

静かな痛み

THE QUIET PAIN

A FILM BY TIMOTHY AMATULLI





TABLE OF CONTENTS

Basic Information	3
Director's Bio/Statement	5
The Team	6
Screenings/Reviews/Awards	8
FAQs	9-10
Credits	11



LOGLINE

After the discovery of her husband's affair, a mother must make a split-second decision between exposing her husband's infidelities and maintaining appearances for the sake of their young daughter.

SYNOPSIS

After Kiriko discovers her husband at their home with a mistress, she is forced to maintain appearances for the sake of preserving their young daughter's perception of her father. In the hours following this horrific revelation, Kiriko must face the hardest decision a mother can: will she sacrifice her daughter's happiness or her own?

CAST & CREW

Director/Writer/Editor: Timothy Amatulli
Producer: Caitlin Brunnock
Director of Photography: Nicholas DiLullo

Kiriko Obi: Eiko Kawashima
Tatsuya Obi: Tokio Sasaki
Yuki Obi: Konomi Sasahara
Masako Yokoyama: Noriko Sato

TECHNICAL INFORMATION

Language: Japanese
Subtitles: English
Runtime: 12 min 40 sec
Genre: Drama

Country: USA
Year of Production: 2019
Filmed In: South Salem, NY
Budget: \$10,000

Camera: Red Scarlet-X with Zeiss Super Speeds and Zeiss CP.2s
Aspect Ratio: 2.35:1
Sound Mix: Stereo
Color: Color



DIRECTOR'S BIO



Timothy Amatulli is an up-and-coming independent filmmaker who grew up in both New Jersey and Tokyo, Japan. He is a recent Magna Cum Laude graduate of Fairfield University with a double major in Film & Asian Studies and a double minor in Philosophy & Anthropology. Tim is just beginning his long, complicated journey through the world of film, currently working as a freelance gaffer and key grip on productions of all sizes while continuing to write and direct his own works. In the few hours of the day where he is not on set, Tim can be found checking out the latest film releases, making late night trips to his local diner, and spending far too much time on Wookieepedia to prolong his lifelong addiction to *Star Wars*. Visit timothyamatulli.com!

DIRECTOR'S STATEMENT

The Quiet Pain was created as my senior thesis film and I had no idea how I would reach this point. At its inception, I had more of a feeling and style in mind than a concrete plot. I struggled for many months to find the story until my DP Nick asked me "What kind of Japanese movie would you want to watch?" From there, everything began to click. I distilled the structure and contents of many Golden Age 1950's Japanese films, primarily women-focused family dramas usually revolving around the theme of infidelity, and used those building blocks to sculpt my own version of this tried-and-true way of making films.

I have loved making movies since I was a teenager and have loved watching movies since I was a small child living in Japan, far away from my family and friends. Now, as an adult, they're still a great way for me to see the world at different times, even allowing me to "return" back to my second home for two immersive hours of Japanese cinema. To be able to make a film at a scale far beyond anything that I have ever done before and to have it be such a personal rendition of a style I love will forever be one of the greatest joys of my life. I am incredibly proud of everything my team and I have created and hope that you will feel connected to the universal emotions on display here. They are ones we all feel around the world.

THE TEAM

CAITLIN BRUNNOCK // *Producer*



Caitlin is a recent graduate of Fairfield University with a degree in Film, TV, and Media Arts and Marketing. Her passion for creativity has led her to pursue a career in the advertising industry. Her side passion for advocacy and social justice landed her a spot in the 2019 Manhattan International Film Festival as a director. Caitlin's favorite director is Martin Scorsese and her favorite movie is *The Wolf Of Wall Street*. You can find more of her work at caitvisuals.com and on Instagram @caitvisuals

NICHOLAS DILULLO // *Director of Photography*



Nick DiLullo is a freelance cinematographer and assistant cameraman in New York City. Nick has shot an indie TV series pilot, 15 indie shorts, a music video, and is currently shooting an indie feature film. He has worked on four indie features as an assistant cameramen along with over a dozen short films.

Nick graduated Cum Laude from Fairfield University in May 2019 with a Bachelor's degree in Film, Television, and Media Arts and a minor in Marketing. Several pieces of Nick's work have been accepted into film festivals such as the Manhattan Film Festival and Fairfield University's Cinefest. Nick won Best Cinematography at the 2019 Fairfield University Cinefest for his work on *The Quiet Pain*.

JOSEPH BARBIERI // *Composer*



Joe Barbieri is a senior at Fairfield University, working on his B.A. in Music with a Jazz Piano Concentration. He focuses his studies on Jazz performance and composition. He has composed scores for multiple indie films, as well as composed pieces for jazz ensembles. He is constantly working in the compositional world, whether for a film, ad, or personal work. He is looking forward to continuing his work after college and in the years to come.



SCREENINGS // REVIEWS // AWARDS

As of the creation of this press kit, *The Quiet Pain* has not screened publicly at any festival. However, as the culmination of my Bachelor's Degree in Film/Television/Media Studies, the film was privately screened this year at Fairfield University's student film festival Cinefest, where it took home three awards determined by a judging panel of industry professionals: **Best Film**, **Best Director**, and **Best Cinematography**. As the end of my journey through school, there is nothing more I could ever have asked for. It was very poetic, dare I say even movie-like. The event was covered in our school newspaper *The Fairfield Mirror*. The entire article can be found at:

<http://fairfieldmirror.com/the-vine/15th-annual-cinefest-stuns-audience/>

Excerpt:

"The biggest winner of the night was "The Quiet Pain" directed by Timothy Amatulli '19. Amatulli took home the top prize, Best Film, as well as Best Director. "The Quiet Pain" was entirely in Japanese with English and Japanese subtitles. This film portrayed the drama and trauma of a wife discovering her husband had been cheating on her and how this disrupts the family in subtle ways. It pained the audience to see the pain the wife endured. The tension was palpable as the family came together to share a meal. It was also intriguing for the audience to see that familial and marriage problems are universal. Even if there were no English subtitles, the audience still would have known exactly what happened, which really showcased the brilliance of this short film. The panel of industry experts agreed, and awarded this most deserving film Best Film."



FREQUENTLY ASKED QUESTIONS

WHY DID YOU, A WHITE AMERICAN MAN WITH NO CHILDREN, CHOOSE TO WRITE AND DIRECT A FILM ABOUT A JAPANESE MOTHER?

I totally understand that this was a weird, even potentially controversial, creative decision to make, but having lived in the country for some time, I have nothing but the deepest love and respect for the culture. I did everything possible to ensure that everything was realistically depicted and deemed acceptable by the all-Japanese cast. The most important element at work here is empathy, which I have in lieu of experience in motherhood. I may not be able to relate to this character that I've created in many ways, but I certainly can connect with her on an emotional level and hope many audience members will too. She is Japanese but her story is universal, human, that is what really matters. In creating Kiriko and her struggles, I thought a lot about my own mother. I will never fully know what kind of sacrifices she's made for me, just as Kiriko's daughter may not either. Beautiful acts of good can still manifest themselves as painful to those enacting them. That is the nature of sacrifice, something all mothers do.

WHY DID YOU MAKE THE FILM IN JAPANESE AND NOT IN ENGLISH?

I wanted to convey the story visually and think the film actually works totally fine whether you can speak the language or not. The plot itself is not specifically Japanese in principle, as I feel it can be transposed into any environment and still be just as effective, but I wanted to make it in Japanese because most of the content I consume is in that language. As many of my influences for this film, as well as in filmmaking in general, are Japanese; I thought it best to match the aesthetics they work in. Also, as a double major in both Film and Asian Studies, developing a foreign language film more than counted as a proper capstone for both majors, so that was certainly another great incentive and added challenge!



FREQUENTLY ASKED QUESTIONS

cont.

WHAT WERE YOUR INSPIRATIONS IN MAKING THIS FILM?

I was inspired to make this film by the work of many great East Asian filmmakers, so I have many influences, each often for a different aspect of *The Quiet Pain*. The director with the most direct influence on plot, tone, and pacing would be the oft-forgotten Japanese master Mikio Naruse (specifically his films *Repast* [1951], *Mother* [1952], and *Wife* [1953]). The other would be Wong Kar-wai's *In The Mood For Love* [2000], where I got other inspiration for the creation of Kiriko. For the score I was greatly inspired by the beautiful Gontiti acoustic guitar duet in Hirokazu Kore-eda's *Still Walking* [2008], debatably my favorite film of all time. I also was generally inspired by Yasujirō Ozu's long still life compositions, Akira Kurosawa's shapes and movements of actors and camera, and Bong Joon-ho's use of profile shots to hide information from the audience and other characters, as he powerfully uses in *Mother* [2009].

HOW DOES THIS FILM COMPARE WITH YOUR OTHER WORKS?

Up until this point I've actually only made comedies! They're so much fun to work on and I really enjoy experimenting with comedic timing and absurd ideas. My most recent film, a 1920's Buster Keaton-esque silent Super 8mm short titled *Keg Warmer*, certainly highlights the departure that *The Quiet Pain* is for me in name alone. As my largest production to date, I really wanted to extend myself to working in drama with very different pacing. I look forward to doing it again soon!



CREDITS

The People Who Made This Film Possible

WRITTEN, DIRECTED, & EDITED BY

Timothy Amatulli

PRODUCER

Caitlin Brunnock

DIRECTOR OF PHOTOGRAPHY

Nicholas DiLullo

ASSISTANT DIRECTOR

Molly Kennedy

COMPOSER

Joseph Barbieri

1st Assistant Camera	Francesco Giordano	Audio Engineers	Robert Sillo Justin Demas
2nd Assistant Camera	Joshua DeGuzman	Boom Operator	John Laske
Gaffer	Dominic Colon	Art Director	Colleen McElaney
Key Grip	Thomas Cron	Production Designer	Gracianne Eldrenkamp
Grip/Electric Swing	Matthew Schlenk	Hair/Makeup Artist	Tara Genovese
Digital Imaging Technician	Robert Long	Production Assistant	Mikayla Rubin

SPECIAL THANKS

Vincent & Rosanne Amatulli

Christopher & Lisa Sheldon

Robert & Donna Smith

The Ohta Family

Toshi Ichikawa

Elizabeth Conklin

Patrick Brooks

Jiwei Xiao

Meryl O'Connor

Joe Adams

Jasmine Blennau

Danke Li

