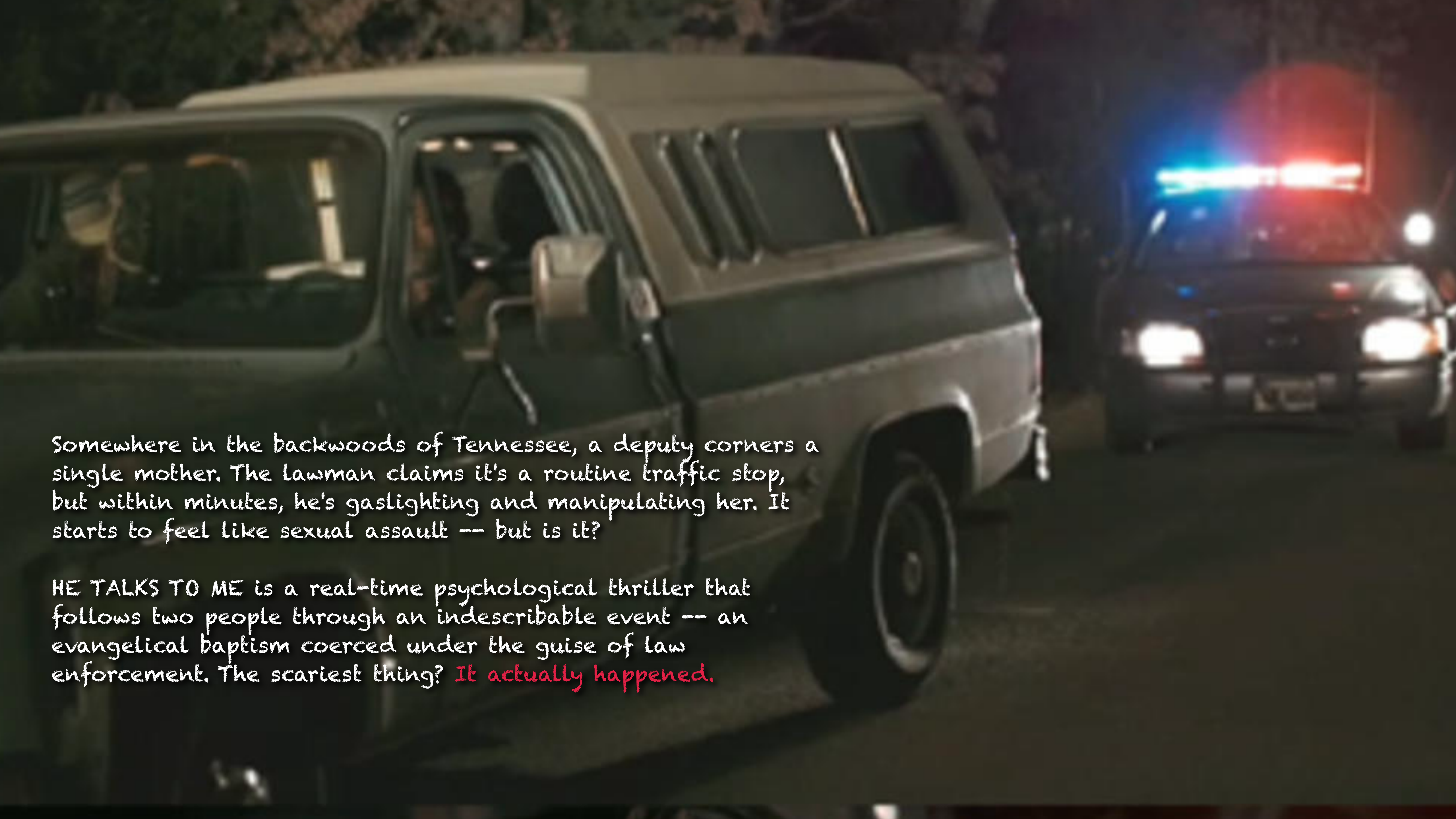





He Talks To Me

A dark SUV is parked at night with its driver-side door open. In the background, a police car is visible with its red and blue emergency lights flashing. The scene is dimly lit, suggesting a nighttime setting.

Somewhere in the backwoods of Tennessee, a deputy corners a single mother. The lawman claims it's a routine traffic stop, but within minutes, he's gaslighting and manipulating her. It starts to feel like sexual assault -- but is it?

HE TALKS TO ME is a real-time psychological thriller that follows two people through an indescribable event -- an evangelical baptism coerced under the guise of law enforcement. The scariest thing? **It actually happened.**


A person in silhouette stands on a path at night, looking towards a body of water. The scene is dimly lit by streetlights, with bare trees and a building visible in the background.

- But by the time we get down
to the water, it'll be dark.
- Yeah, it'll be dark.

- So we go into the water? Like
how far?
- About up to your ribs.
- The other guy - he comes
with us? Into the water?





A woman with dark hair, wearing a dark jacket and olive green pants, is sitting on the ground in a dense forest. She has her hands pressed against her temples, looking distressed. The forest is filled with green foliage and tree trunks. The lighting is somewhat dim, suggesting an overcast day or a shaded area of the woods.

- What does he want? What
the fuck does he want?
(a beat)
It can't get any worse.
- It can always get worse,
hon.



MELODY

She has learned to survive in subtle, almost imperceptible ways. In a man's world, she has mastered the art of manipulating her potential abusers – handling them, lying to them, keeping interactions light, joking, even flirting. It's a dangerous game, as those she handles are not always predictable.



A view through a car's rearview mirror. In the center, a white police car is parked with its blue and red emergency lights flashing. The scene is set in a parking lot at dusk or dawn, with a building and other vehicles visible in the background. The mirror's frame is visible at the top and bottom edges.

BRYCE

He is unpredictable. It's impossible to see through him. His motives are inscrutable. At times, he sounds normal, sane, even likable. Then, something flips, and we catch a glimpse into a mentally unstable psyche—a glimpse we'd rather not take.





DIRECTOR'S STATEMENT

HE TALKS TO ME is a slow-burning and kinetic psychological thriller that tells an unpredictable story full of surprises, turns, and twists. It combines the often harsh, bitter taste of reality with the thrill of unraveling an emotional and moral riddle. With its Southern Gothic themes and the pervasive sense of foreboding and unease typical of the genre, it's an emotional rollercoaster – an almost unbelievably sick and shocking story that explores vulnerability and predatory behavior without explicitly depicting violence.

In my signature style, I aim for real-life performances, immersive camerawork, bold cinematography, and intricate sound design to create an atmosphere of intimacy and immediacy. The goal is to deliver an enigmatic and intense cinematic thriller that enhances the sense of immersion while challenging easy interpretations and sides-taking, allowing audiences to experience the agony of the hunter and the angst of the hunted.

I envision HE TALKS TO ME as a captivating blend of the haunting cinematic quality found in the works of Michael Haneke and Park Chan-wook, along with the emotional rawness and moral ambiguity of films like "The Hunt" and the more recent "Anatomy of a Fall."

What is most important to me is that despite its chilling and unsettling effect, HE TALKS TO ME should offer a deeply insightful and ultimately cathartic experience focused on resilience and survival rather than victimhood.



PRODUCED BY

Mike S. Ryan is the bold independent producer behind such remarkable and trailblazing arthouse films as Todd Solondz's "Palindromes" and "Life During Wartime," Bela Tarr's "The Turin Horse," Phil Morrison's "Junebug," Rick Alverson's "The Comedy," and Kelly Reichardt's "Old Joy" and "Meek's Cutoff."

As a producer and executive producer, he has helped realize many groundbreaking films in the last twenty-five years, most made for under \$5 million. He was nominated for an Independent Spirit "Producer of the Year" Award and was one of Variety's 2007 "10 Producers to Watch." His films have garnered nominations and prizes including Academy Awards, Independent Spirit Awards, and Gotham Awards.

Most recently, Mike released "The Artist's Wife," starring Bruce Dern and Lena Olin, and a new Jake Mahaffy film, "Reunion," featuring Julia Ormond. Mike's two current films are Donal Foreman's "The Cry of Granuaile," a film backed by the Irish Arts Council, and Madeleine Hunt Ehrlich's "The Ballad of Suzanne Césaire" with Zita Hanrot, which premiered in Competition in Rotterdam 2024. A gallery installation version was featured at the Perez museum in Miami. The feature and gallery version have been invited to the Whitney Museum 2024 Biennale.

Ryan is a voting member of the Academy of Motion Pictures, Arts and Sciences.







WRITTEN BY

Following critical acclaim from The New York Times, Variety, BoxOffice, and Village Voice for a quartet of microbudget features, Alejandro Adams transitioned to writing for Hollywood studios. With HE TALKS TO ME, he has returned to his roots in more ways than one: the story is small in scale, closely observed, with meticulous characterization, but it's also his first attempt to come to terms with his Bible Belt upbringing, an open-ended process that is reflected organically and candidly in the script itself.

"So much more ambitious and intelligent and accomplished than the films that come out of Sundance every year." — Mike D' Angelo, A.V. Club (Around the Bay)

"A must-see. Wildly ambitious and overwhelming." — Karina Longworth (Canary)

"Distinctive and provocative, tightens like a noose." — Glenn Kenny, New York Times (Amity)

"Adams is playing on a whole other level." — Vadim Rizov, Filmmaker Magazine (Babnik)



Christina Kallas is one of the few women directors with three groundbreaking feature films under her belt, actively working today. A two-time Berlinale and Slamdance alumna, she has made her mark as the writer-director of critically acclaimed genre-bending films PARIS IS IN HARLEM (2022), THE RAINBOW EXPERIMENT (2018), and 42 SECONDS OF HAPPINESS (2016), and as the writer-producer of the Golden Berlin Bear-nominated political thriller, THE COMMISSIONER, starring John Hurt. PARIS IS IN HARLEM premiered at Slamdance and Galway in 2022, receiving rave reviews and a perfect RT score. Currently touring international festivals, it has also been featured on airlines like Emirates and Qatar Airways. THE RAINBOW EXPERIMENT was lauded as a '21st Century Rashomon' and was picked up by Paramount+ after its international debut at the Moscow International Film Festival and the FIRST International FF in China. In 2019, Kallas was nominated by a panel of 30 international film critics for Best Director in Film Threat's and Comedy Central's inaugural Award This! initiative, alongside Debra Granik, Josephine Decker, Chloe Zhao, Mimi Leder, Boots Riley, Bo Burnham, Alex Garland, Ali Abbasi, and Paul Dano. Kallas is a voting member of the European Film Academy.

DIRECTED BY

PARIS IS IN HARLEM

<https://vimeo.com/581885167>

PW: Par1s

THE RAINBOW EXPERIMENT

Film: <https://vimeo.com/234204169>

PW: Reality

Trailer: [https://www.youtube.com/watch?](https://www.youtube.com/watch?v=KC7wE66-E8E)

[v=KC7wE66-E8E](https://www.youtube.com/watch?v=KC7wE66-E8E)

"A visual masterpiece and a testament to humanity." – Kyle Bain, Film Threat (Paris is in Harlem)

"Kallas is someone to watch. She ought to be on everyone's radar." – Bill Arceneaux, Screen Anarchy (Paris is in Harlem)

"Emotionally powerful, crisply paced, raw, real, and unnerving. A fine example of socially conscious cinema." – Rob Levy, Review STL (Paris is in Harlem)

"A true independent film treasure. A film that pushes the envelope in ways that a price tag cannot be affixed to." – Alexandra Heller-Nicholas, AWF (Paris is in Harlem)

"A stunning piece of independent filmmaking." – Brian Fanelli, HorrorBuzz (Paris is in Harlem)

"Unnerving and unexpected." – Kate Erbland, IndieWire (The Rainbow Experiment)

"A two-hours-long nail-biting journey. Absorbing and shocking." – Ulkar Alakbarova, MMM (The Rainbow Experiment)

"A film possessed of a rare emotional intelligence." – Jennie Kermode, Eye for Film (42 Seconds of Happiness)

"You can't take your eyes off the film. Unlike anything I've ever seen." – Chris Salce, Film Threat (42 Seconds of Happiness)

HE TALKS TO ME dares to step into the tense space between law enforcement and personal faith as it portrays one woman's struggle to determine her own destiny in a country where every woman's bodily autonomy is once again under attack.



HAM
BEEF
STEAK
CHEESE
CHICKENS
SCALLOPS
SHRIMP
FISH · CLAM
LOBSTER
LINGUICA
FISH
• SANDWICHES
• ONION RINGS
FRENCH FRIES
HOT DOGS
CLAM CHOWDER

BURGERS
BASKETS
ROLLS



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