

A cinematic shot from the interior of a car at night. A man with a beard is seen in profile, looking out the windshield. The car's interior is dimly lit, with a bright light source visible through the rearview mirror. The dashboard and steering wheel are visible in the foreground. Outside the car, blurred city lights and traffic are visible through the windshield.

A FILM BY JOSHUA KAUFMAN

HOLD

HOLD

GENRE Drama

DURATION 16 min 6 sec (47 min alternate version)

RATING Mature Audiences (contains offensive language)

COUNTRY OF ORIGIN United States

LANGUAGE English

SCREENING FORMAT Digital

ASPECT RATIO 17:9

FRAME RATE 24 FPS

PRODUCTION COMPANY Joshua Kaufman Production Co.

FILMING LOCATION New York, NY

PRODUCTION COMPANY

Joshua Kaufman Production Co.

joshua-kaufman.com

office@joshua-kaufman.com



OUTLINE

LOGLINE

In the wake of a poet's confession-style solo performance, the poet and two friends spend their evening debriefing in a car, and perform the social dance of exposing and downplaying their feelings on topics ranging from the mundane to mental health and queer intimacy.

SYNOPSIS

In a bare room with white walls and a microphone with a long black cord, a young genderqueer poet named Jack (Jack Meriwether) begins to read their brother Matthew's voicemails, scripted on blue pieces of paper. The voicemails are raw and vulnerable reflections on relationships, masculinity, and love. The delivery is equally personal, bordering on the uncomfortable for the topics it covers and the struggle to articulate abstract emotional concepts as words. The show concludes with Jack's unsettling cover of "The End of the World," with Matthew's recorded guitar-playing as accompaniment.

The perspective then abruptly shifts to a van parked at a lazy gas station and a disembodied conversation between a mostly-quiet Jack and their friends Fernando (Fernando Moya Delgado) and Meg (Megan Stratton).

With Meg at the wheel, Fernando in the passenger seat, and Jack reclining in the backseat, the trio aimlessly drives through the rainy urban landscape, making stops, getting fast food, and revealing pieces of themselves in every pause of their speech. The ostensibly unscripted conversation continues with awkward poignancy, citing mundane references to TikTok alongside clumsy—but genuine—notes of emotional intimacy.

The audience acts as voyeurs to the intimate dance of social interaction that is as fragile as it is familiar. The car becomes a holding space as Jack tends to the rawness of having just performed their deeply-revealing performance piece. Fernando finds an off-putting mask, playfully slips it on, and goes quiet for a few moments, before bursting back to life. Eventually, Jack altogether withdraws from the social dance as Fernando and Meg idly prolong their night.



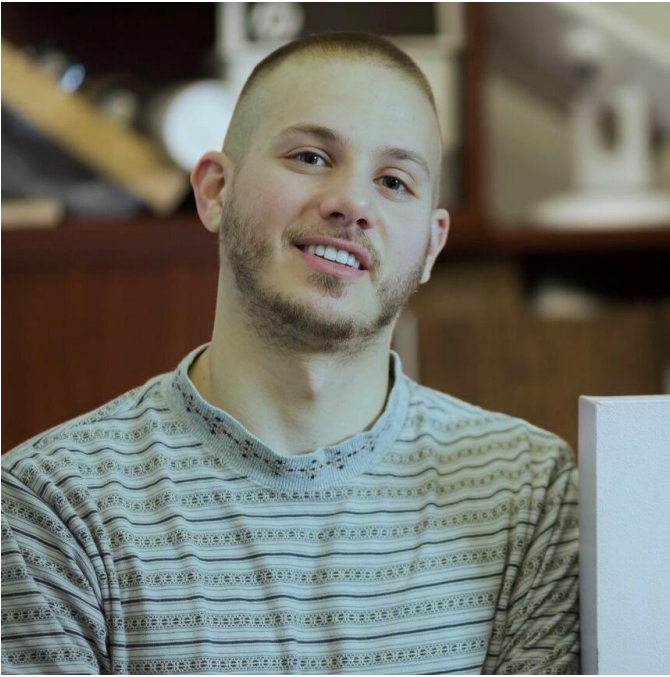
DIRECTOR STATEMENT

The characters in HOLD delicately walk the line between fully exposing themselves and retreating into unknowability. Jack's (they/them) performance refracts their brother's mental health journey through a smokescreen of distortion and ambiguity; they decline to reveal whether their brother has even survived his psychological crisis. Fernando (he/him) and Meg's (she/her) gossip session conceals the sensitivity of their feelings about sex and intimacy within layers of humor and irony.

Whether through words, song or silence, the film requires viewers to pay close attention to match the story with its speaker, suggesting that the unsaid is often more telling than the surface of any conversation. HOLD interrogates emotional discourse and its true purpose, and contends that the truth is something fleeting, ephemeral, and indirectly revealed.



BIOGRAPHIES



Joshua Kaufman is a filmmaker and multidisciplinary artist based in New York City.

His recent work includes two short films: SITUATIONS AND CIRCUMSTANCES, and RESERVATIONS; and two plays: BACKWARD PEOPLE, and UNCHILDING.

joshua-kaufman.com



Matthew Kyle Levine is a filmmaker and cinematographer based in New York City.

His short films have won awards and played at numerous film festivals throughout North America, including the Williamsburg Independent Film Festival and the Canada Shorts Film Festival, most notably for his short film MISS FREELANCE. Matthew is currently working on four short films that will be released in 2022.

Matthew directs, shoots, and edits films, music videos, commercials, and documentaries for a variety of clients and artists.

vimeo.com/matthewkylelevine

IG: @matthewkylelevine

CAST & CREW

CAST

(In order of appearance)

Jack Jack Meriwether

Fernando Fernando Moya Delgado

Meg Megan Stratton

CREW

Written and Directed by Joshua Kaufman

Director of Photography Matthew Kyle Levine

Original Performance *A Dark Corner to Scream Into* Created by Jack Meriwether

Sound Shea Glasheen

Edited By Matthew Kyle Levine

Facilitator For Performers Allie Marotta

Creative Consultant Kyle Kucharski

Graphic Design Julian Leon

Production Assistance Melannie Vásquez Lara

ADDITIONAL RESOURCES



For additional production shots,
theatrical poster please visit

https://drive.google.com/drive/folders/1-Fen7ZD4sW0Zczv3y_wc0VOA3KteOkuV

