

Dept. of Story presents...



Written, Directed, and Choreographed by
Brendan Ranson-Walsh

12:00 min | Color | 2.39:1 | USA | 2013

PRESS AND FESTIVAL INQUIRIES:

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THE FILM

Late at night, a New York businessman must travel through hurtful memories and hopeful fantasies in order to ultimately find his way home.

SHORT SYNOPSIS

After a late night out in the city, a man takes a black car back to his ordinary suburban house. Along the way he re-imagines haunting memories – the breakdown of his disengaged marriage and the exhilaration of his affair with an alluring drag queen. He finally arrives home, lost in a fantasy of devotion and desire. Through dance and the soul-stirring music of Dolly Parton, he awakens at the dawn of a new day.

CAST

Brendan Ranson-Walsh

Harold Flowers

Catherine Scanlon

CREW

Written, Directed, & Choreographed by

Brendan Ranson-Walsh

Produced by

Kyle Ranson-Walsh

Co-Producer

Zoe Boxer

Cinematographer

Dagmar Weaver-Madsen

Editor

Bradley Furnish

Additional Story & Production Design

Sam Shenova

Additional Choreography & Costume Design

Ryan Richardson

Music By

Dolly Parton

MUSIC

“Made of Stone”

“Cologne”

“Only Dreamin”

All songs written & performed by Dolly Parton.
All songs appear on *Backwoods Barbie* (2008).

Dolly Records
www.dollypartonmusic.net

DIRECTOR'S STATEMENT – BRENDAN RANSON-WALSH

Focusing on themes of sexuality, gender and self, this short film highlights the universal truth that everyone lives their lives putting on a show. We are all in drag. And when we can recognize the drag we are wearing, we have the chance to better understand ourselves.

This project began several years ago in the basement of my apartment. With my music on shuffle, Dolly Parton's *Backwoods Barbie* album started playing. I instantly felt connected to the truth in her voice and I couldn't stop choreographing. Her music exemplifies the American spirit, and I was inspired to share a common, but less familiar American story.

Originally produced for stage, I always imagined this piece as a film. Film offers the opportunity to play with time, contrasting a stark present with vivid memories. And by using dance as the story's narrative tool, I was able to explore how modern jazz movement could be captured in real spaces. The resulting sense of claustrophobia and voyeurism that these memories evoke provides for a satisfying release at the end of the film.

This short film was shot using the Arri Alexa camera system, known for its exceptional digital quality and modularity. With the dedication of a stellar crew, we were able to capture bold footage on several constricted sets. Furthermore, this system allowed us to shoot specific scenes at 48 frames per second, exploring even more with pace, rhythm and motion.

Cologne's story of self-discovery is one that resonates with everyone who has dared to be contemplative.

ABOUT THE FILMMAKERS

BRENDAN RANSON-WALSH (WRITER / DIRECTOR / CHOREOGRAPHER)

Born in the heart of the south and raised just outside the nation's capital, Brendan Ranson-Walsh is now a Queens, NY-based director, choreographer and creative professional. He is a lifelong dancer who started training and performing at five years old. While earning his BFA from The University of the Arts, Brendan performed across the country with the North American tour of the acclaimed musical *Cats*. He then moved to New York City where he continued to pursue his artistic dreams, working with local dance companies and independent film makers. In 2010, Brendan and his brother, Kyle Ranson-Walsh, teamed up to create *Dept. of Story*, an incubator for narrative-driven imaginative projects. *Take the Initiative*, their inaugural effort, focused on using digital media to increase community engagement. Their current collaboration, *Cologne*, is a short film that explores a man's understanding of self through dance, drag and the soul-stirring music of Dolly Parton.

KYLE RANSON-WALSH (PRODUCER)

Always a southerner at heart, Kyle Ranson-Walsh is a transgender filmmaker based in San Francisco, CA. As an undergrad at the University of Virginia, Kyle founded the state's first collegiate LGBT Resource Center while crafting his own film degree out of classes in anthropology & digital media. In 2003, Kyle relocated to the Bay Area and has spent the last decade working in production at Pixar Animation Studios, helping to bring *Ratatouille*, *WALL•E*, *UP* and *Cars 2* to the screen. He is currently the Production Manager for Pixar's next theatrical short film which will screen along with *Monsters University* this summer. While working full-time at Pixar, Kyle completed an MBA In Design Strategy from the California College of the Arts.

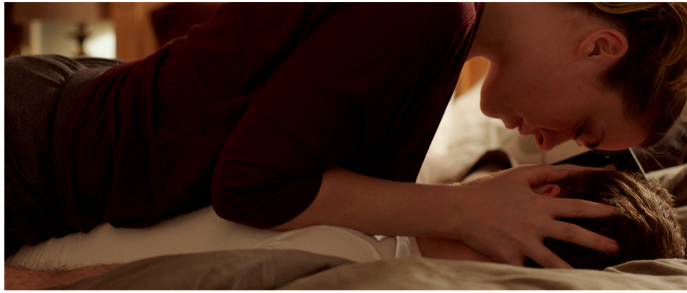
ZOE BOXER (CO-PRODUCER)

Zoe is an independent media production specialist based in Brooklyn, New York. A directing and design graduate of the UCLA School of Theater, Film and Television, for the last 15 years Zoe has been involved in theater, television, film and event production throughout LA, the San Francisco/Bay Area and New York. Working with such institutions as Pixar Animation Studios, MTV, VH1 and the Presidential Inauguration Committee, as well as multiple independent companies, Zoe has engaged in everything from direction and set design to managing and producing. Whatever the job, Zoe prides herself on getting it done with a smile and a sense of humor.

DAGMAR WEAVER-MADSEN (CINEMATOGRAPHER)

Dagmar Weaver-Madsen grew up in the San Francisco Bay Area taking pictures of her family. As a young child, she began shooting short "films" for her sister, a hobby which grew into a passion for cinema and photography. This love was nurtured in the cinematography masters program at UCLA. Dagmar now works in New York and Los Angeles shooting films, music videos and commercials. She endeavors to make visually striking projects that compliment great stories and brands.

Dagmar has shot and worked on many films, but is especially proud of her work on Alex DeMille's "The Absence" for which she won the prestigious **American Society of Cinematographer's William A. Fraker ASC Heritage Award**. There is an article about this film and the win in the May 2011 issue of *American Cinematographer Magazine*.



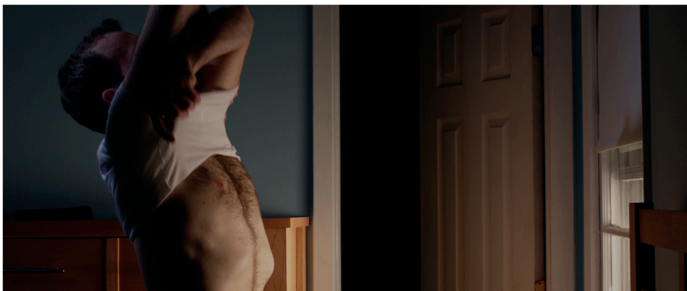
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