

A Production of
Full Spectrum Features
MamSir Productions

In Association with
521 Films

DESIRE LINES

Director, Writer, Editor
Jules Rosskam

Starring
Theo Germaine

Starring
Aden Hakimi

Produced By
Jules Rosskam
André Pérez

Producers
Amy E. Powell
Brittani Ward

Executive Producers
Eugene Sun Park
Jason Matsumoto

Executive Producers
Jennifer Reeder
AJ Escoffery
Jules Rosskam

Director of Photography
Marie Hinson

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DESIRE LINES

dare2desire

Synopsis

DESIRE LINES is a feature-length hybrid documentary radically reframing transmasculine sexuality and history. Through an innovative blend of first-person interviews with transmen who are attracted to men, a fictional storyline, and never-before-seen archival gems, a nuanced dialogue emerges asking how external forces shape our most private desires.

On the film –

What is it that shapes our desires? And if we change ourselves, do our desires change too? Having been taught to separate Gender (who you are) and Sexuality (who you are attracted to) for the past thirty-to-forty years, Filmmaker Jules Rosskam believes we may have learnt the lesson too successfully: “Rather than being entirely separate,” Rosskam says, “gender and sexuality animate each other”.

Utilizing the experimental documentary format as his creative impulse, Rosskam asks his audience to first destroy the boxes of what they expect from a film like **DESIRE LINES**. “Don’t sit down to this film and think you will now “know” someone”, says Rosskam. “I want you to walk away thinking you don’t know ANYONE. This ‘not knowing’ acknowledges that we should not be striving to “master” one another like a math equation, but rather, to be alive to one another’s inalienable difference.”

DESIRE LINES underscores the concepts of ‘identity’ by crafting a fictional storyline from the perspective of a very real-life person: Lou Sullivan (June 16, 1951-March 2, 1991). American author and activist known for his work on behalf of transmen, Lou Sullivan was the first transgender man to publicly identify as gay.

In the ‘80’s, gender clinics told Lou Sullivan he did not exist – the medical community had a deep resistance to transmen as gay, and decreed that transmen could not, in fact, be gay. This became an enforced and internalized lie taken on by the very transmen who were gay, causing deep body and identity dysmorphia, a power-dynamic imbalance and a lack of social currency.

Rosskam also established a fictional LGBTQ+ archive as the center of the documentary. Based on the Gerber / Hart Library and Archive, and the GLBT Historical Society, the archive in **DESIRE LINES** is staffed by a young transmasculine activist, Kieran, played by Theo Germaine (*The Politician*, Netflix) who is the most well-known non-binary transmasculine actor on-screen today. Aden Hakimi plays Ahmad Arastood, the fictional character looking for representation in the archives history of gay bathhouses and cruising culture.

While overall transmen have become more visible, the voices of some transmen are still marginalized. Looking for more and better representation for those transmen who develop an attraction to men, Rosskam believes everything communicates our gender, our sexuality to the world, and it shifts over the course of our lives, if allowed. And although it is scary to name and accept who we are, specifically with regards to our bodies, it is essential to consider how we liberate ourselves as we define ourselves.

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Technical Details

Title: **DESIRE LINES**
Tag Line: Identity. Desire. History.
Log Line: The search for identity is rooted in history for one transman

Short Synopsis: An Iranian-American transman, Ahmad, searching for his place in history, finds more than a just link to the past in the archives. Drawing from first-person accounts, as well as fictionalized segments, filmmaker Jules Rosskam explores the lines of desire as they intersect with identity for many transmen.

Language: English
Run time: 01:22:47
Exhibition formats: DCP, Apple ProRes LT
Aspect Ratio: 1.90:1, 4096x2160
Frame Rate: 24fps, 23.98
Sound Mix: 5.1, Stereo
Shooting Format: 5k - 5120 x 2700, 4k - 4096 x 2160, 4K UHD- 3840x2160
Editing Suite: Premiere

Narrative: RED Gemini
5120 x 2766
Zeiss CP.3 15mm
Zeiss CP.3 25mm
Zeiss CP.3 35mm
Zeiss CP.3 50mm

Additional Shoots: Canon C300 mark 3
Canon Raw Light
Log2
4096x2160

Panasonic Lumix GH5
"4K UHD" (3840x2160)
H.265 (HEVC)
V-Log

Sony FS7
S-Log3,
4096x2160
XAVC-I codec

16mm Camera
4096x3112

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Director's Statement -- Jules Rosskam Director

As a trans artist, I have been—and continue to be—compelled by the radical potential of bodies that refuse to (or simply cannot) conform to society's expectations.

In my work, I want to continue to push the boundaries of cinema, offering my communities a radical vision of where we came from, who we are, and what we aspire to. I hope my films produce undoings, both big and small.

In a climate where over 300 anti-trans bills and 200 anti-gay bills were proposed just last year, DESIRE LINES dares to prioritize trans pleasure, connection, and joy above the impulse to educate cis people about our humanity.

Through critical engagement with the normalizing effects that traditional documentary and narrative film forms have on us, I aim to induce a perceptual shift in our understanding of how and what bodies mean, toward an apprehension of multiplicities.

My use of fiction and performance combined with traditional documentary is my way of cleaving open the space between reality, fantasy, and “authenticity,” drawing together disparate people and places, highlighting affinity as a strategy for social change

My films utilize complex and nonnormative structures precisely because as a queer and trans person I use complex and nonnormative structures to understand myself and the world around me. Traditional narrative structures are by definition oppressive and controlling. Traditional narratives demand a straight progress through time, through life, through love, through sexuality and conflict and family—a straight progress that would have us believe in and desirous of state-sanctioned institutions and relations. When I try to fit stories and images into traditional narrative structures, these stories lose the queer temporalities and teleological inversions inherent in our trans lives. Our stories and images are constrained, restrained, and strain to fit into narratives within which they lose so much of their queerness and their specificity...

Something I think about often when I turn the camera on someone other than myself is, “What kind of power dynamic exists there. In what ways might the questions I pose actually harm the person in front of the camera?”

And thinking beyond this simple formulation, I am asking myself how I can create a space—meaning an actual physical space that I share with the subject, and also a space as in the visual worlds created by the film—where the subject can speak and be heard anew?

Related to this, the notion of opacity is important to me. Meaning, that I believe that one has the right to the opacity of self, as a political strategy and that includes in the realm of the visual, where there is an emphasis on “being seen,” or making oneself comprehensible. In this way, ethics are a central concern in my practice.

As a transman who has actively built community with other trans and queer men for decades, my connection to the story and participants in DESIRE LINES is deep and personal, extending far beyond the scope of the project.

When my own desires shifted along with my gender, I was scared that gatekeepers would deny me access to medical transition. I was part of a generation of transmen that was forced underground by the Henry Benjamin Standards of Care (which mandated that we be straight), leading to our erasure from gay spaces, rising HIV infection rates, and soaring suicide rates.

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Using my experience as a jumping-off point, I have carefully parsed the real-life experiences from community members to create a film I've dreamed of making for almost two decades.

I am particularly interested in the intersections of queer of color, feminist, and decolonial theories with avant-garde filmmaking practices because of the interventions these meetings produce in discourses of power, aesthetics, and representation.

I would firmly place my work alongside experimental and avant-garde artists attempting to “create new languages”; to completely shift the way we perceive the world. These shifts are vital to my communities' survival.

... Queer lives don't make sense. We are not supposed to be alive, to love the people we love, to live in our bodies so creatively. And it is precisely this confusion—this nonsense—that I seek to preserve for the ways that it exposes and rejects normativity. I believe we need to hold onto, acknowledge, and celebrate this otherness, not because we thrive on being contrarian, but because the regimes of normality are the forces that seek to obliterate us. We must resist in order to survive.

– Filmmaker Jules Roskam, @2014 Duke University

American culture is more divided than ever, with entrenched binaries dominating public discourse around gender, reproductive rights, and racial capitalism.

My Jewish heritage is, in many ways, at the core of who I am and how I engage with the world. Judaism instilled in me an unyielding desire to learn alongside an unwavering belief in social and economic justice for all. The latter does not live in me as some abstract “good” to work toward, but rather as an essential part of life itself. While art and activism are not the same thing, there is clearly a long history of artists working tandem with social movements, and that is how I see my films functioning.

Today, an explosion of trans visibility framed by normative, cisgender assumptions has given way to a backlash led by conservative politicians leveraging fear and ignorance to put trans people at the center of the culture wars.

DESIRE LINES draws strength for these times by reaching back to a lineage that extends backward and forward simultaneously to offer a complex, desiring, and desirable portrayal of trans masculinity which is sorely missing from our media landscape.

-- Filmmaker Jules Roskam, @2023, Sundance Film Festival

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Producer's Statement -- André Pérez Producer

As a Latinx trans man, who is predominantly interested in men, I am invisible in my own communities much less in the world.

In 2007, I founded the Trans Oral History Project because I was coming to understand myself as trans and longed to connect with a sense of shared community across time. Through that organization and others, I've spent the last 15 years creating trans-centered community spaces - support groups, artist salons, history exhibits, intergenerational mixers, and sex parties - all while navigating a fraught relationship with gay culture. It took years to recognize my own attraction to men, and even longer to act on it. I was afraid gay men wouldn't see me as a man, and my interactions on hookup apps reinforced those concerns. Aware that the majority of trans people are murdered by cisgender men who are mired in confusion, internal conflict, and deep shame that they are trans-attracted, I was also terrified of becoming a statistic.

Going to bathhouses and participating in cruising transformed my understanding of masculinity and fostered genuine connections with other men. I learned that other men dealt with issues I could relate to — Black cis men also felt frustrated with being fetishized and cis men of all races felt insecure about their own bodies (ie. being too fat, too short, having smaller packages, etc.). For the first time in my life, I started to feel comfortable in my body. In fact, I was excited to experience the pleasure my body could afford me and curious to explore the realities I could inhabit through it.

I was simultaneously leading a program focused on gay Latinx men in Chicago, and my co-workers couldn't imagine that I was trans because they "thought I was gay." In the doctor's offices, on hook-up apps, and in meetings with the CDC, I was treated as if I was an anomaly or a contradiction. As friends of mine seroconverted, I realized I wasn't, but that healthcare had yet to catch up to the lived realities of our communities. When Jules approached me about participating in this film, I saw it as a chance to connect with other gay and bi trans men, while uplifting history that's been forgotten, and creating sorely needed conversations.

I'm honored to have held space for over a thousand trans stories, but I'm heartbroken that they have overwhelmingly focused on violence, homelessness, suicidality, mental illness, familial rejection, and loneliness – all experiences that I share. As a jurist in the TRANSLations—the only international transgender film festival in the US—I see how trans creators feel stuck in this dynamic, rehearsing our trauma in hopes of changing our cisnormative society. I have come to question – How do we move beyond this moment? What stories are trans people positioned to tell that cisgendered people couldn't imagine? Inspired by afro-futurist thinkers, I'm excited about the notion that we can dream new ways of being and creating into reality. I'm excited to work with a trans director on a film that portrays the complexity of trans experience in a way that is meaningful to our communities.

Moreover, I'm grateful to work with Aymar, one of our executive producers, who I've worked with before on my own series on OTV *Been T/Here*, and with Full Spectrum Features to create a workspace that challenges industry norms by centering BIPOC and trans people at all stages of the production. We are committed to working at a pace that enables us to be intentional about sustainability, mutual support, and community input.

— André Perez, Producer on DESIRE LINES

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About

Cast:

Theo Germaine (They/Them) Can now be seen as the lead opposite Kevin Bacon in the feature *They/Them* for Blumhouse and Peacock. Before this, Theo is best known for being a SR in Ryan Murphy's *The Politician* for Netflix and on *Work In Progress* for Showtime.

Aden Hakimi is a first generation Iranian-American actor, editor, director, and board game enthusiast. In addition to his work on stage and screen, his voice can be heard narrating more than 25 audiobooks. He has edited and directed award-winning narrative and documentary feature films, short films, and commercials. Aden studied Theatre at Northeastern University, with adjunct studies at Cambridge and the Gaiety School of Acting. He's dad to two cats, Pip and Little Bit.

Director & Producer

Jules Roskam (Director/Producer/Writer) is an internationally award-winning trans filmmaker, educator and 2021 Creative Capital Awardee. His most recent feature documentary, *Paternal Rites* (2018), premiered at MoMA's Doc Fortnight and went on to win several festival awards. He is also the director of *Dance, Dance, Evolution* (2019), *Something to Cry About* (2018), *Thick Relations* (2012), *against a trans narrative* (2009), and *transparent* (2005). His work has been screened at the Museum of Modern Art, the Museum of Fine Art Boston, the British Film Institute, Arsenal Berlin, Anthology Film Archives, Hallwalls Contemporary Art Center, the Queens Museum of Art, the Museum of Moving Images, and hundreds of film festivals worldwide. He has participated in residencies at Yaddo, ISSUE Project Room, Marble House, PLAYA and ACRE. He is currently Associate Professor of Visual Arts at the University of Maryland Baltimore County.

Writer

Nate Gualtieri (Writer) is a transmasculine film and tv writer, a graduate of the USC screenwriting program, and a former HUMANITAS Drama Fellowship finalist. His conservative upbringing in the Boston suburbs included participation in Revolutionary War reenactments and attending Episcopalian boarding school. For five years, he has served as writing support staff on television dramas including Netflix's *TINY PRETTY THINGS* (2020), and assisting LaToya Morgan and JJ Abrams on *DUSTER* for HBO Max. His feature script, *ALL-AMERICAN BOY*, was a finalist in both the Nantucket Film Festival and ScriptPipeline Screenplay competitions, and was a semifinalist for the 2021 OutFest Screenwriting Lab.

Director of Photography

Marie Hinson is a queer and trans artist raised in Appalachia, now practicing poetry, performance, and film in NYC. Her work has been programmed at the Philadelphia Museum of Art, Tribeca Film Festival, Brooklyn Rail, Center for Book Arts, Bureau of General Services: Queer Division, Vox Populi, and the Scribe Video Center. As a cinematographer Marie's recent feature credits include: *Desire Lines* (2023, dir. Jules Roskam), Emmy-nominated *Art and Crimes by Crimes* (2022, MTV Films, dir. Alys Nahmias), and *Queer Genius* (2020, Frameline Distribution, dir. Chet Pancake). She was also the director/cinematographer on *Frank Bey: All My Dues Are Paid* (IFP Documentary Lab 2019, TFI Network 2020).

Sound

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Melissa Dyne is an artist, musician, synthesist, and sound designer. She works across genres and media, creating compositions, performances, sound design, and installation works exploring the emotional and performative properties of sound and light. She has been working in film and post production for many years. Since 2007 she has been one half of the experimental-electronic-pop band The Blow, releasing numerous recordings and touring their performance-art works nationally and internationally. She lives and works in New York City and Berlin.

Production Designer

Joseph Ravens (b.1968) is a designer, artist, and curator who is currently on faculty at The School of the Art Institute of Chicago (SAIC). Ravens received a Bachelor of Fine Arts in theater and studied audiovisuals at the Gerrit Rietveld Academie in Amsterdam before earning a Master of Fine Arts in performance from SAIC. Ravens' first production design project was the 16mm experimental film *A Heretic's Primer on Love & Exertion* by Danièle Wilmouth and since then has worked on many commercial and independent projects. Numerous grants and awards have allowed Ravens to build an international reputation as an artist, curator, and academic throughout North and South America, Europe, and Asia. Notable performance art exhibitions include *Mental Turbulence*, Yö Galleria Helsinki; *Perneo Encuentro Internacional de Performance Art* in Madrid; *Bienal Deformes* in Santiago, Chile; *20th Bienal Internacional de Curitiba* in Brazil; *Venice International Performance Art Week* in Italy; and *Intrude: Art and Life 366* at Zendai Museum in Shanghai, among many others. Ravens is founder and director of *Defibrillator Performance Art Gallery (DFBRL8R)* and co-founder and director of *Rapid Pulse International Performance Art Festival (2012-2017)*.

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Producers

André Perez (Producer) is a transgender Latinx educator, filmmaker, and community organizer. He founded the Transgender Oral History Project in 2007 and then recorded 600+ interviews with StoryCorps, including 50 segments on NPR and WBEZ. He directed *America in Transition* (AIT), a Sundance-backed docuseries exploring family, community, and social justice with BIPOC trans folks. After appearing on *NewCity's 50 Influential Filmmakers in Chicago* (2016), Andre participated in Doc Society's first-ever Queer Social Impact Producer's Lab (2017). As part of AIT, he launched a community engagement campaign focusing on the South and Midwest that partnered with 65 institutions (including MIT, Allied Media Conference, and Creating Change) to host more than 85 screenings accompanied by workshops and keynotes featuring trans leaders. He's *Creative Producing*, *A Run for More*, a feature-length documentary about Frankie Gonzalez in her fight to become the first openly transgender elected official in Texas, that will be premiering at Framline (2022).

Amy E. Powell (any pronouns) is a screenwriter, director, and producer based in Chicago, IL. They initially studied acting at Northern Illinois University and the Moscow Art Theater School but, finding that roles for women were lacking, they transitioned to working behind the camera with a mission to create more opportunity for folks who have been historically excluded in the arts. Amy has produced numerous independent films that have screened in festivals across the country and abroad, but she especially enjoys collaborating with theater artists. Some favorite credits include the multi-award winning web series "Bare Naked Truths (from the Observed Observer)," which she produced and directed, and "Hair", a short film produced with Chicago's Teatro Vista. Her vocal talents can also be heard in the DnD podcast @rollforitpod as Havalor the dragonborn. Currently, Amy is a producer at Full Spectrum Features and is co-writing the screenplay adaptation of the play "Jacob Marley's Christmas Carol".

Brittani Ward (she/her) is a Casting Director turned Writer/Director/Producer from Chicago. For the past thirteen years, Brittani Ward has built an impressive career, working on projects of every size. Extensive associate work under Emmy-award winners (Barbara Fiorentino, Amber Horn, Danielle Aufiero, Laray Mayfield, and Julie Schubert) includes one season of every Marvel/Netflix series, *50 Shades of Gray Darker* and *Freed*, *Death Note*, two Jason Statham-led features, and prestigious television pilots and series. As an independent casting director, Brittani found her niche in high-level casting strategy relative to film financing, which has segued into producing. In 2022, she partnered up with Angie Gaffney, p.g.a. to produce feature films *Single Car Crashes* (which she also wrote and directed), *Adult Children* (starring Aya Cash, Tommy Sadoski, and Betsy Brandt), *Desire Lines* (a documentary/narrative-hybrid feature), and a variety of proof-of-concept web series and shorts.

Co-Producer:

Angie Gaffney is a film producer and entrepreneur in Chicago, Illinois. Upcoming feature films include *Single Car Crashes* by director Brittani Ward, *Adult Children* by writer Annika Marks and director Rich Newey, and *Desire Lines* by director Jules Roskam (Sundance '24). Recently completed films include, *Killing Eleanor* (SCAD Savannah Film Festival '20), *Monuments* (Nashville Film Festival Audience Choice Award '20), and *Jennifer Reeder's Signature Move* (SXSW '17). Angie recently co-founded five two one films with producing partner Brittani Ward. Previously, Angie co-founded IFA Chicago, was a catalyst in the formation of the Chicago Media Standards, and served as the Executive Producer at the renowned satirical newspaper, *The Onion*. Angie has held adjunct faculty positions at Second City Film School, DePaul University, and Columbia College Chicago. She is a member of the Producers Guild of America (PGA) and the Producer's Union. Recognized as one of the top leaders in Chicago's film industry, Angie is passionate about the intersection of business, leadership, and creativity.

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Associate Producers

Luzzo, Associate Producer (LUH-Zoh, any pronouns with respect) is a queer producer, movement director, and actor based in Chicago, IL. They started their career in the film industry as an actor while attending the University of Illinois Urbana-Champaign. Since then, they have worked in reality television production, written and produced their own short films, choreographed fights in feature films, and organized immersive private parties. Recently, they have started working as an intimacy coordinator after receiving training from Intimacy Directors and Coordinators International. As a filmmaker, Luzzo is dedicated to treating the filmmaking process with care, paying as much attention to the process as to the final product. They are constantly researching and implementing new culture curation tactics to prevent the harmful power dynamics that often occur in the indie film industry. Currently, Luzzo serves as an Associate Producer & Production Manager at Full Spectrum Features. You can find updates on their work at www.Luzzo.org or on their Instagram, @Luh.Zoh.

Lydia Grijalva aka Lydz (like the hat store) was born in San Bernardino county by way of the LA Chicano movement with roots in Sonora, MX & Arizona. They are primarily from the Yaqui people who were displaced during the Mexican war to exterminate the Yaqui people. Lydz has been a Disability Justice, Queer & Native community organizer & artist since 2008. They now steward a small agency called Sewa Energy Work and Creative Consulting, where they bring the goals of cultural liberation and shared effervescence to campaign work & creative storytelling projects that supports artists and cultural movements. You can listen to their astrology podcast "Why Is Today Like That" on Spotify.

Gerald Herman has had a 50-year career in theatre, film and television - in U.S.A, Europe and Asia. From 1993-2017 Herman was based in Asia, producing and directing features, shorts, documentaries and television commercials - and establishing southeast Asia's first "art house" cinema - the Hanoi Cinémathèque. As producer, recent feature documentaries include FINDING PHONG (2015), FILM HAWK (2017), MAKING MONTGOMERY CLIFT (2018), CIRCUS OF BOOKS (2019), NO STRAIGHT LINES (2021), BOULEVARD! A HOLLYWOOD STORY (2021) BEYOND THE AGGRESSIVES (2023) THE HUMAN SURGE 3 (2023). Mr. Herman's films have been selected and screened at 61 international film festivals, including Cannes, Venice, Rotterdam, AFI Fest, BFI London International, Tribeca, Sundance, Frameline and Outfest.

Executive Producers

Eugene Sun Park is the founder and executive director of Full Spectrum Features, a Chicago-based nonprofit committed to driving equity in the independent film industry. Full Spectrum's films have screened at over 500 festivals around the world, including SXSW, Tribeca, Berlinale, Fantasia Fest, Outfest, and BFI Flare. Eugene has produced and executive produced over 30 films and episodic series. Recent credits include *The Year Between*, *All Jacked Up and Full of Worms*, and *Another Happy Day*. Described by Newcity as "essential to the film world of Chicago," Eugene was an inaugural inductee in the magazine's Film 50 Hall of Fame.

Jason Matsumoto is a fourth-generation Japanese American producer and musician from Chicago. Jason co-produced *The Orange Story*, an early Full Spectrum project funded by the U.S. National Park Service that aims to provide educational content about civil liberties as told through the lens of Japanese American incarceration during WWII. Jason is the director and primary composer for Chicago-based music ensemble Ho Etsu Taiko. Jason is also a strategy consultant for Miyamoto Unosuke Shoten (Tokyo), a 150 year old traditional Japanese instrument maker who officially serves the Emperor of Japan. Prior to joining Full Spectrum's staff, Jason spent 10 years in the financial derivatives industry, retiring in 2017 as Director of the Chicago Mercantile Exchange's strategic pricing team.

Jennifer Reeder was recently named by Bong Joon Ho as a filmmaker to watch in the 2020s. She constructs personal fiction films about relationships, trauma, and coping that borrow from a range of forms including after-school specials and amateur music videos. These films have shown at festivals and museums around the world, including Sundance, Berlin, SXSW, and The Whitney Biennial. *PERPETRATOR* premiered at the 2023 Berlin International Film Festival. The Playlist claims that "Jennifer Reeder has cemented her status as a horror doyenne with her fourth feature film." *KNIVES AND SKIN*, premiered at the 2019 Berlin International Film Festival and was released theatrically by IFC Films. The Hollywood Reporter praised the film as the arrival of a "boldly original voice". Reeder's *NIGHT'S END*, with Michael Shannon, is a Shudder Original and premiered on the platform in March 2022. She directed a segment for horror anthology *V/H/S '94*, which she

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co-wrote with David Bruckner (THE NIGHT HOUSE and HELLRAISER), and premiered at Fantastic Fest. Reeder's first feature, SIGNATURE MOVE (2017), premiered at SXSW and won the Grand Prize at the 2017 Outfest in LA. Her shorts can be seen on The Criterion Channel. She has been an advisor at the Sundance Indigenous Program and is the recipient of numerous grants and fellowships, including the USA Fellowship, the Alpert Film Award residency at MacDowell Colony, a Creative Capital Grant and the SFFIM/Rainin Foundation award.

Dr. Aymar Jean "AJ" Christian is an associate professor of communication studies at Northwestern University and director of the Media and Data Equity (MADE) Lab. He published his first book, *Open TV: Innovation Beyond Hollywood and the Rise of Web Television* (NYU Press, 2018), and is currently writing his second book, *Reparative Media: Cultivating Stories and Platforms to Heal our Culture* (MIT Press, forthcoming). Dr. Christian co-founded OTV | Open Television, a platform for intersectional television. OTV programs have received recognition from the Television Academy (Emmy Awards), Webby Awards, Streamy Awards, Gotham Awards, among others. He has juried television and video for the Peabody Awards, Gotham Awards, and Tribeca Film Festival, among others. His work has been recognized by the MacArthur Foundation & Field Foundation (Leaders for a New Chicago, 2019), *Variety* (Top 50 Entertainment Instructor 2020 & 2021), *Filmmaker* (25 New Faces of Indie Film, 2018) *NewCity* (Film Leader 2017 & Film Hall of Fame 2020), *Chicago* magazine (New Power List, 2021) and *Seed&Spark* (Filmmaker to Watch 2018).

Production Companies

Full Spectrum Features NFP is a Chicago-based 501(c)(3) nonprofit organization committed to driving equity in the independent film industry by producing, exhibiting, and supporting the work of women, BIPOC, disabled, and LGBTQIA+ filmmakers. We also aim to educate the public about important social and cultural issues, utilizing the power of cinema to foster understanding in our communities.

FSF's goal is to transform the entire media landscape—from the actors on screen, to the crew behind the camera, to the people in the audience. Our mission is embodied not only in our work, but our staff and board as well. We are an ALAANA (African, Latinx, Asian, Arab, Native American) organization founded and led by people of color, women, and LGBTQIA+ filmmakers.

MamSir Productions was founded in 2008 by filmmaker Jules Roskam with the goal of supporting queer and trans film on the margins. They are part of a growing movement within the film industry pushing for more equitable and sustainable models of creation.

five two one films shepherds and elevates globally marketable projects through every phase of production. We authentically represent and celebrate the human experience by evolving dominant narratives and maximizing audience reach. Helmed by Angie Gaffney and Brittani Ward, five two one benefits from decades of their combined experience in physical production and high-level casting and fundraising strategy. In addition to Desire Lines, five two one anticipates the release of two additional feature films and one proof-of-concept in 2024.

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Jennifer Reeder

AJ Escoffery

Jules Rosskam

Director of Photography

Marie Hinson

Associate Producers

Luzzo

lydia (lydz) grijalva

Gerald Herman

Sound Designer, Composer, Re-Recording Mixer

Melissa Dyne

Interview-Participants

André Pérez

Angel Piedra

Evin Hunter Luehrs

Elijah Valentin

JuJu Minxxx

Lee An del Dewey

C. Michael Woodward

Sam Berliner

Samy Nour Younnes Figuredo

Sy Simms

V. Rodriguez

Yuna Baek

“Ahmad and Kieran” Narrative

Written by

Nate Gualtieri

Story by

Jules Rosskam & Nate Gualtieri

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Start Scrolling Credits:

Co-Producer

Angie Gaffney

Consulting Producer

Amos Mac

Additional Interviewees

Adrian Summerville

Daniel Villarreal

Eddie Gonzalez-Novoa

Hale Thompson

Indy Moxley

Jack Pryor

Jamie Jaxon

Lee LeBreton

Loren Bruton

Mufasa Ali

Niko Kowell

Pete Bailey

Roger Swayze

Seb Moura

Cast

Kieran

Theo Germaine

Ahmad Arastoo

Aden Hakimi

Lev

Em Modaff

Bear

Mike Geraghty

Leather Daddy

Chevon Dortch

Mustache

Larry Dane

Persian Man

Emj Saab

Onlooker

Brandon Rivera

Weightlifter

Grant Carriker

Police Officer

Steve Silver

Newscaster

Liza Minno

Voice of Lou Sullivan

Aden Hakimi

Voice of Ben Power

Jules Roskam

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Background

Juniper Faewild
Jarais Musgrove
Abram Cutshall
Rylee Short
Brian Maldonado
Vero Astala
Walker Fitz
Levi Sierra
Reggie Owens
Ari Dworkin-Cantor
Ashaand Simone
Mugsie Palmer-Pike
Freddy Miranda
Benji Harmon
Kylon Hooks
Dimitri Mareno
Victor Motherwell
Soren Hodshire
Angel Piedra
Neelu Bhuman
Kentu Sa-vage
Andy Prinz
Dave Fript
Yuna Baek
Darren Rogers
Yuxin lu
Izzy Jackson
Chris Baer
ANDY
AK Miller
Kai Conradi

Casting

Extras Casting Director	Mary Angela Munez
Extras Casting Director	lydia (lydz) grijalva
Extras Casting Director	Angela Cobb
Extras Casting Assistant	Talia Koypass
Extras Casting Coordinator	Grace Maren Ryan
Extras Casting Assistant	Karlie Finn
Extras Casting Assistant	Julian Engle
Extras Casting Assistant	Hannah Hersh

Production

Line Producer	Chris Totzke
Production Manager	Paulina Olszynski
Production Coordinator	Luzzo
Production Accountant.	Humza Syed
Intimacy Coordinator	Charlie Baker
1st Assistant Director	Saró Melero Bonnin
2nd Assistant Directors	Bailey Emery

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2nd 2nd AD	Jay Bell
Key Set Production Assistant	Loiselle Morco
1st Team Production Assistant	Jacki Colombari
BG Production Assistant	Hugo Palacios
	Michael "Peg" Knauer
Office Production Assistants	Rosebud Harrison
	Karen Pinargote
	Kimani Whitsey-Gully
	Wynter Ogele
Driver Production Assistants	Nic Canchola
	Austin Johnson
Ahmad Stand-In	Ismael Bolivar
Kieran Stand-In	Farbota Lynn
Catering & Crafty	Fork It Up
	Antanisha Strokes
	Renell Perry
	Adam Wright
	Christian Carroll
	Dekwon Smith
Continuity	
Storyboard Artists	Michael Weston
	Maya Jackson-Solomon
	Matt Wiens
Script Supervisor	Jessica Siletz
Camera	
1st AC	Nichole Harmon
2nd AC	Rosaleah Gonzalez
Steadicam Operator	Austin Vinas
Utility/Loader	Benji Morgan
Grip	
Key Grip	Justise Briones
Best Grip	Ren Gingras
Dolly Grip/Grip	Lane Baj
Grip	Eddie L. Jerks III
Grip	Kevin Searcy
Grip	Carrie Graham
Grip	Myckella Sage
Electric	
Gaffer	Katie Bellamy
Best Electric	Erin Fischer-Ciesielski
Electric	Joe Crawford
Electric	Yon Ziebarth
Electric	Olive King
Electric	Kemi Mayomi
Sound	
Sound Mixer	Charlie Mascagni
Boom Op	Donovan Thibodeaux
Sound Intern	Emily Poulliard

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Art

Production Designer	Joseph Ravens
Art Director	Kaden Maloney
Props Master	Lily Garcia-Daly
Set Decorator	Kelly Hood
On Set Dresser	Delaney "Lane" Pressler
Buyer	Alyssa Coyle
Set Dresser	Justine Redman
Leadman	Lalo Ayala
Graphic Designer	Sarah Jeanne Perry

Construction

Construction Coordinator	Jason Zawacki
Construction	Holden McClain
	Andrew Hildner
	John Burkholder
Carpenter #1	Ryan Roberts
Carpenter #2	Piotr Ciecioroko
Carpenter #3	Kevin McWilliams
Painter/Construction	Vyto Grybauskas

Costumes

Costume Designer	Sarah Albrecht
Assistant Costume Designer	Kirrah Perkins
Costume Buyer	Kate Grube
Costumer	Kareena Gardner

Hair & Makeup

Hair & Makeup Head	Erica Martens
Hair & Makeup Assistant	Najla Shadid
SFX Makeup Artist	Melanie Marie Sklodowski

Locations

Location Consultant	Christopher Scott
Locations Assistant(s)	Arthur Macklin
	Kollyn Wyche
	Austyn Wyche

Hookup App Performances

Grip	Milton De La Cruz
Production Sound Recordist	Puck Lo
Talent Coordinator	Desi del Valle
Performer-Interviewees	
Christopher Braz	
Felix Endara	
Grinell-Skot Gilmore	
Samy Nour Younnes Figuredo	

Illinois Documentary Unit

Cinematographers	Ashley C. Battle
	Shuling Yong
Additional Camera	Sonia Jourdain
Gaffer & Grip	Jessica Tolliver
Production Sound Mixers	blake nemec
	André Pérez
Production Assistants	Amber Eswani
	Neeya Muhammad

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New York Documentary Unit

Production Sound Mixer Ley Comas
Production Assistant Ariel Ottey

California Documentary Unit

Cinematographer Aja Pop
Production Sound Mixer André Pérez
Production Assistant Lorin Murphy

Washington Documentary Unit

Cinematographer Haley Saunders
Production Sound Mixer Tara Munoz
Production Assistant Michiko Wild

Additional Camera and Sound

Jules Roskam

Post-Production

Post Supervisor Louisa Arseneau
Post Coordinator Charlotte Hong Bee Her
Post-Production Services BluBird Post
VFX Artist Matthew Kitchen
Title and Graphics Artist Iona Hart
Foley Artist Mateo Nossa
Music Supervision Groove Garden
Music Supervisor Melissa Chapman
Film Lab Services Provided By Metropolis Post Film
Lab Services Provided By ColorLab
Post-Production Facilities Third Beacon
Project Management Adam Santiago
Post-Supervision Kyle Delso
Colorist & Grading Jordan Amandes
Access Producer Matt Lauterbach
Audio Description Writer Kensuke Nakamura
Audio Description Voiceover StormMiguel Florez
Audio Description QC Rebecca Odum
Caption Quality Control Rachel Kolb
DCP Mastering Jeff Ryan
5.1 Mix Facility BAM Studios

Archival Researcher

Harrison Apple

Additional Research

Gus Casper
Nikita Shepard

Archival Footage and Photos Courtesy of

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Lou Sullivan and Dr. Ira Pauly Interviews. 1988-1991, Louis Graydon Sullivan Papers 1991-07., Courtesy of Gay, Lesbian, Bisexual, Transgender Historical Society

Letter from Lou Sullivan to Nicholas Ghosh. January 28, 1980, Louis Graydon Sullivan Papers 1991-07, Courtesy of Gay, Lesbian, Bisexual, Transgender Historical Society

Letter from Lou Sullivan to Mark Brannigan. September 4, 1979, Louis Graydon Sullivan Papers 1991-07, Courtesy of Gay, Lesbian, Bisexual, Transgender Historical Society

Fairoaks Project Photographs, taken by Frank Melleno, Courtesy of Gary Freeman

Music

“You Make Me Feel (Mighty Real)”

Written by James Wirrick

Performed by Sylvester

Courtesy of Craft Recordings, a Division of Concord

“You Make me Feel (Mighty Real)”

arranged and performed by Dorian Wood

Publicity

Social Media Manager

Jamie K. Brown Unit

Publicist

Laya Tate

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Sekou Campbell, Culhan Meadows

Attorney Representing Jules Roskam

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Thank you

A. Leonard	Aaron Devor	Aaron Hammes	Adam Burger
Adriana Vecchioli	Alex Schmider	Alyce Myatt	Amos Jarrell
A. Madsen Minax	Amy Jenkins	Andrew Carr	Andy Motz
Angela Mattox	Anne Hubbell	Ariel Ottey	Ben Power
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