

A ballerina in a white tutu and red shoes is sitting on a red stage, looking down at her feet. The theater is empty, with rows of red seats visible in the background. The lighting is dramatic, with a spotlight on the ballerina and warm lights on the stage.

From the Hamptons to Harlem

The Feature Film

Directed by Nico Rinciari Written by Peter J. Fox

Synopsis

Claire O'Neill and her husband, billionaire publishing magnate Spencer O'Neill, live in a massive, opulent home in Southampton, New York, with their son, Clark.




Aletta Nkosi is an ambitious and talented ballet dancer who lives in Harlem.



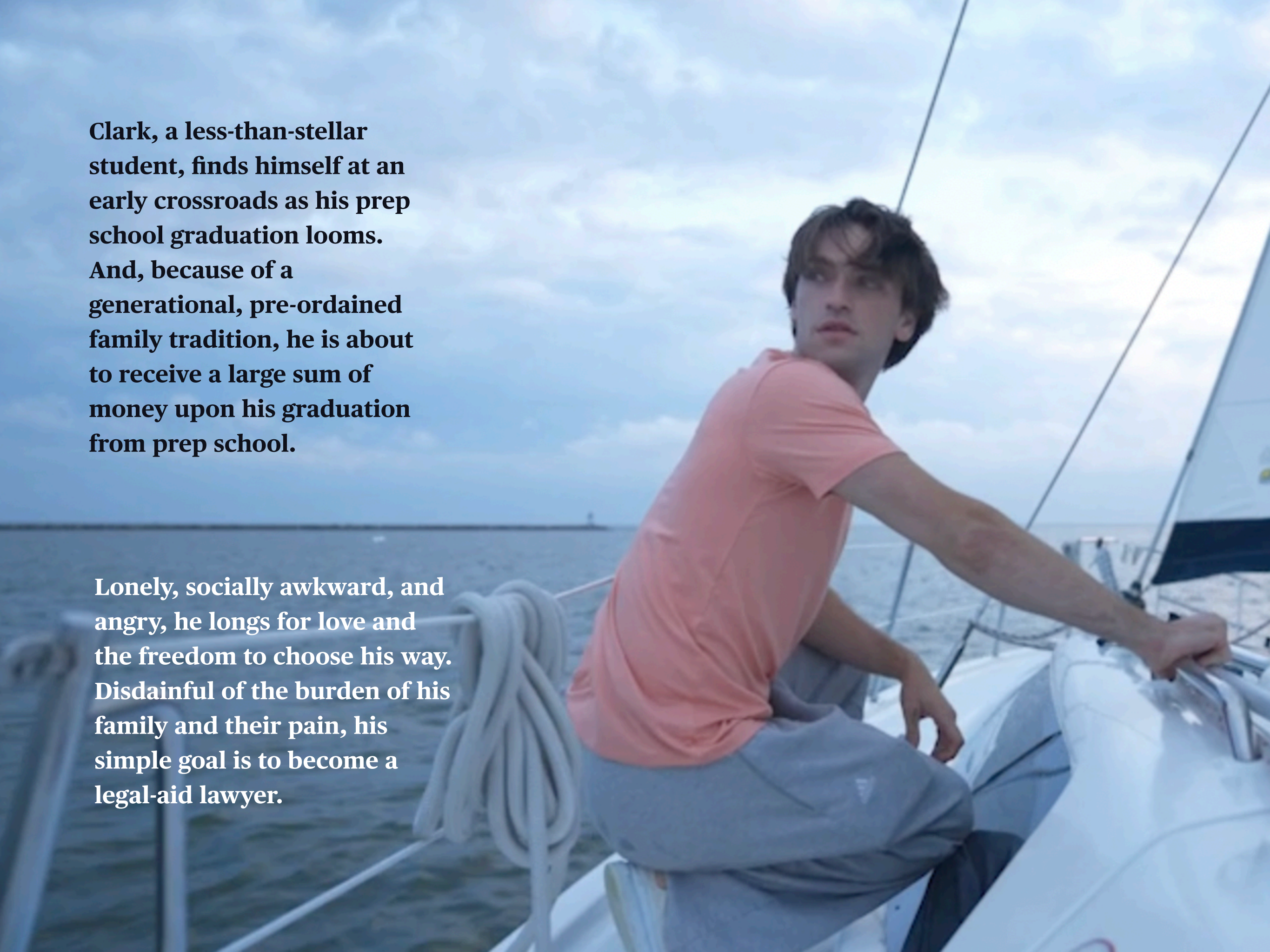
Aletta works at the Harlem Community Guild as a ballet teacher. She arrived in Harlem from Soweto, South Africa, in her mother's womb. Clark O'Neill, the heir apparent to a billion-dollar inheritance, takes a summer job at the Guild, supported by his family's foundation. When he meets Aletta on his first day at work, the pair almost instantly fall in love. But from the outset, Claire aims to keep them apart. Will the young lovers walk away as a couple? Or will the ghosts of Claire's past ultimately prevail?





Claire is a retired ballerina whose ballet career ended when Clark was born. At 42 years old and bitter at the loss of her dreams of ballet stardom, Claire finds herself trapped in what has become a loveless marriage. As her husband travels the globe to manage the family's interests, Claire medicates her frustrations through excessive drinking and an extramarital affair.

The misery between Claire and Spencer renders their son, Clark, a prep school senior, isolated, bitter, and confused. He is a loner, and the primary source of guidance and mentorship he receives comes from the family groundskeeper, Jacques D'Argent, a middle-aged former boxer from France.



Clark, a less-than-stellar student, finds himself at an early crossroads as his prep school graduation looms. And, because of a generational, pre-ordained family tradition, he is about to receive a large sum of money upon his graduation from prep school.

Lonely, socially awkward, and angry, he longs for love and the freedom to choose his way. Disdainful of the burden of his family and their pain, his simple goal is to become a legal-aid lawyer.



Spring semester ends, and Clark returns from prep school with poor grades. Claire uses this pretext to ground him at home for the Summer. It also allows her to spend time alone with her European lover.

Aletta's mother was also an aspiring ballerina and came to New York while pregnant with Aletta. But she dies while giving birth to her, leaving Aletta to be raised by her grandmother, Nashika, in Harlem.



Aletta's desire to dance is evident before she can even walk. The dream of becoming the world's best dancer is in Aletta's blood, and nothing will hold her back.





To support herself and her grandmother, Aletta works at The Harlem Guild.

Unbeknownst to Claire, Spencer sends Clark to work at the Guild for the summer.

Upon his arrival, Clark meets Aletta, and the two young adults, who hail from opposite sides of the world, almost instantly fall in love.

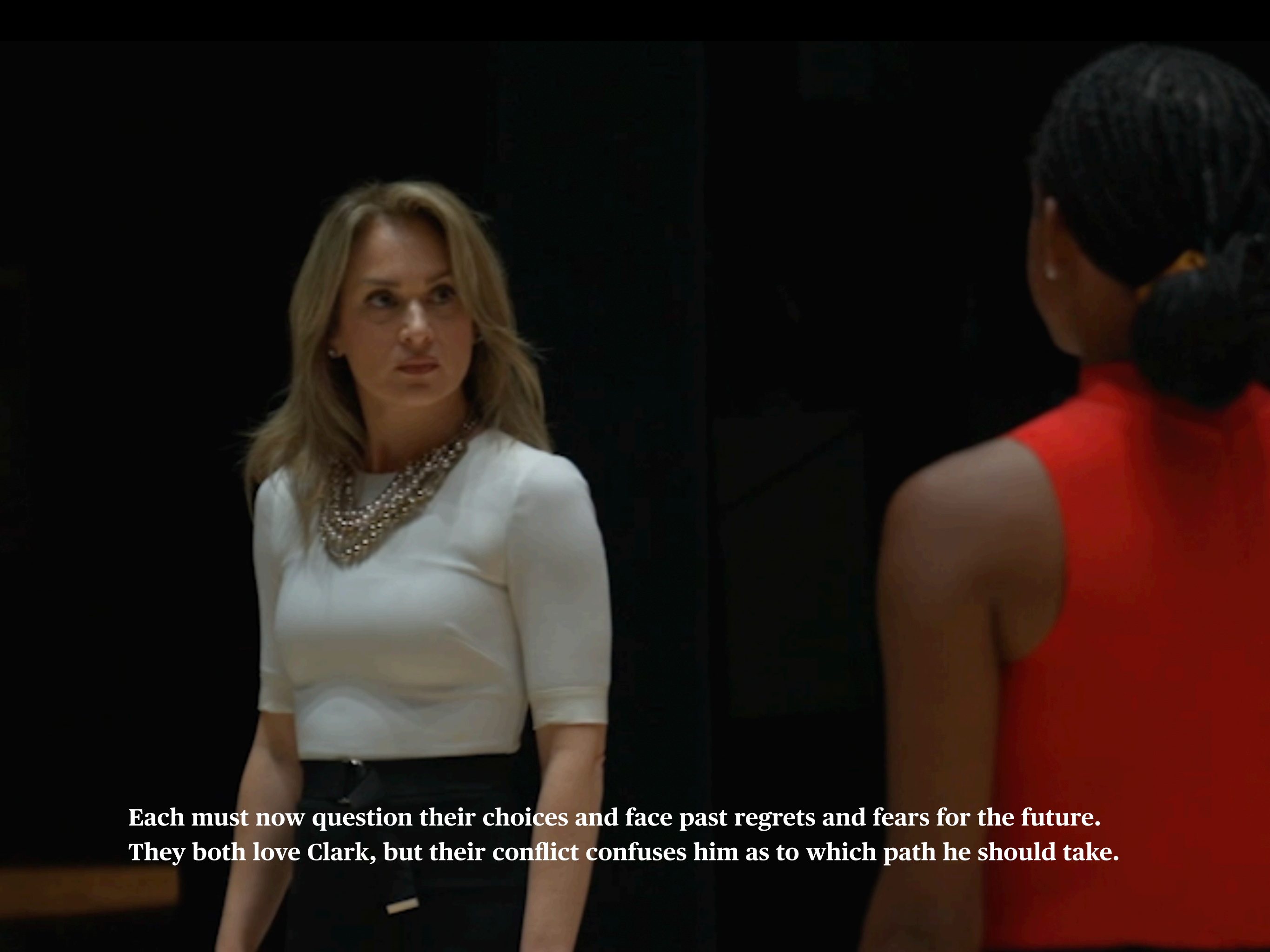


The relationship evolves, but when Claire finds out, she desperately tries to pull them apart.



The circumstances created by the merging of their paths place Aletta and Claire at odds with each other. As a result, Clark, Aletta, and Claire now face difficult, life-altering choices.

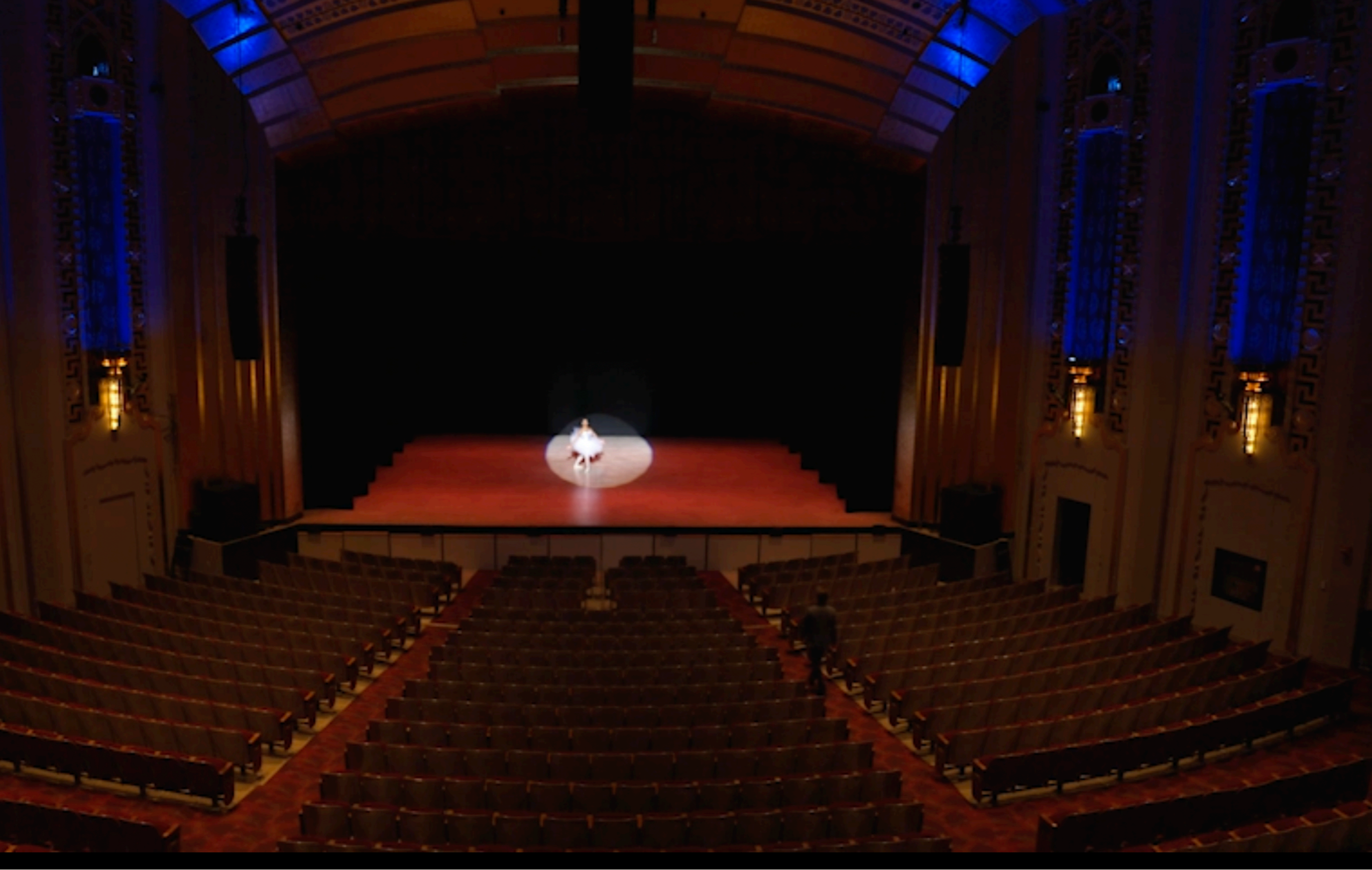


A scene from a television show featuring two women in a dark, wood-paneled room. On the left, a woman with long blonde hair, wearing a white short-sleeved top and a multi-strand pearl necklace, looks towards the right with a serious expression. On the right, the back of another woman's head and shoulders are visible; she has dark hair styled in a bun and is wearing a bright red sleeveless top. The lighting is dramatic, highlighting the women against the dark background.

**Each must now question their choices and face past regrets and fears for the future.
They both love Clark, but their conflict confuses him as to which path he should take.**



As neither Aletta nor Claire give an inch, each must now face a problem of conscience. The situation only intensifies Clark's desire to have a future with Aletta. Her desire to be with Clark also grows, but can she have Clark and keep her career? Claire plants the seeds of doubt in Aletta's mind, and she becomes confused.



The film's shocking finale takes place in front of a packed house at Aletta's debut as a Prima Ballerina.

Director's Statement

At the heart of this story lies an intimate and emotionally charged narrative that explores the relationship between two women, Aletta and Claire. These characters come from two opposite social and ethnic backgrounds, the former a South African immigrant trying to make it in Harlem and the latter a privileged member of society living in the Hamptons, but are bound together by their profound love for a single individual, Clark, Claire's son, and Aletta's lover.

Claire's character embodies the sacrifices and choices that define a woman's life, ultimately leading her to forsake a promising ballet career for the love of her son, Clark. Her life is marked by unfulfilled dreams, simmering resentment, and a constant struggle with the decision to prioritize her family over her personal ambitions. The weight of her choice to abandon her career in favor of family is a haunting presence in her life, one that she grapples with daily. For this reason, she searches relief in lavish secret relationships and long trips abroad by herself. Aletta, on the other hand, is a symbol of youthful passion and ambition, a rising star in the world of ballet who finds herself irresistibly and romantically drawn to Clark. Her trajectory mirrors Claire's in many ways, raising questions about the choices she may need to make in the future. Her deep love for Clark and her rising career creates a palpable tension as she contemplates what it means to follow one's heart while facing the expectations of her family and society.

The film delves into the depths of Claire's character, exploring her inner conflict when confronted with Aletta's burgeoning ballet career and her growing connection to her son. Claire sees herself reflected in the younger ballerina, recognizing the echoes of her own unfulfilled aspirations in Aletta's dreams. She wants to spare Aletta the pain and regret that have haunted her own life. On the flip side, Aletta grapples with a profound dilemma, torn between her growing affection for Clark and the haunting awareness that her path may eventually mirror Claire's, fraught with the same unhappiness and life-altering choices. As a director, I was drawn to the profound dilemma of pursuing one's career aspirations while balancing the needs and desires of one's family. I've often found myself struggling to find a balance between the two and ultimately questioning which choice would eventually lead to a happy and fulfilled life.

Through this story, I aim to create a visually captivating and emotionally resonant cinematic experience that explores the delicate balance between pursuing one's dreams and nurturing the dreams of others, examining the intricate, often contradictory, feelings that arise in such complex situations. This film will be a poignant and thought-provoking exploration of the human condition, ultimately leaving viewers resonating with the personal and universal journey of finding harmony in the dance between our aspirations and affections.

VISUAL STYLE



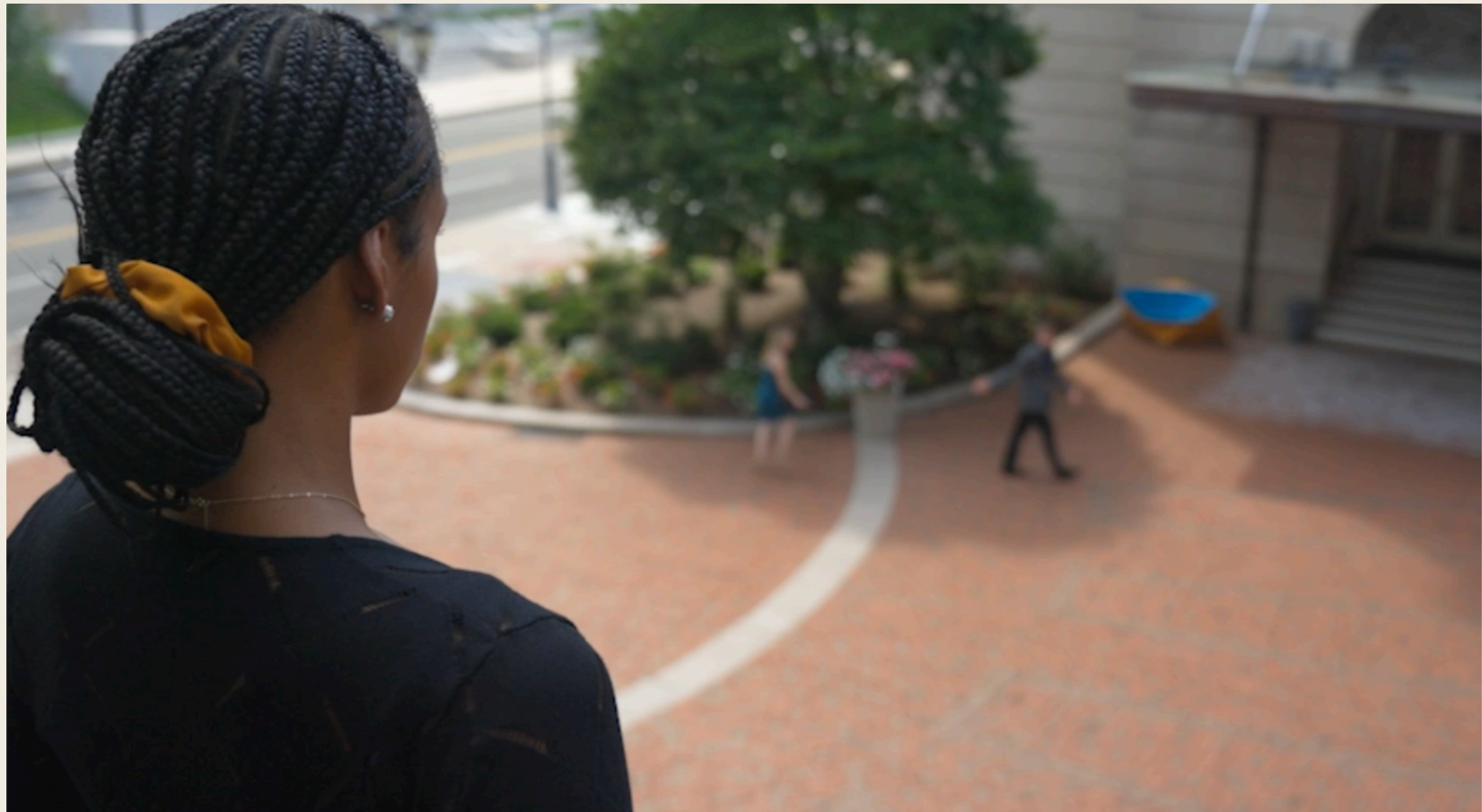
Each character will have a slightly different visual treatment to underscore their different lives and personalities.

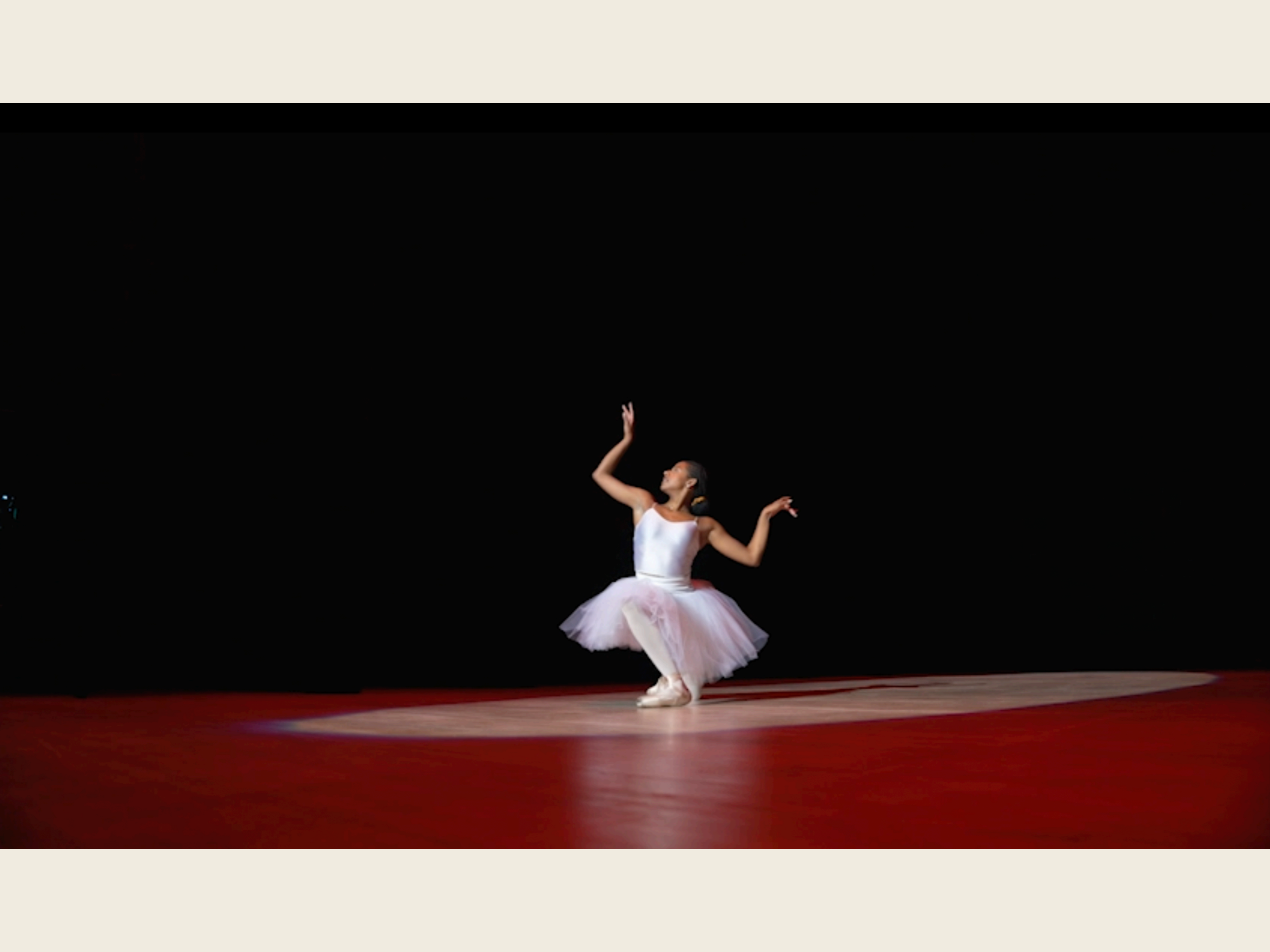
VISUAL STYLE



The overall visual style of the film will lean towards balanced, and deliberate composition and evolve throughout the course of the story to a more dynamic approach.

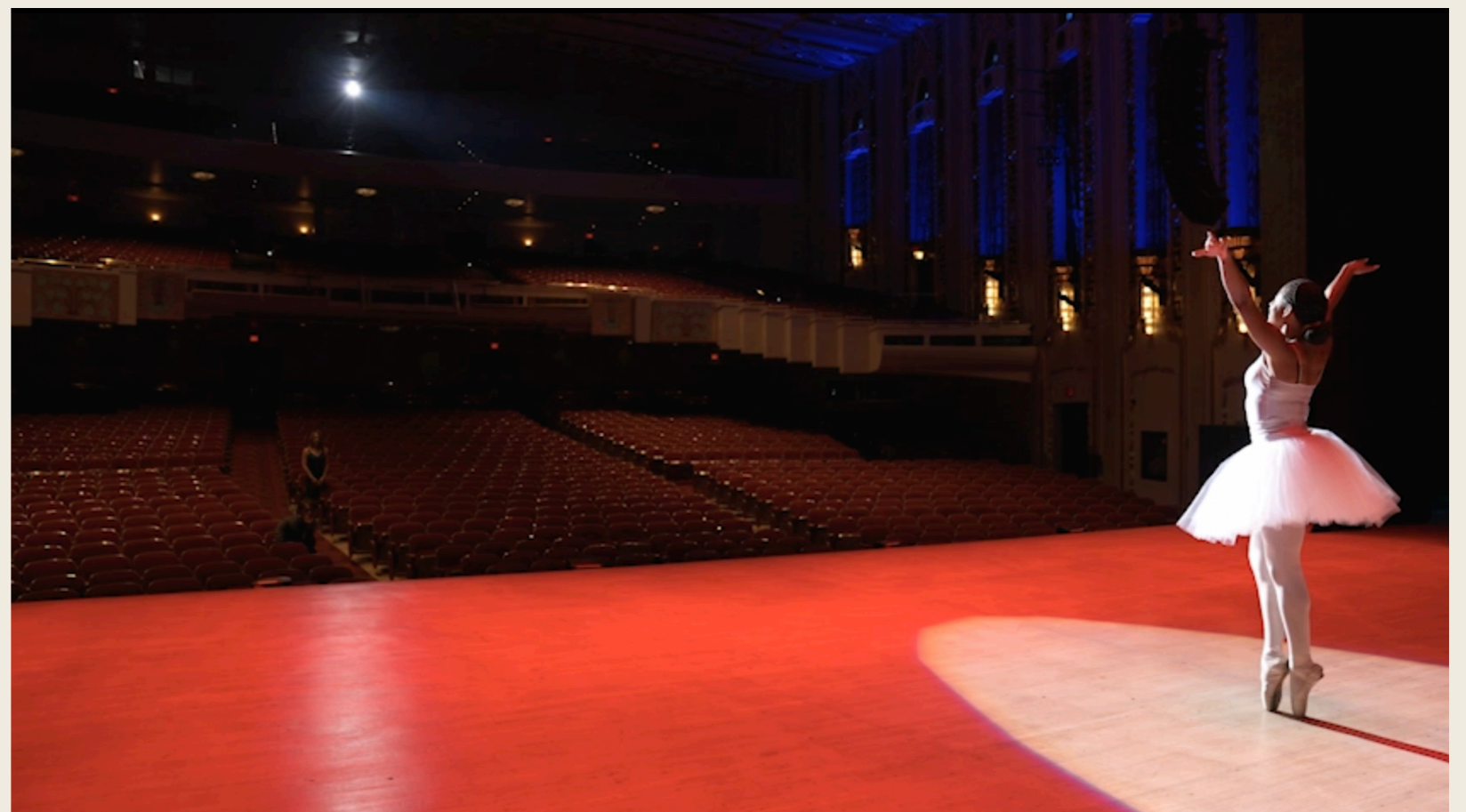








Gracious and gentle camera movements, such as slight dolly push-ins or tracking shots, will enhance the ballet sequences of the film.



The color palette of the film will create a contrast between the warm and cream colors of Aletta, and the cooler tones of Claire's mansion and adulterous love-life abroad. Longer lenses, still compositions and ample negative space will underline the solitude of Claire.



“Aletta, Clark doesn’t need another broken ballerina in his life.”

“Claire. Someone once told me that a woman can be with her lover. Or, with her family, or with people whom she thinks are her friends. Yet, she can be isolated. One must take care not to pass this isolation down to their children. And, culture is how you treat others. It cannot be bought, or worn on one’s sleeve. Or purchased at an auction.”





A more energetic approach will be used for Aletta, deploying shorter lenses and steady but dynamic gimbal-based shots.

CREATIVE TEAM

01 Social

NICOLA RINCIARI | Director

Nico is a director, writer, and previsualization artist from Palermo, Italy. He is currently a **BAFTA Newcomer Director** and has received prestigious rewards for his works as a director including best scripted series at the 2022 College TV Awards presented by the **Television Academy Foundation** and a nomination at the 2020 **Student Academy Awards**, won a Bronze Telly Award for Best Directing, “Best Student Short Film” at the Savannah Film Festival, and more than 50 awards or nominations at international film festivals. He currently works as a previsualization artist at **DreamWorks Feature Animation** and has previously worked in live action previs for clients including Lucasfilm, Marvel, and Universal, with some of his credits including, **Thor: Love and Thunder, Indiana Jones and the Dial of Destiny** and **Fast X**. He was also one of two artists selected amongst worldwide applications for the Walt Disney Animation Layout Apprentice program under the Cinematographer of Encanto and Zootopia, Nathan Warner. He graduated with a B.F.A. in Film and TV and was the recipient of the “Outstanding Achievement Award” from the School of the Entertainment Arts at the Savannah College of Art and Design in 2020.

Writer and Producer, Peter J. Fox

A native of Long Branch, New Jersey, Mr. Fox's career began as a reader and producer's assistant at Universal Studios. He went on to to work at Paramount, Warner Brothers and Sony Tristar Pictures in similar capacities. His input and story notes were instrumental in the development and production the hit feature film, AIR FORCE ONE.

He has written, produced and directed over 300 narrative long form corporate videos for MGM Resorts and Mohegan Sun, Connecticut. In addition to writing and producing, Mr. Fox enjoys passing his knowledge of filmmaking down to aspiring screenwriters. His filmmaking lectures and workshops have been conducted throughout the Northeastern U.S. to critical acclaim.

A third generation screenwriter, he is the grandson of Rosa Rudami, and John V. Fox, both of whom worked for Cecil B. DeMille in the nineteen twenties. He is a graduate of the American Film Institute (AFI) Conservatory and the Richard Stockton University of New Jersey.



Producer, John Heinsen:

A veteran of FOX, ABC, and ICM, producer John Heinsen focuses on the development of a range of TV, film, and emerging media projects via his company Bunnygraph based in Los Angeles. With credits including a three-year run as Transmedia Producer for the Academy Awards (Oscar.com), his 2015 short film LONE HUNTER premiered at the Los Angeles Asia-Pacific Film Festival and was selected for the Court Metrage at the Cannes Film Festival.

As a mentor and lecturer, John has developed Industry Programming for the BI-FAN: Bucheon International Fantastic Film Festival (South Korea), POFF: Black Nights Film Festival (Tallinn, Estonia), and the Monte Carlo Television Festival (Monaco). In 2017, he launched BEYOND: The Cary Film Festival in North Carolina which is currently in its 7th year.

John previously served as Vice President, New Media for the Producers Guild of America (PGA) and the Executive Committee of the Producers Peer Group of the Television Academy of Arts and Sciences. He currently sits on the Influencer Advisory Board of Sparks & Honey, a culture trends agency (Omnicom) and is the Senior Adviser to the MaNaBu Foundation, developing global content for preschool children. Originally from Chicago, he is a Graduate of the American Film Institute (AFI) Conservatory and the University of Arizona.





Executive Producer, Wendell Long:

Wendell Long is a highly respected entertainment industry executive. He has overseen the design, development and subsequent launching of gaming and entertainment venues all over the world. For over two decades, he has successfully utilized his entrepreneurial skills across multiple industries. Wendell holds a Juris Doctorate and MBA, and is an enrolled member of the Choctaw Tribe of Oklahoma. He resides in Tucson, Arizona,



from the
HAMPTONS to HARLEM

For additional information, please contact:

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Peter J. Fox, Producer: 860-227-1477, email pfoxcomm@gmail.com

For additional information, or to view the teaser reel for our film, please scan the QR code.

