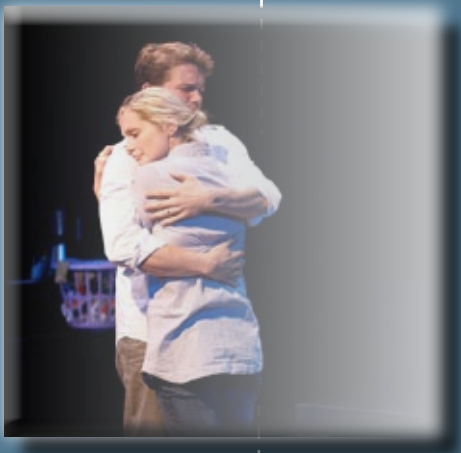


why a film about

AUTISM



A story, not a controversy

*An overwhelming amount of press coverage about autism concerns hot-button issues such as vaccines. But the vast majority of families are more focused on what they can do for their child now. **Love and Communication** draws its dramatic power from real-world characters whose decisions are driven by the desperate wish to help their child – so much so that they lose sight of the impact these decisions can have on those around them.*

Love and Communication is a drama about universal themes of connection, identity and loss. But it addresses these themes through the lens of one of the most discussed and debated conditions of our time. It does so with humor, subtlety and above all a surprising story with engaging, sympathetic characters on an emotional journey.

A growing population

Many know the statistics: it's estimated that 1 in every 110 children in the U.S. is diagnosed with autism. Increasingly it has become a global epidemic, impacting countries and cultures around the world. The impact of autism – and the interest in compelling story about it – is worldwide.

No clear path

When a child is sick, parents bring him or her to a doctor. Even with serious medical conditions, there is generally a consensus about the best treatment. With autism, parents are faced with a confusing array of often conflicting choices and opinions. Many parents get caught up following unproven treatments.

Love and Communication shows how this dynamic, and the intense drive to get results when a child is very young, can create tremendous pressure on a family.

Personal cost

It's estimated couples raising a child with autism are almost twice as likely to divorce. Yet many couples report their experiences bring them closer together. **Love and Communication** explores this dichotomy with a compelling central relationship that's reaching a breaking point.

LOVE AND COMMUNICATION: PROJECT OVERVIEW.



Love and Communication is based on a play of the same name that premiered at Passage Theatre in New Jersey in October 2010

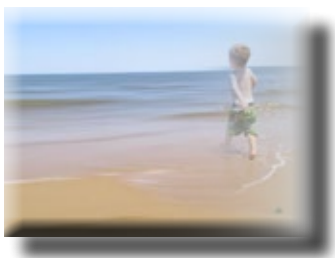
Press: Even before the play opened the project garnered a significant amount of publicity despite a limited PR budget. The NJ Star Ledger ran a front page column about the play and there were numerous features by smaller publications. While the topic of autism increasingly attracts media coverage, **Love and Communication's** unique approach to the material drew particular interest -- and rave reviews:

"To pull out the rug from an audience and make it gasp even once is an achievement; to do it twice is close to miraculous."—Peter Filichia, NJ Star Ledger, October 2010

Audience: The run of **Love and Communication** as a play proved the piece to be a tremendous draw. Word of mouth within the tight-knit autism community spread quickly and carried over to mainstream audiences, leading to sold out shows in the final week. With the help of major autism organizations with large mailing lists of those affected by autism, the film project has the potential to gain a large following over a short period of time.

The success of *Autism: The Musical*, a small documentary purchased by HBO Films after the Tribeca Film Festival, demonstrated the demand for material. But there has yet to be a narrative feature to address the topic directly, specifically the impact on families. While the world of **Love and Communication** involves a mysterious condition, and an almost Kafkaesque quest for the right treatment, at its core the film is a universal story about a couple struggling to find common ground.

LOVE AND COMMUNICATION: SYNOPSIS



“A face touched by God.”



This is how Samuel Holden is described by his normally reserved case manager. He is, by all accounts, a spectacularly beautiful child. His parents, school administrators, therapists and lawyers fighting about the best way to treat his autism all agree on that. And practically nothing else. What therapy should be used, what school he should go to, even the diagnosis itself.



For Sammy's father Rob, it's simple. Do anything necessary – anything – to get him into Turning Point, possibly the best private school for children with autism in the country. Despite a years-long waiting list and impossible tuition fees, Rob pursues the school's founder, hoping to turn a personal connection into an opportunity for his child.



For Sammy's mother Megan, the answer is a new therapy patented by a charismatic doctor named David Silverman. He's created a small empire selling his program online with DVDs, seminars and expensive consultations. His approach is practically the opposite of Turning Point's, encouraging parents to focus on creating an emotional bond with their child instead of pursuing more traditional learning methods. Megan thinks the program could be the answer to help her know her son better. Rob thinks it's a scam that takes advantage of vulnerable parents.

Both Rob's efforts to persuade the founder of Turning Point and Megan's connection to Silverman grow increasingly personal. As these efforts take them in unexpected directions, their marriage -- and their relationship with their son -- hangs in the balance.



JAMES CHRISTY: Biography

A fresh voice in contemporary theater, James Christy has built a reputation for effortlessly creating engrossing drama in original contexts. **Love and Communication drew its inspiration from James' first son, Jimmy (now 8), diagnosed as autistic when he was 3 years old.**

James' first full-length play NEVER TELL was produced by Broken Watch Theatre Company in August 2006, starring Drama Desk nominee Mark Setlock. The play premiered at the New York International Fringe Festival in 2004 in a sold out, extended run; it was published by Playscripts Inc. in April 2007. His play A GREAT WAR was part of the Phoenix New Works Conference in July 2010 and read at Luna Stages in October 2010 starring Justin Blanchard (Journey's End). LOVE AND COMMUNICATION was selected for Playpenn Playwrights conference in July 2010 and was produced by Passage Theatre in October 2010.

Short plays include CREEP, which won the Actors Theater of Louisville's Heideman Award for best short play in 2001 and was published in 10 Minute Plays for Two Actors. James has had four other plays that were finalists for the Heideman. CAN'T FIGHT THIS FEELIN', premiered at Passage Theatre in Trenton in June 2009, and a film version was screened at the NJ Film Festival in February 2010. James is a member of the Passage's Playwrights Unit.

James' most recent play EGYPTIAN SONG is currently a finalist for Premiere Stages New Play Festival.

"Mr. Christy has a real gift for contemporary, insightful, darkly funny dialogue that reflects believable human interaction." – Anita Gates, NY Times August, 2006.

The New York Times

"A powerful new play... to pull out the rug from an audience and make it gasp even once is an achievement; to do it twice is close to miraculous." – Peter Filichia, NJ Star Ledger, October 2010.

The Star-Ledger