

"Internal" Short Film

Press Kit

Logline

When a young woman's ailing mother makes a personal request, she is forced to wrangle her fractured internal monologues that threaten to destroy both her identity and her relationship with her mother.

Short Synopsis

Parker's mind consists of a few distinct voices: Child Parker, Fun Parker, Feminist Parker, Polite Parker, and a few other surprise guests. All of them have been helping Parker navigate the world after her mother, Angela, comes home from intensive back surgery. But when Angela asks Parker to help her stick a suppository up her bumhole, each internal personality has a different opinion on how to handle the request.

Long Synopsis

What started out as a frazzled 3 am phone call to my friends, that they have cited as the funniest, grossest late-night conversation they have ever had, has grown into a coming-of-age story.

I was inspired to direct this film, *Internal*, when my mother was recovering from surgery, and she made the same request – stick it in. At the time, I took her plea very seriously – after all, she was in quite a vulnerable position. It was an honor to be trusted by her.

But after talking with others, some of whom were nurses or caregivers for their own family members, I was able to take on a new perspective. I thought perhaps it is better to approach my mother's impending mortality with a sense of hilarity. After all, the only thing separating me from the disabled community is time and luck. Why ignore the inevitable? Why not talk and laugh about it? So I wrote a film.

At the time of this incident, I was an adult. I could control my facial expressions despite the dissident opinions screaming within me, hence the idea of multiple Parkers within the film's structure. However, I wanted to explore how a child would react to seeing their parent in pain, knowing that helping them would be gross but virtuous, which is why Child Parker is the main character. A child is the best person to confront this film's themes of pain, responsibility, and coming of age.

I truly hope that people see this film and feel a sense of connection to something both flesh and intangible. That they too, learn and grow as Parker does, or at least enjoy watching her mature before their eyes. I also hope, that one day, everyone will have someone they love so much that they would put a suppository up their anus.

"Internal" Short Film

Press Kit

Film Team

Director Biography

Winter Tomisato is a director/screenwriter who has won creative writing awards for stage plays, pilots, and short scripts in competitions like Creative Writing Artist of Promise and Vortex Magazine. They have also worked behind the camera as a first assistant director & cinematographer, as well as an assistant for SHOWTIME and Nickelodeon. Winter currently works in costumes for Universal Studios.

Outside of writing, Winter volunteers for Made in Her Image, a non-profit movement dedicated to the advancement of women of color in film and television, as well as the No More Deaths Tempe Chapter, a group of people committed to giving water, food, and medical services to migrants in distress. In their free time, Winter enjoys playing kickball with friends and watching anything written by Mindy Kaling.

Cinematographer/Editor

PJ Koelbel is a cinematographer and filmmaker who has won multiple awards for his projects such as best music video from Phoenix Shorts Festival and best "WTF film" from Cannes World Film Festival. He also has a long history of directing his own personal projects and has worked heavily in various camera and g&E roles over the course of his 5+ years freelancing.

PJ graduated from the Scottsdale School of Film and then continued on working for them for 2 years. Later he founded a production company named Ra Salad Studios that specializes in producing creative films, commercials, documentaries, and music videos. A fun fact about PJ is his favorite Pokemon is Sandslash.

"Internal" Short Film

Press Kit

10 FAQ's

Did this happen to you? Did you really stick a suppository up your mom?

Yes, this did happen to me. And some might respond to that by saying, "Oh my god, that's so awkward, I'm so sorry that happened to you." But I'm glad I had this experience. Not only was it an honor that my mother trusted me enough to ask, but this story seems to resonate with a lot of people who have been caretakers.

Did you mean for the casting to be so diverse?

Yes. It was quite purposeful. Parker's mixed identity was a key plot point of this story, so the voice inside of her needed to reflect that as well. Personally, I was coming off a lot of projects where the directors had white-only casting, so I knew I wanted to make something that had POC representation.

So Parker is gay.

Yes! She is! Not sure what the question is there, but yes, she absolutely is. Initially, it was merely going to be subtext, but the actors encouraged me to add this little tidbit, because it does add a bit of tension. A lot of queer people even avoid lockers rooms, fearing that they will be labeled as a predator. So as Parker sees her mother half-naked, she is going to overthink this, she is going to go the extra mile to make sure her mother is comfortable and that there is explicit consent, even if this woman literally changed her diapers.

What was your favorite part of working with the actors?

I mean, I loved working with everyone. But a highlight for me was directing Aubrey. There was a moment in the script where she really has to scream at the top of her lungs and then basically mime the act of strangling someone. She was very shy and didn't want everyone staring at her. Yelling does kind of bring the attention of everyone on the set. Everyone wants to watch. So I did what any professional would do – I screamed in solidarity. Full out. Shrieking on the floor, arms to the sky, everything. I had so much fun.

How did you create the inside of Parker's mind? What was that set like?

I talked with PJ, my brilliant, supportive cinematographer, in length about this. We wanted the equivalent of a Russian submarine, a void, and a spaceship. My production designer, Cynthia Speaker, did a great job bringing that to life. She had to make a bright studio into a black, endless void with a shoestring budget. That meant the black rugs had to be moved for every shot because we didn't have enough to cover the whole floor. I should really send her flowers or something.

What was your favorite shot to film?

There's a part of the story where three different Parkers attack their common enemy. We have a shot where they all storm the camera with a battle cry, like total bad asses. We had to perfectly

"Internal" Short Film

Press Kit

time the screams and synchronized running, all while making sure the actors didn't slam into the lights or the camera we couldn't afford to replace. In case you couldn't already tell, I like telling actors to scream. It's cathartic.

I've talked to your friends, and they said this stuff always happens to you. Is that true?

Oh, yeah, for sure. Do you know how I found out that you're not supposed to drink alcohol if you've had your Gallbladder removed? I pooped my pants on a Pride float in front of thousands of people.

Are you okay?

Oh, yeah, I just laughed it off. I made a lot of drag queen friends that day. Also, it was in a New Orleans parade, so they've seen worse.

Any cool details you would like to share about the short film?

There are a few brief glimpses of Parker's dad in a family photo. That's my actual dad! He has no idea he's in a film about sticking a suppository up my mother's bottom, so no one tell him.

I have a question for you, now.

Sure.

Would you stick it up your mom?

- shooting format (digital)
- aspect ratio (16x9)
- audio format (stereo)
- DCP
- length (9:45.6)
- the original language of the film (English)

"Internal" Short Film

Press Kit

Production Stills



"Internal" Short Film

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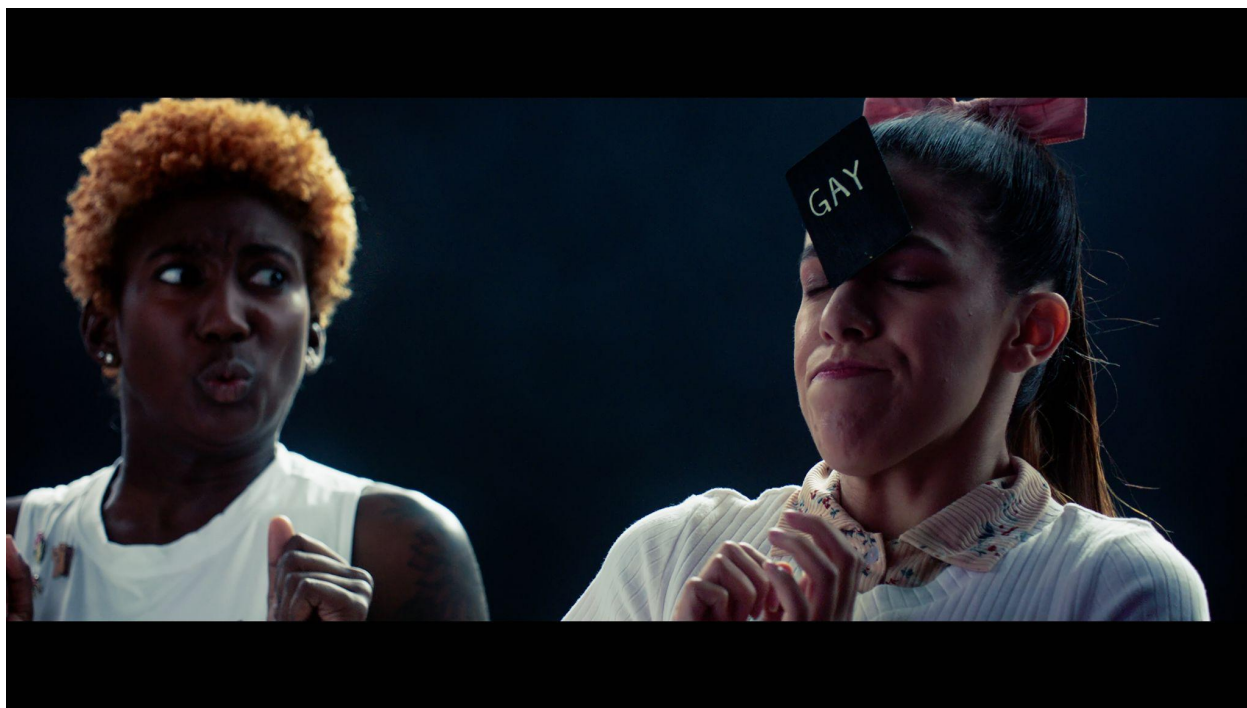
"Internal" Short Film

Press Kit



"Internal" Short Film

Press Kit



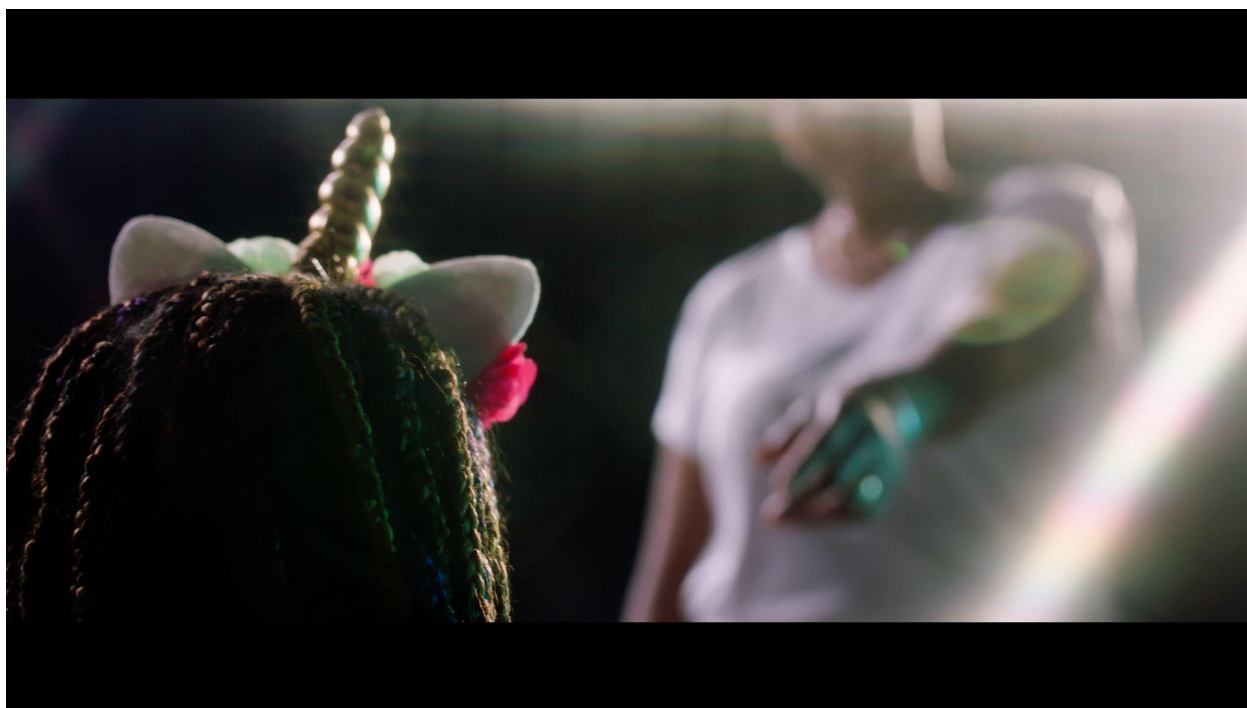
"Internal" Short Film

Press Kit



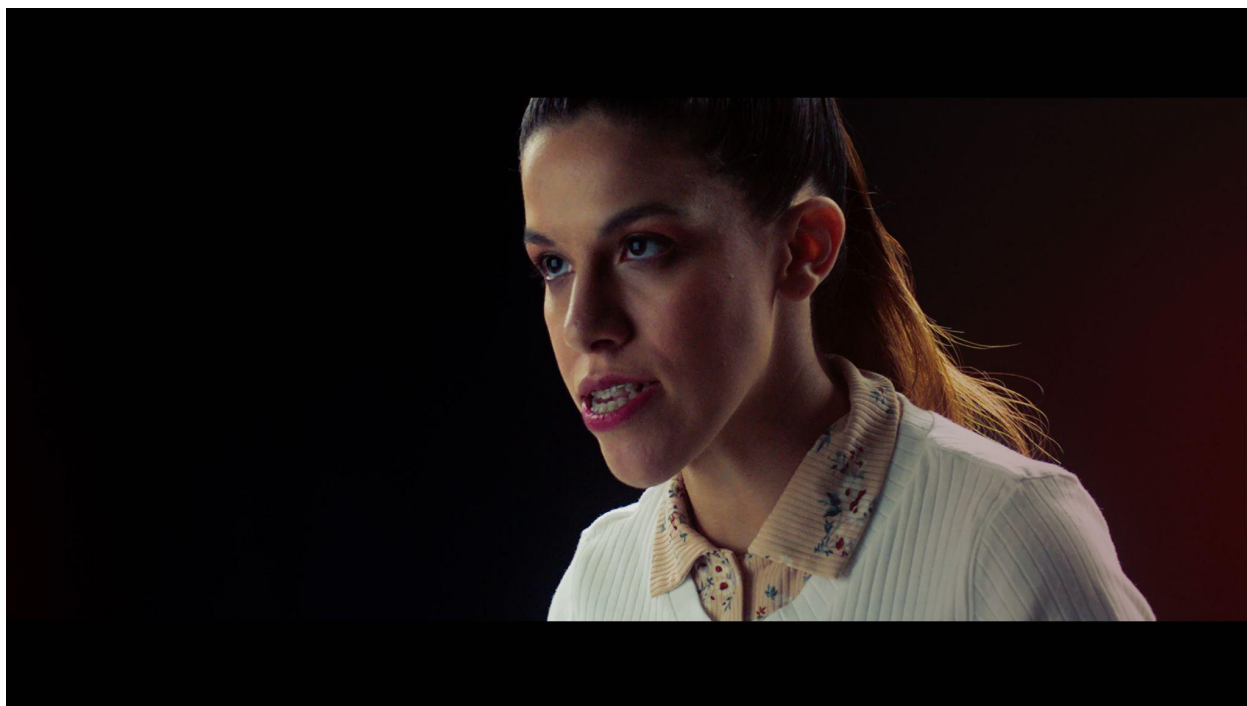
"Internal" Short Film

Press Kit



"Internal" Short Film

Press Kit



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BTS Stills



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