

LOVE AND ROADKILL
14 minutes, 35mm, USA 2008

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LOG LINE

A short film about love, trust and dead animals.

SYNOPSIS

Her car stalled in upstate New York, a Manhattan woman must depend on a local man for help. Their brief encounter confronts questions of trust, death and random violence. Based on the one-act play by Rose Caruso.

CAST

Joyce: Madeleine Potter
Eddie: Bill Camp

MAIN CREDITS

Director: John David Allen
Screenplay: Elisabeth Lewis Corley
Producer: Laura Heberton
Executive Producer: James Ivory
Based on the play by: Rose Caruso
Dir. of Photography: Martin Ahlgren
Music: Giancarlo Vulcano
Editor: David O. Rogers

DIRECTOR'S STATEMENT

I wanted to make this film from the moment I first heard the title of the play. "Love and Roadkill" oozes with irony, replacing romantic notions of love with a swath of casualties. Who could resist? But there's more than this on Rose Caruso's mind. Her two mismatched characters ask a surprising array of existential questions in a concise, original scenario.

Defining a visual approach began with the fact that the main character refuses to leave her car. I worked with DP Martin Ahlgren and editor David Rogers to reveal the car as a kind of metallic cocoon from which Joyce slowly, tentatively emerges. The mysterious way her car and phone stop working lands her in a twilight zone, where every detail takes on new meaning. Giancarlo Vulcano's score contributes with light guitar feedback behind a spare main theme. Elisabeth Lewis Corley's script keeps close to the play but slyly adds cell phones, giving the film a new, familiar metaphor for the futility of technology in human relations.

It was 1997 when I first saw this one-act, directed by Joseph Megel. The world has changed since then. Playwright Rose Caruso is no longer with us. Communication technologies have exploded. But questions of fear and trust and connection between people – questions this story dives headlong into – are as relevant as ever.

BIOGRAPHIES

John David Allen (Director)

John David Allen has spent most of the past ten years editing feature films for Merchant Ivory Productions and other New York filmmakers. Prior to that he wrote and directed a number of award-winning shorts. His short films have screened at The Metropolitan Museum of Art, the Smithsonian Institute, on ABC, HBO, the Disney Channel and PBS. Stephen Holden of The New York Times cited his film *Mona's Pets* as the best of the short films compiled in The Short and Funnies, which ran at New York's Film Forum in 1992. His films, including *American Sign-Off* and *Mr. McAllister's Cigarette Holder*, have screened at festivals in Oberhausen, Clermont-Ferrand, Madrid, Melbourne, Cambridge, and San Francisco, and won more than a dozen festival prizes.

He has edited films for directors John Turturro, Alexandre Rockwell, Ismail Merchant and James Ivory, and has edited five Merchant Ivory films, including *The Golden Bowl*, *Le Divorce*, *The White Countess* and the soon-to-be-released *City of Your Final Destination*. For *Le Divorce*, he was tapped to direct the complicated Eiffel Tower sequence. For *The White Countess* he traveled to Shanghai to direct key scenes of the 1936 Japanese invasion.

He is now in preproduction for his first feature film as director, *Okefenokee*, set in his native Georgia.

Madeleine Potter (Joyce)

Madeleine Potter's most notable film credits are with Merchant Ivory for whom she has done four films: *The Bostonians*, in which she starred with Vanessa Redgrave and Christopher Reeve, *Slaves of New York*, *The Golden Bowl* and *The White Countess*. Her London stage work includes *The Internationalist* at the Gate; *Southwark Fair* at the Royal National Theatre; *After Mrs Rochester* (People's Choice Best Actress

