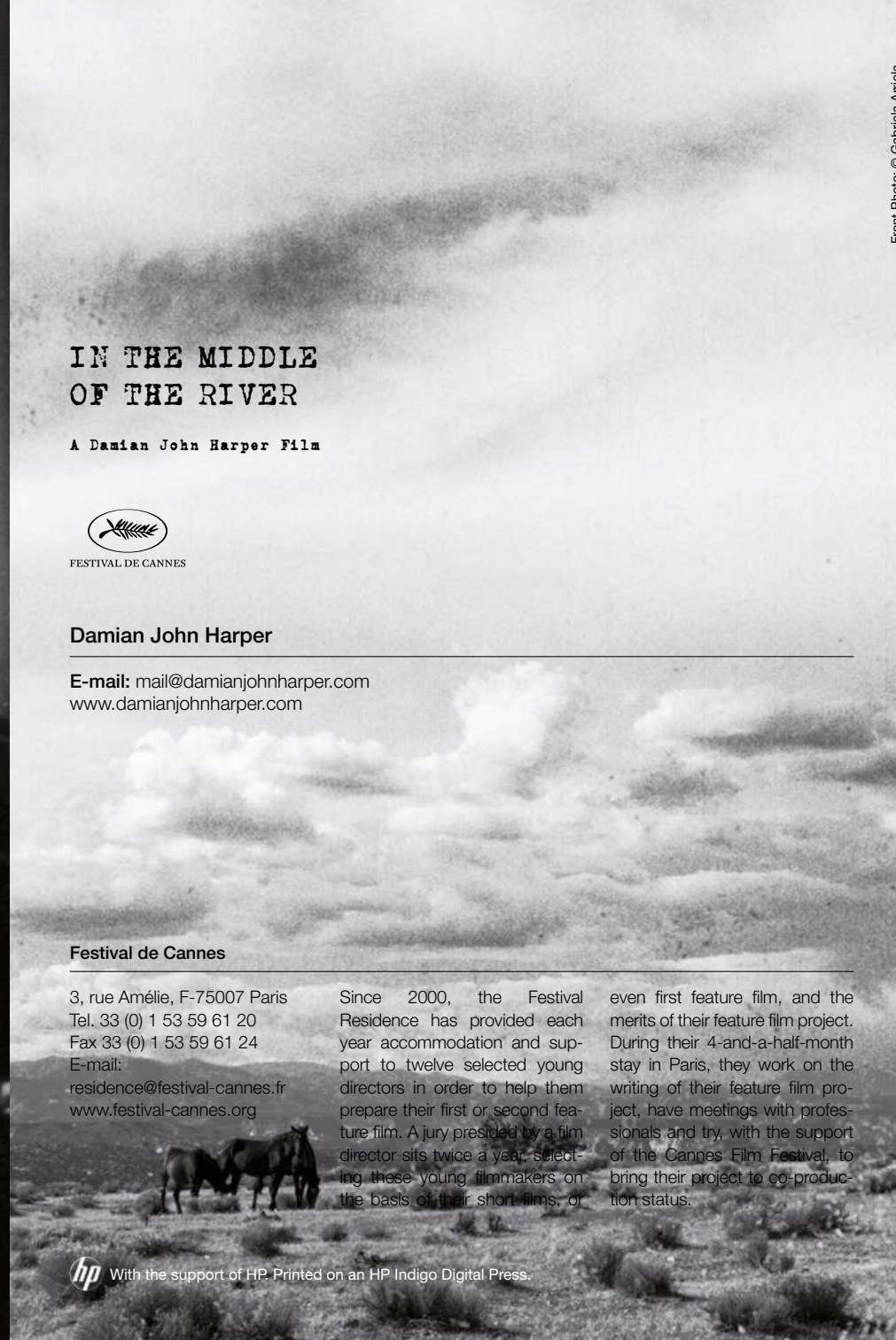


#### Technical Information

**Working Title:** In the Middle of the River  
**Director:** Damian John Harper  
**Screenplay by:** Damian John Harper  
**Nationality:** USA  
**Genre:** Neorealism with thriller elements  
**Format:** Feature Fiction  
**Length:** 100 Min  
**Shooting Location:** New Mexico, USA

#### Director's Filmography

- Los Angeles** (97 Min.)
- . Quarterfinalist, Academy of Arts and Sciences Nicholl Fellowship in Screenwriting.
  - . World Premier, 64<sup>th</sup> Berlin Int. Film Festival.
  - . First Steps Award, German Academy of Film.
  - . Best First Feature, 29<sup>th</sup> Guadalajara Int. Film Festival.
  - . Jury Award, 2014 Los Angeles Film Festival



## IN THE MIDDLE OF THE RIVER

A Damian John Harper Film



FESTIVAL DE CANNES

#### Damian John Harper

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www.damianjohnharper.com

#### Festival de Cannes

3, rue Amélie, F-75007 Paris  
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residence@festival-cannes.fr  
www.festival-cannes.org

Since 2000, the Festival Residence has provided each year accommodation and support to twelve selected young directors in order to help them prepare their first or second feature film. A jury presided by a film director sits twice a year, selecting these young filmmakers on the basis of their short films, or

even first feature film, and the merits of their feature film project. During their 4-and-a-half-month stay in Paris, they work on the writing of their feature film project, have meetings with professionals and try, with the support of the Cannes Film Festival, to bring their project to co-production status.

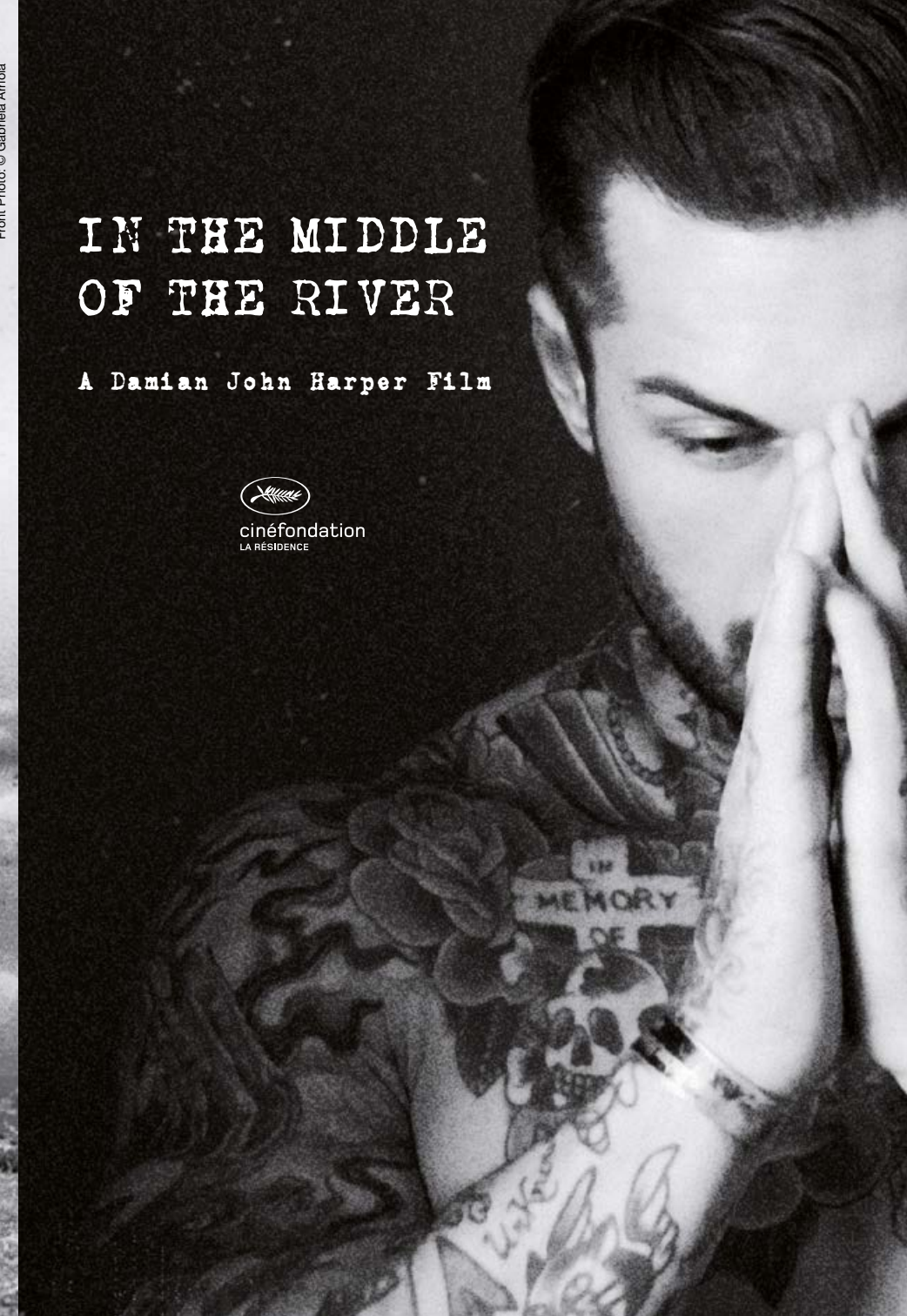
Front Photo: © Gabriela Arriola

## IN THE MIDDLE OF THE RIVER

A Damian John Harper Film



cinéfondation  
LA RÉSIDENCE



## Synopsis

Led to believe his abusive Grandfather is responsible for his sister's recent death, Gabriel (26) returns to his humble home in rural New Mexico. Yearning to protect his family he swears to secretly kill his Grandfather yet at the moment of truth his plan is foiled by a passerby and they are forced to spend the day together. On the road the two veterans begin speaking about their distinct yet similar traumatic war experiences. Despite his rage Gabriel realizes the world is not as black and white as he once thought and slowly he is forced to accept responsibility for his part in the family crisis.

## Statement of Intent

Comparable to my previous feature fiction I will direct *In The Middle Of The River* (WT) loosely following in the footsteps of Italian Neorealism. The cast will consist of non-actors whose real life biographies are similar to my characters. Each person will act a slightly fictionalized version of themselves. Drawing on their true and very visceral personal experiences they will convey their innermost emotions in a minimalist, spontaneous fashion. The hand held camera will follow and observe the protagonists' peril in long, unedited, takes creating the sensation as if the viewers were embedded in the dilemma with nowhere to escape.

## Synopsis

Amené à croire que son grand-père violent est responsable de la mort récente de sa sœur, Gabriel (26) retourne dans son humble demeure de la région rurale du Nouveau-Mexique. Désirant protéger sa famille, il jure de tuer secrètement son grand-père, mais juste au moment de vérité son plan est déjoué par un passant et ils sont obligés de passer la journée ensemble. Sur la route les deux anciens soldats commencent à parler de leurs expériences traumatiques de guerre, distinctes mais toutefois similaires. Malgré sa rage Gabriel réalise que le monde n'est pas aussi simple qu'il le pensait, et petit à petit est forcé d'accepter sa part de responsabilité dans la crise familiale.

## Note d'intention

Tout comme mon précédent long métrage, je souhaite réaliser *In The Middle Of The River* (titre provisoire) en m'inspirant du néoréalisme italien. Le casting sera composé de non-acteurs dont les vies sont similaires à celles de mes personnages. Chaque personne interprétera une version légèrement romancée d'elle-même. S'appuyant sur leurs expériences réelles et au plus profond d'eux-mêmes, ils transmettront leurs émotions les plus intimes d'une façon spontanée minimaliste. La caméra à la main suivra et observera (en une longue prise sans montage) la mise en danger des protagonistes, créant la sensation pour les spectateurs d'être intégrés dans le dilemme sans pouvoir s'en échapper.

