

A FILM BY ANDREW BURROUGHS

THE GENETIC FACTOR

# algeny

GREEN GLASS FILMS presents an ANDREW BURROUGHS FILM "ALGENY"  
ALFRED E. RUTHERFORD KENNETH MAHARAJ NIA ORMS ROB YANG RON VOZ casting by JOHANNA VOUTOUNOU  
original Music by KENNETH JONES KEVIN M. JONES director of photography SEAN M. BAXTER line producer LAMAR MACKSON  
executive producers ANDREW BURROUGHS SR. TONIA M. JONES written, directed and produced by ANDREW BURROUGHS

**GREEN GLASS FILMS**

**PRESENTS**



**THE GENETIC FACTOR**  
**algeny**

**RT: 95 minutes**

**CONTACT INFO:**

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Andrew Burroughs

Producer

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[www.algenymovie.com](http://www.algenymovie.com)



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## SYNOPSIS

Justin Thomas is a walking mystery. An orphan trying to make a life for himself in adulthood, he yearns to create the family he never had. But when he discovers the secrets of his past, his hopes for the future and his life are put in jeopardy.

Justin finds out that his body is an experiment that could change the nature of the world for good or ill. Those who want him will stop at nothing. The chase begins. When it ends, Justin will either assist mankind or help along its ultimate destruction. Which way will be a way out? Either way, his world will be forever changed in this all-too-present-day thriller.



[www.algenymovie.com](http://www.algenymovie.com)

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## CAST

Justin ALFRED E. RUTHERFORD  
Farrah NIA ORMS  
Niraj KENNETH MAHARAJ  
Makoto ROB YANG  
Dr. Wheeler RON VOZ  
Mother Irene CAROL CARTER  
Eric JAY WARD  
Mike EDDIE CRUZ  
Dennis ROBERT POINTDEXTER JR.  
Dr. Williamson GREG BARON  
Detective Tyler BILL MACCHIO  
Detective Ryan D.K. BOWSER  
Justin's Father REGINALD N. FERGUSON  
Justin's Mother WILZETTE BORNO  
Baby Justin RYAN D. LEE - SMITH  
Anita GEENANDER K. RAJU  
Kavi SHIVAM PATEL  
Anisha SELINA DARMALINGUM

## FILMMAKERS

Written and Directed by ANDREW BURROUGHS  
Director of Photography SEAN MERRIL BAXTER  
Executive Producer ANDREW BURROUGHS SR.  
Executive Producer TONIA M. JONES  
Producer ANDREW BURROUGHS  
UPM/Line Producer LAMAR MACKSON  
Original Score by KENNETH JONES  
Original Score by KEVIN M. JONES  
Edited by ANDREW BURROUGHS  
Casting Director JOHANNA VOUTOUNOU  
Costume Designer FANIA BERRY  
Costume Designer AMAL MANSI  
Script Supervisor SUSAN MCGUINNESS  
Storyboard Artist KATHRYN ROAKE  
Special Make-Up EFX G & S EFFECTS  
Fight Choreographer KEVIN VIGNERI  
Location Sound Mixer MICHELE DE CHIARA  
Technical Consultant RONALD SEARIGHT  
2nd Assistant Director MARIO GRAHAM  
1st Assistant Camera HEMANT TAVATHIA  
Assistant Camera JAMES MADRID  
Key Grip ANDREW ELIAS  
Best Boy Grip CHRISTOPHER FIORE  
Sound Designer/Mixer ANDREW HALASZ

# THE GENETIC FACTOR algeny

## Filmmaker Bios

### **Andrew Burroughs, *Writer / Director / Producer***

Born in East Orange, New Jersey, Andrew Burroughs always anticipated a trip to the movies. Now he is making them. He's a working-class filmmaker devoted to providing ground-level opportunities for people to enter the film industry as the art more and more becomes global and participatory.

Growing up in Plainfield, New Jersey, his interest in filmmaking piqued in high school. So he majored in Communications with a concentration in film production at William Paterson University in Wayne. He received a Bachelor's of Fine Arts degree in Communications with a concentration in film production. During his tenure at William Patterson University, Andrew fine-tuned his craft by shooting numerous short films.

His 30-minute short, STATUS, has been screened at over 15 film festivals nationwide. "It was the experience with STATUS that really allowed me to learn the game—how it was played, and how you won," he says. "STATUS allowed me to meet many filmmakers doing important work across the nation, and to be inspired by watching so many others strive to master our craft."

During that time, he became a winner of Kodak's "I Got It Made Sweepstakes." The prize was the company's donation of brand-new film stock to Andrew's latest project, ALGENY. The new film, his first feature, is also the first produced by Green Glass Films, a full-fledged film production company he founded in 2004.

### **Sean Merrill Baxter, *Director of Photography***

Born to a Caribbean family and raised in the inner city of Bronx, New York, has been involved with productions in a dozen countries, spanning four continents. A Director, Cinematographer, Writer and Producer, Sean draws from a vast resource of cultural experiences and creative talents.

Excelling in Science, Sean explored both medicine and engineering before earning degrees in Theater and Communication. His true passion was ignited when he discovered the science within the arts. Various artistic endeavors, on stage and behind the camera, have shaped Sean's philosophy on creating the image:

**Lights!** The greatest master of light is the Creator of the universe. It is imperative to find the balance between light and shadows to bring out the subtleties of the subject matter. Shading is as important as lighting, shaping the light is as important as intensity.

**Camera!** Every lens is a different writing instrument, and the movement of the camera is like the stroke of an artist's brush.

**Action!** Having studied dance and understanding choreography, all the elements of a scene must have a dancer's flow.

Sean's most recent projects includes photographing Algeny an independent feature length film directed by Andrew Burroughs.

# THE GENETIC FACTOR algeny

## Filmmaker Bios (CONTINUED)

### **Lamar Mackson, UPM / Line Producer**

Lamar has fourteen years of experience in event marketing, management, and production. He has supported and produced a variety of projects and events for clients from corporate to entertainment. Lamar's field diversity is his strength and he is able to execute multiple aspects of production, without being overwhelmed. His dedication to the disciplines of Production, Event Management, Promotions and Marketing have made him and his company, Nonstop Entertainment Group, Inc. a reliable source for quality and results in these fields.

Lamar also has experience as a TV producer. As a Production Assistant for Multimedia Entertainment's News Talk Television, he gained valuable insight into the complexities of a media production environment. Lamar was employed at the Montel Williams Show for two years, freelanced for the Phil Donahue Show, and was also a Production Assistant on Spike Lee's movie "Summer of Sam" which was released in June 1999. His path has also led him to work on various music videos and commercial projects, for Arrested Development, TLC, 98.7 Kiss FM, CD 101.1 FM, and Volkswagen Europe. Lamar was an audio-visual producer and logistics coordinator for the Vibe Magazine Music Seminars from 1995 to 1999. He recently acted as line producer and production manager on the set of ALGENY.

### **Kenneth M. Jones, Composer**

Kenneth M. Jones is a songwriter, composer and producer. He is also the co-producer of the New York cable program New York Places and Voices.

He started his career playing guitar for Patrick Dinizio (The Smithereens). He later went on to write and produce music for Lajuan Carter (Celine Dion, Donnie Brasco) Tanya Willoughby (Change, Najee). He has also composed music for Comcast Cable.

Kenneth's film credits include a horror feature length film entitled "Hot Wax Zombies on Wheels". He has also scored numerous short films including Andrew Burroughs award winning short film "Status". "Algeny" is Kenneth's latest project.

### **Kevin M. Jones, Composer**

An independent composer whose music has been aired on The Young and the Restless, Saturday Night Live, America's Most Wanted, Nickelodeon and syndicated television. Kevin's music has been licensed through publishers DSM Producers and KMJ Musicworks and encompasses a broad range of styles. In addition to composing instrumental cues and scores, Kevin is also an accomplished guitarist.

# THE GENETIC FACTOR algeny

## A Personal Narrative Disguised As Production Notes

The stats and titles come first. GREEN GLASS FILMS started production on ALGENY, its first feature-length film, on August 26, 2006. Principal photography was completed on September 14, 2006, after an 18-day shoot. I'm Andrew Burroughs, the writer/director/producer.

Now on with our story.

ALGENY is the modern-day tale of a young man whose dreams of starting and belonging to a family are shattered after discovering he's a marked man by one of the biggest pharmaceutical companies in the country. It came to me after I finished up the film festival circuit promoting my short, STATUS. I came across a book written by Jeremy Rifkin called *The Biotech Century*, and it spurred an interest in biotechnology. He coined the word ALGENY—which can be loosely defined as the upgrading of existing organisms. The idea of exploring the good and the bad of biotech—the players and the played—fascinated me. The intersection of—and conflict between—corporate and private interests. The Common Good vs. The Bottom Line, with a very reluctant hero in the crosshairs.

So as I thought more and more, I thought about the billion-dollar pharmaceutical companies and their collective role in relieving pain. Was it because there was obviously more money in treating people rather than curing them? With ALGENY's villain scratched out, the screen in my head switched on.

### But First, You Have To Write It Down

Marathon Man, North by Northwest and Three Days of the Condor was my Holy Trinity—the Goal. In those classic thrillers, a regular person was thrown into an extraordinary situation. The idea of handling the extraordinary while yet yearning for the ordinary is a tried-and-true formula that still left room for modern interpretation. So, rewrite, rewrite, curse, rewrite, rewrite, sleep, rewrite, rewrite, pray, shoot.

### Then There's The Money.....

The Plan, The Script, The Money. That's the order. Daunting does not adequately describe that process. Perseverance, family understanding, and decent credit ratings paid off.

ALGENY's funding had two phases—production and post-production. First came first. And four weeks after principal photography, second came second.

### "I Hope I Get It"

Alfred E. Rutherford got caught in the wide net we cast and, boy, was I ever glad. He had everything we were looking for in our Justin, our lead: The right mix of honesty, physical strength and emotional vulnerability. With the idea of complimenting Alfred, we found our other leads, and went to work.



# THE GENETIC FACTOR algeny

## Production Notes (CONTINUED)

What I'm particularly proud of is the idea that our cast is multicultural, without that being a big deal. As much as it can, ALGENY reflects today's world, so I wanted to make sure it adequately looked like that world. I felt that an ethnically diverse cast was important for ALGENY, a film not too far removed from reality. I always considered ALGENY to be a small film with a global feel.

### Rented Equipment And Hope

Production was the usual mix of Murphy's Law ("Whatever can go wrong, will go wrong...") and its lesser-known brother Parkinson's Law ("Work expands to fill the time available"). But I was up to the challenge; it's part of the job description, after all. Sean M. Baxter served as my cinematographer and second brain as we shot ALGENY on Super 16mm film.

That's right; I said film. Why film instead of digital? Two reasons: 1) More than half of the film takes place outside during the day, and 2) the latest Super 16mm camera equipment enabled us to move fast and efficiently through multiple set ups, while still being able to take advantage of that warm intimate feeling that film gives off so well.

The production schedule consisted of only 18 shooting days at 15 different physical locations in and around New Jersey. A carefully assembled, professional crew was given a schedule pretty much suited to CBS's *The Amazing Race*. My production manager Lamar Mackson really had my back; he helped me come up with a shooting schedule that would be able to maneuver through any unexpected schedule surprises. Since the script contained more locations than the average Indie, there was even less error margin than the usual. Preparation—in the form of Pre-production—was the key. I made sure the principal actors had two months of rehearsal time. I also visited each location in order to effectively storyboard. This allowed us to keep up our momentum whenever Murphy's Law would strike, because Parkinson's Law was a mainstay on our set. But momentum and the creativity it produced knocked them both back.

### The Clean-Up After The Party

Changing from Director to Editor, I was able to edit ALGENY in my bedroom. Post-production was much easier than it could have been. As a Director, the editing process for me actually starts at the writing stage. So by the time I actually sat down in front of my Avid, most of the unwanted fat had already been cut. It then was all about the pacing and exploring the different editorial options—keeping the beat while opening all the creative doors. Three months of editing taught me two things; 1) I'm a better writer when I edit, so I think I'll continue doing my own post, and 2) I'm smart enough now to know to never do it alone, so thanks to Ronald Searight, my Assistant Editor, and some of my editor friends.

After the picture was locked, The Brothers Jones—Kenneth and Kevin M—composed the score. The treat of seeing the courtship and the eventual marriage of image and sound never gets old. They have my thanks, and I look forward to the day in which I'll no longer be able to afford them.

So ALGENY survived its birth pangs, and now finds itself to you. Yes, it's designed to raise eyebrows about Corporate Power, individual rights and the nature of sacrifice. But it's also designed to entertain, and I hope it fulfills all of its promise.

[WWW.ALGENYMOVIE.COM](http://WWW.ALGENYMOVIE.COM)