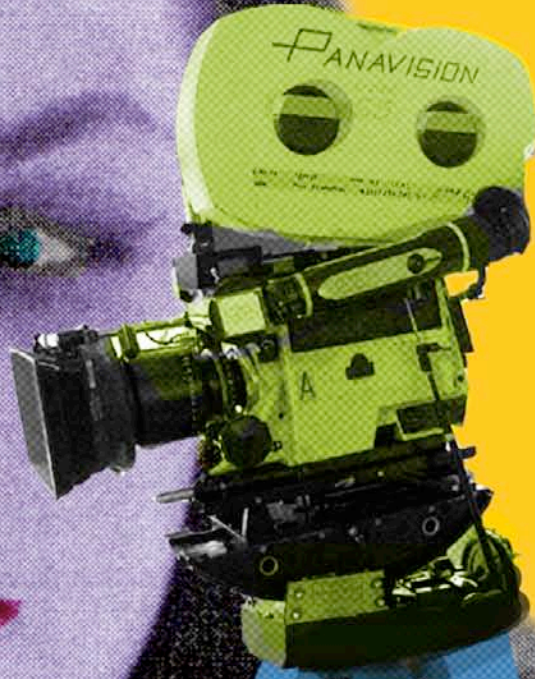


LOVELY CHAOS

THE PARADOXICAL TALE OF ONE WOMAN'S PAIN TO MAKE US LAUGH



"Brilliant!"

Benjamin Minimum Mondomix Magazine

I've been through hell before but this one almost killed me

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L O V E L Y C H A O S
THE PARADOXICAL TALE OF ONE WOMAN'S PAIN TO MAKE US LAUGH

Hollywood is a polar magnet for hopes and dreams, and Valerie Silver is not one to stay at home and bake biscuits. Born in Mobile, Alabama from a line of glamorous beauty queens, she is a self-proclaimed filmmaker. This intimate portrait tracks her heroic twelve year folly from *riches to rags* as she persists in finishing the film she created.

But, husband David will not have it. Valerie leaves divorce court with none of the millions she helped build. Masquerading as her own non existent twin, she and their little girl Jade, left to their own devices, escape the Bible Belt in pursuit of the Hollywood dream. Everything that could go wrong, does. Like a modern day Scarlett Ohara with a bipolar twist, she thrives in the face of *the curse*, leaving us to wonder as Jade comes of age, is Valerie the victim, the tyrant or the hero in this paradoxical tale?



C H A R A C T E R S

V A L E R I E

S E L F -
P R O C L A I M E D
F I L M M A K E R



Born in Alabama from three generations of beauty queens, Valerie breaks from her Southern-Belle-bible-belt tradition and sets off with her 5 year old daughter to make a feature length comedy 'for a bi-polar audience.'

Ten years later she is cleaning houses for living, volunteering at the suicide hotline and masquerading as her non existent twin so to cope with her own bi-polar condition. And, still hoping to finish the film.

B A R R Y

C O - P R O D U C E R



The composer of the hit single, "Like An Angel," and friend in the Hollywood film industry. Valerie and Jade live in his basement, 'until the film is finished'. If he manages to get the Dean Martin music rights she's promised him a *menage à trois* with her 'twin'.

Taking the film on the road was such a fiasco Barry lost almost as much money as she did. So he's down-sizing and moving back to Houston with his wife and three girls.

J A D E

D A U G H T E R



Literally grew up on the set, Valerie's own 'Plantation Mansion,' appropriated for the movie. After "eleven years of producer training", she's 16 and in school for the first time. Home schooling by the crew members may explain why *she's ahead of everyone else*.

Barry's basement is kind of tight but if things don't work out with the movie she's considering joining the army, becoming a journalist or a TV evangelist.



C H A R A C T E R S

B I G V A L

M O T H E R



Once a pin-up girl, Broadway dancer and three-time Miss Alabama. Her scrap book illustrates her show-biz life with Valerie's father LARRY, his alley-cat shenanigans, and how Valerie had christian visions as a child.

She ran the family business, the first bomb-shelter company in the south. The whole family is in the movie - all four generations.

M A R I S S A

H A L F S I S T E R



The yankee of the family was raised in New York. She's the voice of reason, 'the sane one in a family prone to exaggeration'. She would be okay with her sister's "spontaneous" ways, but, "...I find myself questioning how all this affects Jade."

Her husband Dal, once had a foot in the business. He was going to invest in the film until 'the champagne dinner that turned to vinegar over the profit split'. Dal gave up and later ran for Senator.

L A R R Y

F A T H E R



He was an American war hero, a world class biker, a showman and "a silver tongued rascal" as Big Val, his 2nd wife calls him.

His larger than life stories cover everything from crossing wartime Germany alone, unarmed and on foot, to the mental techniques he uses to lift an impossible stack of encyclopedias with one hand.

He created a talent show called, 'The Laugh Makers' starring Valerie, that was invited to the Johnny Carson Show.



C H A R A C T E R S

A N N

C O S T U M E D E S I G N E R
P I G W R A N G L E R



Valerie's right hand lady and the film's Costume Designer is Larry's third wife. They all lived together at the Plantation Mansion until the cancer that Larry survived for over 20 years got the better of him.

She respects Valerie, saying, 'You better be loyal to Valerie or you're not going to be around for long.' But, she also looks out for her, "... Valerie didn't get her fair share in the divorce."

S H A W N

L E A D I N G M A N
A N D E D I T O R



He and Valerie are like oil and water. She hired him as a lead actor because he's Barry's good friend and 'all the girls love him'. But her own love scenes with him were nearly impossible.

Twelve years later, she's at his mercy; she's so broke she has no other option but to accept his offer to re-edit the film.

J A M E S

H O M E L E S S
F R I E N D



They met at a bus stop and every now and then she searches for him, finds him on the street and takes him to her place where they eat chinese food and watch her movie.

"He understands me. He says I have so many layers". Every now and then I find someone I love unconditionally. It's that way with James. Even though we don't know much about each other."



L O V E L Y C H A O S

THE PARADOXICAL TALE OF ONE WOMAN'S PAIN TO MAKE US LAUGH

A FEATURE DOCUMENTARY FILM

Valerie Silver, one-time Miss Mobile Alabama, came to Hollywood in 1990 with her many wigs and titillating outfits to baby-sit for her sister who was to act in an independent film. A week later Valerie's vivacious personality landed her nothing less than the main female role in "Feeding Pinky," a curious little movie about a couple's obsession with their neighbor's life.

Bit by the Hollywood bug, Valerie went back to Alabama and a year later, her first script was 'ready to shoot'. At best, inspired, at worst chaotic, "West From North Goes South" is a sort of Rocky Horror Picture show of the south, which millionaire husband David decided to invest in. Valerie's entire kooky family was cast in the film.

Like an incarnation of Scarlett O'Hara in spandex, Valerie held the production with an iron grip. At times there were 100 people on the set. "I like it because it's like a pinball machine, it's just chaos" she declares. "They say the film is cursed but God always pulls me through".

Everything that could go wrong went wrong. Lowanda Page got food poisoning. An extra drowned in the lake. Morris Day's driver died of a heart attack and the lab lost their footage. But Valerie is unstoppable. She sold a house, and then a car or two. David picked a bad time to pressure her. She fired him 'personally and professionally'. David filed for divorce. They shared millions yet she left the North Carolina divorce court with nothing, not even child support for their daughter Jade. All she had was the film and her determination to finish it.

As **LOVELY CHAOS** recounts the events of her epic endeavor from Hurricane Hugo through the Israeli mafiosi who steal her film, it is not easy to say how all this will effect Jade who is home schooled on the set. Is her mother a *tyrant* in pursuit of her obsession at the expense of her family and fortune? Or is she a *victim* of her bipolar condition, Hollywood crooks and the good ol'boy judiciary system? Or, is she a *hero* who saves lives



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volunteering at the suicide hotline, while maintaining for Jade the role model of a courageous artist who doesn't give up?

Ten years later, Valerie lives in Hollywood poor as a church mouse, sharing a small bedroom with her now 16 year-old Jade. If the film doesn't work out Jade is ready to join the army. Although she's afraid to go to war, she wants to finish her education.

How far will Valerie go in pursuit of her passion? At what expense? Who is in control? Valerie? or the *non-existent* twin sister Marissa, who she's been impersonating for years? The crew, who've never met the *real* half-sister Marissa, thinks of the *imaginary* Marissa as the calm, reliable and generous one, and Valerie as the sexy, funny and fiery one.

In one scene, Valerie sits on the bed letting one of her three phones ring. She whispers, "I'm running out of excuses. I wish I could just be totally myself, but then again, I have so many selves." She finally picks up for Vincent Gallo's Australian distributor.

To everyone's surprise, Valerie wraps up the film in time to win the best producer award at the Beverly Hills Film Festival. But this is not your Hollywood ending. Without distribution, Valerie takes her movie for a tour of Texas with four rock bands from the soundtrack. It's a financial fiasco for Valerie, Barry, and her investors who are caught in the vortex of this multi-layered story that may never end.

LOVELY CHAOS tracks Valerie's heroic twelve year folly from *riches to rags*, inquiring into our collective obsession with Hollywood and leaving us to wonder as her daughter, Jade comes of age, how do you measure the success of a life? The film leaves it to the audience to decide.



F I L M T E A M

JOHN ALLEN

d i r e c t o r

John Allen has been in the film industry since 1981. He was a pioneer in computer graphics and special effects for films including 2010-Space Odyssey, Top Gun, Cotton Club, and for TV clients such as Disney, IBM, and ABC. In 1994 he founded **Possible Pictures** with his wife Bella Le Nestour, bringing together their creative abilities to pursue independent filmmaking.

Since their first short, ANNA SPILT THE OIL (Sundance, Houston -award) through MONDOMIX, their TV series on world music (TV5 France, BET) and WIJDAN (Harmonia Mundi DVD), a mysterious documentary about a moroccan trance brotherhood, John's intention has been to bring an awareness of the sacredness in life, and how this notion is passed from one generation to the next.

LOVELY CHAOS, (in post-production) follows Valerie Silver, a self proclaimed filmmaker who gives up wealth and comfort in her 15 year epic struggle to make a movie, just as her daughter comes of age.

Allen's current doc in preproduction is FOUR YEARS TO GET IT RIGHT. Solas, a 'wild child' has never seen running water, TV or the road to go to school. Leaving her remote village in Ethiopia, she comes to Beverly Hills in hopes to make it in America. Viola, her adopted mother, is fighting cancer and has only a few years to live. "To hell with political correctness" she says, Solas has four years to learn something if she's going to survive here without using her body".

BELLA LE NESTOUR

w r i t e r / p r o d u c e r

Bella Le Nestour began her career at the Paris Opera as a scenic painter before moving to California where she joined the S.F Opera scenic department. Introduced to the independent film milieu of San Francisco, she and husband John Allen formed Possible Pictures and they made their first short, ANNA SPILT THE OIL (Sundance 1989) which took a prize at Ann Arbor Film Festival. The last in a series of short films, DON'T MENTION THE MANSION, which she directed, won the Silver award at Houston Film Festival.

After four years of coordinating film festivals in Los Angeles (the french film showcase COLCOA and UCLA's International Women's Film festival), Le Nestour made a move back to her homeland in France, where she wrote and co- produced WIJDAN, THE MYSTERY OF GNAWA TRANCE MUSIC, directed by John Allen and shot in Morocco. The film is recognized as a reference amongst scholars and is the only film on the subject of Gnawa culture in the english language.

Back in Los Angeles, Le Nestour is currently in post production on LOVELY CHAOS and in the preproduction of FOUR YEARS TO GET IT RIGHT.



F I L M T E A M

JOHANNA DEMETRAKAS

e d i t o r

With her first documentary, WOMANHOUSE, about a ground-breaking feminist art installation, Demetrakas won the AFI Independent Filmmakers Grant, a place in the Whitney Museum's New American Filmmaker Series and international recognition at The Venice Biennale and Paris Film Festivals. Her art documentaries have been in many museum shows including the major exhibit, "Los Angeles 1955 - 1985," at the Pompidou Museum in Paris, 2006.

Since winning the Discovery Program Award and making the dramatic short, HOMESICK, in 1989, (Sundance, Houston Fest winner, SHOWTIME broadcast) Demetrakas turned her energies to writing drama as well as documentaries. Her credits include L.A. LAW and DOOGIE HOWSER,MD. In 2004, Demetrakas produced, directed and edited a 2 hour Special Biography of Richard Gere for A&E. It was the first "A&E Biography" without a narrator.

"Amandla! A Revolution in Four Part Harmony," an epic documentary she edited, won both the Audience and Freedom of Expression Awards at Sundance, 2002, as well as being nominated for 5 Emmys, including for editing. She edited Renee Tajima's award-winning "My America, or Honk If You Love Buddha," the PBS Special "My Journey Home," and the POV doc "Calavera Highway." Demetrakas is finishing directing "Crazy Wisdom," about the life of Chogyam Trungpa Rinpoche, a man who played a significant role in bringing Tibetan Buddhism to the west. She teaches production at the USC School of Cinematic Arts.