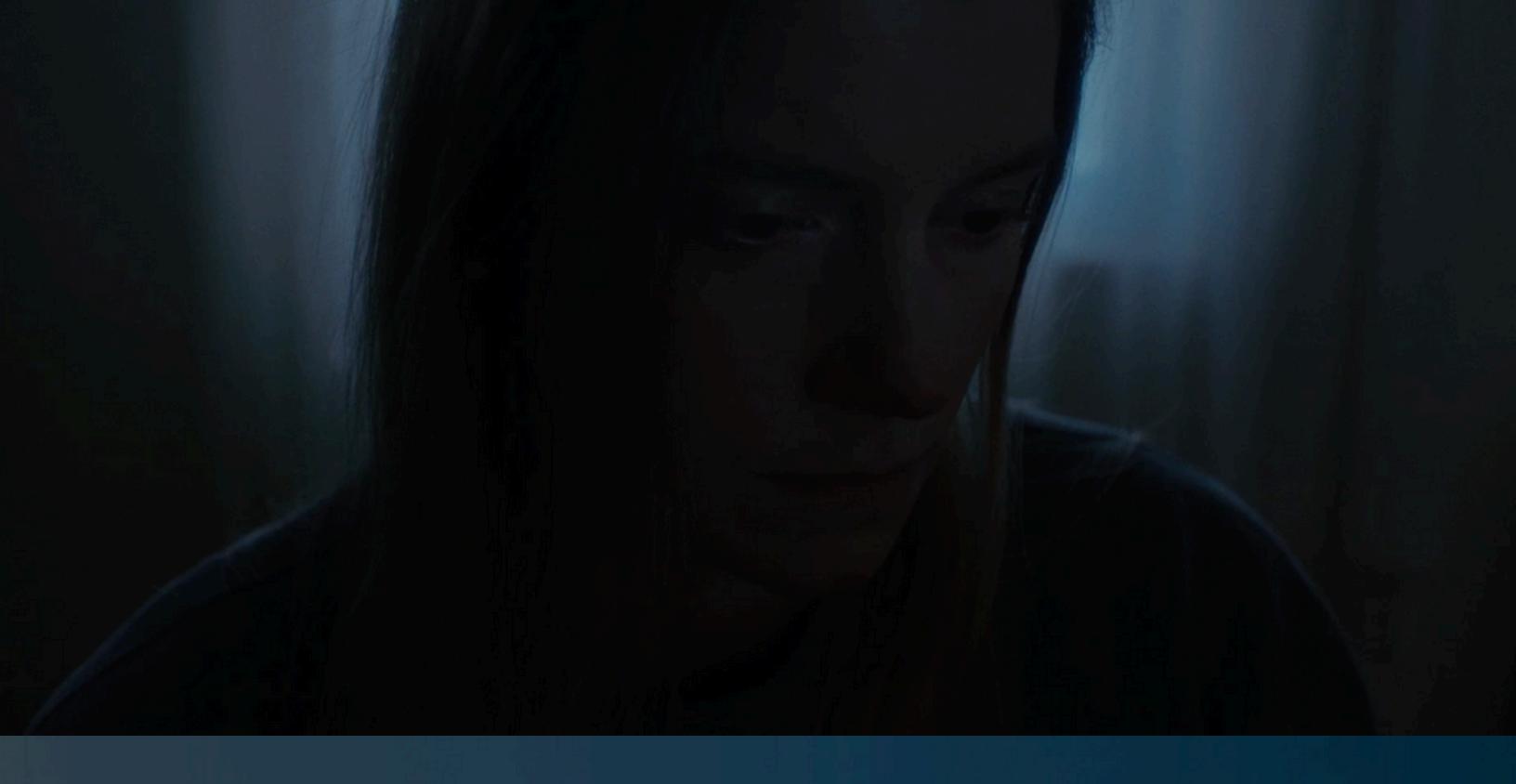


the hour

Directed by Paige Henderson
Written by Molly Flanagan
17 minute drama





A portrait of a young woman's first year after leaving
an abusive spouse as she navigates her tumultuous
healing journey and discovers the power of
community.



Every minute **20** people are physically abused by an intimate partner in the United States. That's nearly 12 million men and women every year.

Every 68 seconds, another American is sexually assaulted. There are over **433,000** cases of sexual assault in the United States **every year**.

1 in 6 women have been sexually assaulted.

These numbers are staggering.

These are only the reported numbers.

The Hour is an attempt to not only express the trauma and pain that survivors of sexual assault and domestic violence experience but also to give voice to the silent everyday battle and the work that goes into recovery.

SYNOPSIS

The chronicles of a woman's first year of healing after leaving an abusive spouse. Guilt and shame slow her progress, and tensions rise as years of domestic violence come to the surface.

But with the support of her therapist, women in her support group, and her family, she may be able to rediscover the strength in herself and ultimately choose to heal.

Inspired by a personal story, this film was made in response to an industry that too often uses sexual abuse for shock value; centering on the violence instead of the voice of the survivor and their strength in moving forward.

DIRECTOR'S STATEMENT

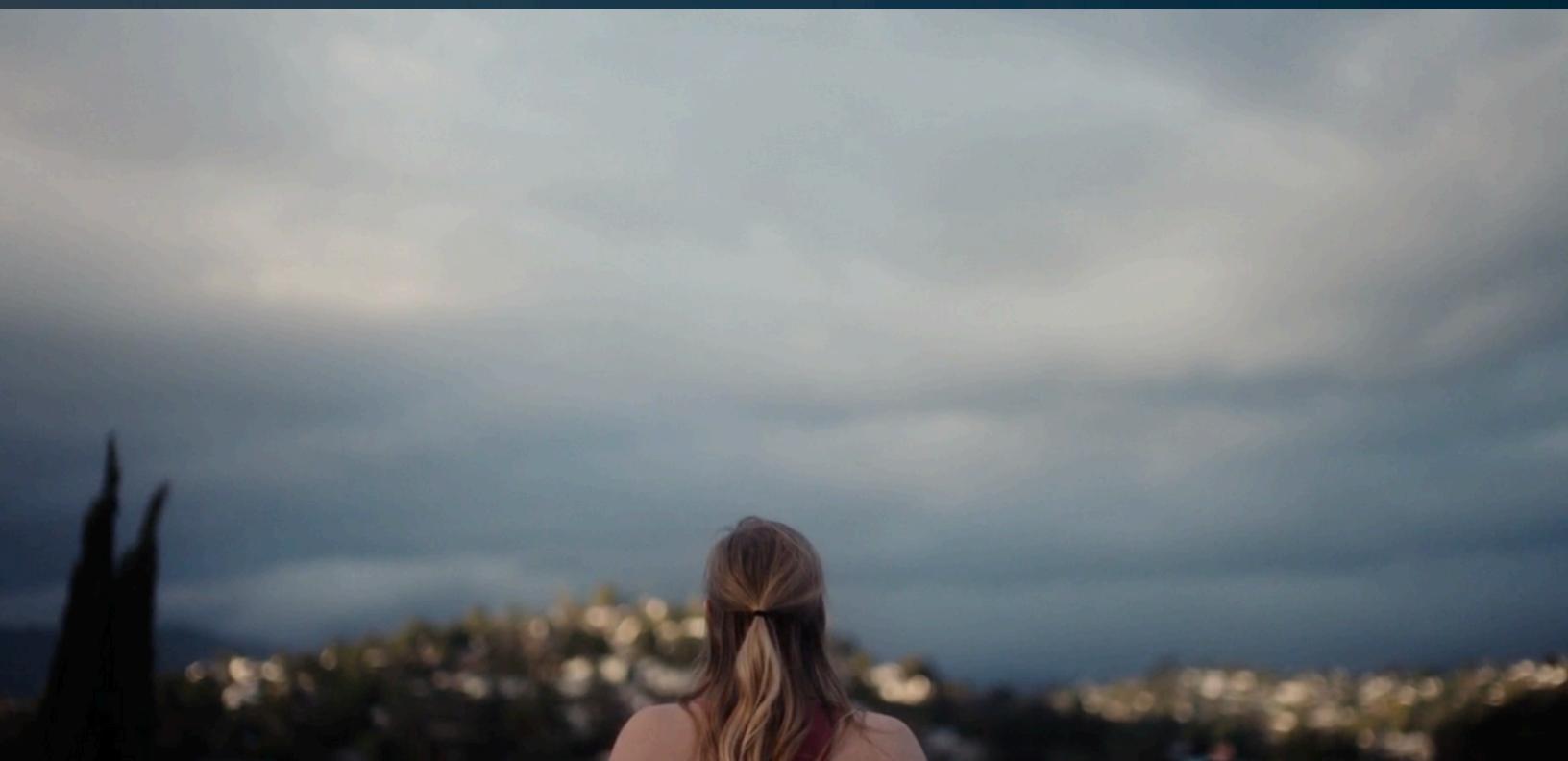
We made "The Hour" to be the antithesis to films that use sexual violence for shock value. Limiting survivors to being defined by their assault. It's dangerous, it's bad filmmaking, and it's bullshit. When first reading Molly Flanagan's script, inspired by her own personal experience of domestic violence, I was struck by how beautiful and honest it was and how I had rarely if ever truly seen it on screen. And it was because she centered her own voice. Showing us the beauty of so many survivor's resilience while still never shying away from the pain. I felt an immense responsibility to treat this story with respect and care in honor of the too many women in my life who have experienced sexual assault and the 20 people every minute in the US who are physically abused by an intimate partner.

This film is a sunrise. It's about slowly and gently coming out of the darkest place you've been in; not to a perfect sunny day, but to the soft light of a new morning, new possibilities and a new hope. It's about how letting ourselves be seen is both the bravest and most generous thing we can do for ourselves and others. It's about how difficult even just choosing to heal can be and how strong we are when we do.





The editing by Ji Ye Won softly unfolds this journey for us through seasons, with the lighting and production design subtly moving us from the dusk of winter to the morning sun of fall and the cinematography by Luisa Dale Silva opens up to other characters as our lead begins to.



The film begins on extremely tight shots of Mia as she struggles to come to terms with what happened to her - creating a suffocating and claustrophobic feeling while highlighting her disassociation.



But as the seasons pass, we begin to open up into more "traditional" film shots and see the world that Mia is now interacting with as she begins to trust herself again.





This production was handled with sensitive attention to highlighting and uplifting women and marginalized genders in film. Centered around inclusion, consent, communication, and diversity with a crew of 80% marginalized gender.





DIRECTOR

Paige Henderson is a queer director, writer and actor based out of LA and New York. Her experience as Production Designer (THANK YOU COME AGAIN, ENTITLED) and award-winning actor (DON'T TALK TO STRANGERS, EAGLE ROCK) brings a unique perspective to her directorial work, mixing playful visuals with raw vulnerability. Her debut short RUN OUT GROOVE premiered at Outfest Film Festival and featured a 100% queer women and non-binary cast/crew. She is co-founder of Svelte Dog Productions, a production company dedicated to pushing the boundaries of genre and advancing representation in the film industry. Their films have screened at Film Independent's Undocumented Filmmaker's Showcase, HollyShorts Film Festival, FilmQuest and more. Paige is Fundraising Chair for Film Fatales, a non-profit dedicated to achieving gender parity in film.



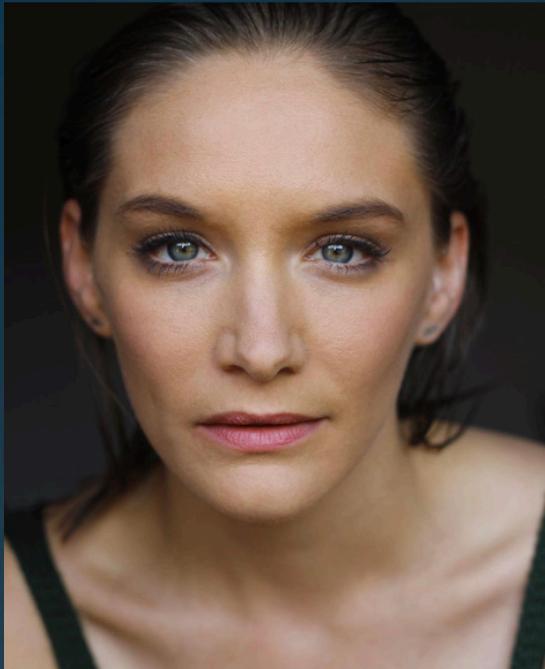
DIRECTOR OF PHOTOGRAPHY

Luísa Dalé Silva is a Brazilian-born cinematographer with a passion for storytelling. She holds a degree in History from the Universidade de Brasília and studied Cinematography at the Escuela Superior de Cinema y Audiovisual de la Cataluña (ESCAC) in Barcelona, where she honed her craft. Luísa has recently graduated from the MFA in Cinematography at the American Film Institute (AFI) in Los Angeles and is a mentee in the ASC Vision Mentorship Program. She was one of the 12 selected cinematographers for the Terre di Cinema 2023 program, sponsored by the Autori Italiani Cinema (AIC) and the German Society of Cinematography (BVK). Luísa is drawn to projects that explore the complexity of characters through simple stories.



PRODUCER/WRITER/"MIA"

Molly Flanagan is an actress, opera singer, writer, and producer. She has always had a love for creating, and began her artistic career in the classical opera world singing roles such as Susanna in *Le Nozze di Figaro* and Cosette in *Les Miserables* among others. Molly has starred in a number of films, notably Susumu Kimura's award-winning film *SUBMITTAN*, currently streaming on the DUST network, and the tv show *THE WILD WEST CHRONICLES*. Molly is the co-founder of the production company Damn Good Entertainment LLC, and her feature film, *A CHRISTMAS OF ERRORS* is in post production which she wrote, produced, and acted in.



PRODUCER

Kelsey Fordham is an award-winning Director, Producer & Actor committed to telling powerful and daring stories with a soul. Her art is influenced by over 6 years of work for a documentary-based NGO that provided protection resources to vulnerable communities in some of the most dangerous areas of central Africa. As a narrative filmmaker Kelsey has produced over a dozen films including the 2021 proof of concept short "Milo" written by and starring Harry Shum Jr, and the 2019 HBO APA Visionaries winning film "Halwa". Her directorial debut "Entitled" premiered at the Academy Award qualifying festival HollyShorts and won the Grand Jury Prize for Best Dramatic Short at DC Shorts. Kelsey's films have premiered at Austin Film Festival, HollyShorts, Outfest, San Diego International, LAAPFF, LA Shorts, Dances With Films, and have aired and streamed on HBO and Disney Hotstar+.

CREDITS

Directed by
Paige Henderson

Written by
Molly Flanagan

Produced by
Molly Flanagan & Kelsey Fordham
Damn Good Entertainment, LLC

Lady Maggie Anwer
Magica House International LTD
Magic Film Productions & Distributions

Executive Producer
Lady Maggie Anwer

Associate Producers
Maddy Murphy
Vicky Meyer
Pat Stevens

Cinematography
Luísa Dalé Silva

Editor
Ji Ye Won

Colorist
Juana Solassi (AAC)

Original Score
Jina Hyojin An

Vocals
Molly Flanagan

Sound Design
Griffin Fisher

1st Assistant Director
Beverly Batzel

1st AC
Elisa Souza

2nd AC
Fenyxx Wright
Nareh Dovlatyan
Catherine Moiser-Mills

Gaffer
Vini Corrêa
Audrey Biche

G&E
Meg Weck

Key Grip
Hye Young Ra

Production Designer
Emily Palmer

Production Sound Mixer
Edward Thomson
Holly Fontanetta

Hair and Makeup
Rachael Wagner
Mary Kate Sartori

Wardrobe
Brittany Powell

Production Coordinator
Jeanne Lau

Intimacy Coordinator
Savanah Knechel, Movement Savy

Still Photography
Zoe Lee

Starring
Molly Flanagan
Phoebe Holston
Ari Hader
Samantha Cutaran
Michael Joseph Nelson
Joseph Callari
Eileen Grubba
Asia Lynn Pitts
Micah Taylor
Julie Raelyn
Brittany Powell
Jeanne Lau
Sandi McBride
Kayla Lanzalaco
Natasha Perez

In the importance of centering the voices that matter, we'll leave you with words from writer/producer/lead Molly Flanagan:

"I am a survivor of domestic violence and sexual assault. Through years of both physical and emotional violence, I had convinced myself that it was my fault. I believed I was alone and that I had to suffer in silence, that my struggle was a burden to those around me. It was through group therapy that I found I was not alone, and realized that I was only at the beginning of a lifetime of healing. This film is in honor of that silent battle, holding space for survivors to show their incredible strength and perseverance. If "The Hour" can help just one person see themselves as seeing those women in group therapy helped me, then it will have been worth it."

Contact

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