

# not INTERESTED

a film by D.W. Young



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# not INTERESTED

**Written and directed by D.W. Young**

Run time: 8:30 minutes  
Language: English  
Format: Color, HD  
Year: 2010

When a spaced out knife salesman knocks on the door of a suburban house one hot summer day, he's expecting another routine sales appointment. But after Ms. Samuelson opens the door, the house call soon turns into a staggering experience that neither of them will ever forget.



## **Director's Statement**

*Not Interested* revolves around a comically frustrating failure to communicate. The two characters are worlds apart to begin with, but it's their cross purposes in a seemingly conventional but increasingly absurd scenario that fully reveal the gulf between them. What I like most about this brief encounter, and what is probably the most ambitious aspect of the story, is how it's also only because of this extraordinary chance encounter, and an equally extraordinary act of will, that the dense barrier between them is finally pierced, allowing a very strange kind of connection to occur.

# Credits

Ms. Samuelson ..... Leslie Hendrix  
The Salesman ..... Khan Baykal  
Man ..... Zachary Fletcher



Director D.W. Young and Leslie Hendrix

Written and Directed by ..... D.W. Young  
Produced by ..... Judith Mizrachy  
Associate Producer ..... Oliver Henzler  
Director of Photography ..... Arlene Muller  
Original Music ..... Nate Smith  
Edited by ..... D.W. Young  
Casting by ..... Kim Moarefi, CSA  
Gaffer ..... Marcin Nodolny  
Grip ..... Lloyd Huber  
Sound Recording ..... Michael Silvestri  
Title Design by ..... Douglas Kim  
Supervising Sound Editor & Re-Recordist ..... Ian Stynes  
Sound Editor & Designer ..... Abigail Savage  
Visual Effects Artist ..... Adam Schwartz  
Set Photographer ..... Serge J-F. Levy

## Bios

### **D.W. Young – Writer/Director**

D.W. Young is the writer and director of the new feature film *The Happy House (2012)*, starring Khan Baykal, Aya Cash and Marceline Hugot. His short *Not Interested* premiered at SXSW 2010 before screening at such festivals as Sarasota, Vancouver, Provincetown, LA Shorts, Cleveland, and Maryland. *Not Interested* was also nominated for a 2010 Casting Society of America Artios Award. Young made his directorial debut in 2008 with the award-winning documentary *A Hole in a Fence* which was released by First Run Features and nominated for a 2008 International Press Academy Satellite Award.

### **Judith Mizrachy – Producer**

Judith Mizrachy is the producer of the documentary *A Hole in a Fence* (First Run Features, 2008), the short dark comedy *Not Interested* (World Premiere, SXSW 2010), and most recently D.W. Young's *The Happy House* (2012). Other producing credits include Dan Wechsler's *More Than the Rainbow* (2012) and Judd Ehrlich's *Magic Camp* (2012). A graduate of the Masters Cinema Studies program at NYU, she has worked in both production and distribution, and is currently the Director of Marketing at First Run Features.

### **Leslie Hendrix- "Ms. Samuelson"**

Since 1992, Ms. Hendrix has appeared as the ever-dry Medical Examiner Rodgers on "Law & Order," "Law & Order: Criminal Intent," "Law & Order: SVU," and "Law & Order: Trial By Jury," making her the longest-running character in the franchise. Besides her morgue duties, she has also appeared on "Third Watch," "All My Children," and "The Good Wife." Her film credits include *Arthur (2011)*, *Went to Coney Island on a Mission From God (Be Back By Five)* and *Made For Each Other*. She has been seen on Broadway in "The Music Man", "Hollywood Arms", "Indiscretions", and "A Streetcar Named Desire". Off-Broadway credits include "Susan & God", "The Cider House Rules", and "The Cover of Life".

### **Khan Baykal- "The Salesman"**

Khan Baykal recently played the lead in D.W. Young's 2012 feature dark comedy *The Happy House*. Other film credits include Tony Gilroy's *Duplicity*, Merchant Ivory's *Heights, Sweet Flame, Brooklyn to Manhattan, Gardener of Eden*, and *Cafe*. Television credits include "The Black Donnellys," "Kidnapped," "Law & Order," "Law & Order: Criminal Intent," and "Third Watch." Khan studied with Suzanne and Bill Esper at The William Esper Studio.

### **Arlene Muller- Director of Photography**

Arlene Muller is a graduate of the prestigious cinematography program of the Polish National Film School in Lodz. Her cinematography work includes D.W. Young's *Not Interested* and *The Happy House*, Kei Ishigaw's *Dear World*, Dan Wechsler's *More Than the Rainbow*, and Rodney Evans' *The Happy Sad*. She works and lives in both New York and Los Angeles.

### **Nate Smith- Original Music**

Nate Smith is one half of the band Shy Child, whose most recent album *Noise Won't Stop* is out on Kill Rock Stars in the US and Wall of Sound in the UK.

# Praise for *not* INTERESTED

*"Tension-filled."*

- THE HOLLYWOOD REPORTER

*"A subtle venture into the comedy of the absurd . . . a cool piece of cinema."*

- WE ARE MOVIE GEEKS

*"The most memorable short film at 2010 Sarasota Film Festival."*

- RADIO SRQ

*"Festival favourite."*

- NORTH SHORE NEWS (Canada)

*"Surprising . . . jaw-dropping."*

- LAS VEGAS EXAMINER

*"Pick of the litter. Goes a couple unexpected places in 8 minutes."*

- THE L MAGAZINE

*"Packs a lot into its eight minute run time, including comedy and a macabre twist or two."*

- FILMSLATE MAGAZINE

2010 Casting Society of America Artios Award Nominee

## Festivals

### OFFICIAL SELECTION

{SXSW 2010}

{2010 Sarasota Film Festival}

{2010 Provincetown International Film Festival}

{LA Shorts Fest 2010}

{2010 Salt Lake City Film Festival}

{2010 Milwaukee Film Festival}

{2010 Vancouver International Film Festival}

{2010 New Orleans Film Festival}

{2010 Tallgrass Film Festival}

{2010 Acadiana Film Festival}

{2010 Miami Short Film Festival}

{2011 Dam Short Film Festival}

{2011 Fargo Film Festival}

{2011 Cleveland International Film Festival}

{2011 Maryland Film Festival}



## ***SXSW: Austin late-night – vicious breakups, pregnant bathtubs and scalplings***

March 16, 2010 - 12:19 pm

By Jay A. Fernandez



I was happy to have scored a seat at the **SXSW Midnight Shorts** screening at the Lamar late Monday night. It had started to rain and, once again, the theater sidewalk was packed with moviegoers.

A dozen weird, whimsical, raunchy and freaky shorts made the cut, and almost all of them were engaging and, often, hilarious.

Jim Owen's "Can We Talk?" sits with a man and a woman going through the motions of breaking up only to take the conversation into some unexpectedly intimate areas. The music video "Fix My Dick," by PJ Raval, fits neatly into that category of things you desperately wish you could unsee. **D.W. Young's "Not Interested" sets up the tension-filled premise of a clueless knife salesman ringing the doorbell of a woman who's got some unwanted company.**

Cosmo Jarvis's "The Alleyway" is a very funny spoof of an over-earnest documentary voiceover as it describes an alley in the most pretentious and portentous tones possible. "Eagles Are Turning People Into Horses," by Brian McElhaney, is... man, I don't know where to start with this one, but it involves a group of guys committed to turning the tide against the eagles that are turning people into horses.

And then there's Bobby Miller's "TUB," which screened at Sundance as well and follows what happens after a guy frustrated by his girlfriend's rebuff masturbates in the shower and somehow impregnates his bathtub. While the practicality of this scenario is depicted, it's how the circumstance changes the "hero" that really surprises.



Posted by Travis in Film Festivals, General News, Review, SXSW 2010, Shorts

## SXSW (Short) Review: NOT INTERESTED



Driving down any typical American suburban street — passing one front door after another, all lined up in perfect geometric harmony — a question crosses my mind... What exactly goes on beyond that door? Who are these people? What are their lives really like? Not the performances they put on for the rest of us to see, but their “real” lives.

My apologies, as I got off on a bit of a tangent, but this question resurfaced as I watched D.W. Young’s newest short film NOT INTERESTED. There’s an element of this curiosity that seeps through the surface of the story. D.W. Young is probably best known for his 2008 award-winning documentary A HOLE IN THE FENCE and his last short film AMI UNDERGROUND.

NOT INTERESTED is a fairly straightforward story about a clueless slacker who sells... no, sorry... he “demonstrates” a fabulous line of high-end cutlery, door to door. The Salesman (Khan Baykal) arrives at his appointment’s nice suburban home in a pathetic jalopy, finishing his joint before approaching the client’s door. Half-stoned and oblivious to his surroundings, The Salesman knocks diligently until Ms. Samuels (Leslie Hendrix) answers the door. The Salesman proceeds with his pitch and Ms. Samuels proceeds with a persistent, yet awkward, string of repetitive answers.

“Not interested!”

The meat and potatoes of NOT INTERESTED, which runs a mere 8 ½ minutes in length, is the interaction between The Salesman and Ms. Samuels. Something about this encounter just isn’t quite right. There’s a bit of a mystery for the audience to sort out, but once they do its all about witnessing the event unfold and waiting for the outcome.

NOT INTERESTED has a touch of dark humor, but its primarily a subtle venture into the comedy of the absurd. The Salesman is something of a stereotype, as is Ms. Samuels, but she's got an intensity to her that makes the audience suspect something is off. The Salesman presents more of a frustrating annoyance, completely unaware of the heroism that is implied upon him.

This is a short film that truly takes a tiny moment, a microscopic sliver of life, and dissects it so that the audience has the pleasure of fully digesting the intricacies of the moment these two characters share. That's what makes NOT INTERESTED such a cool piece of cinema. Not a big budget, special effects or some elaborately complex and impossible puzzle story for the audience to try and piece together before it ends... its just a moment in time between two people, albeit a very strange and ultimately life-altering moment.

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## **RadioSRQ**

**...movies, art and entertainment, views and interviews**

### ***Short Films: "Not Interested", "Down in Number Five", and "Empire Corner" Reviewed***

April 22, 2010  
By Ann Corcoran

#### **NARRATIVE SHORTS I BY ELISABETH STEVENS**

When seven short films ranging from two to eighteen minutes in length are bundled into a single program, some are bound to be forgotten, while others stand out. The most memorable of this 90-minute gathering at the 2010 Sarasota Film Festival was the one called "Not Interested" even though it lasted only nine minutes. In a way, this is less a narrative than an expanded and updated joke on the familiar theme of the traveling salesman. In this case, it's a persistent young knife salesman who pauses to smoke a joint before ringing the bell at a prosperous-looking, brick house. The middle-aged woman who answers isn't the proverbial farmer's daughter, but it is clear from her strained demeanor that she has something important on her mind. It would spoil director D.W. Young's surprise to reveal why the matron is "Not Interested," but suffice it to say that one of the salesman's knives comes in handy. Also, the talented actors Leslie Hendrix and Khan Baykal do a lot to make this dark comedy a success.



## *Kushner, Carsey to Be Honored at Artios Awards*

By Daniel Holloway

SEPTEMBER 15, 2010



*Photo by Evan Agostini*

Playwright Tony Kushner, producer Marcy Carsey, and casting director Ellen Chenoweth will be honored by the Casting Society of America at this year's Artios Awards. The nominees for this year's awards—to be presented Nov. 1 in dual ceremonies at the Hyatt Regency Century Plaza Hotel in Los Angeles and the American Airlines Theatre in New York—were announced today. Kushner, Carsey, and Chenoweth will be presented with special awards. The complete list of nominees follows.

### Big budget feature, drama

- "Avatar," Margery Simkin and Mali Finn (initial casting)
- "Inglourious Basterds," Johanna Ray and Jenny Jue
- "Nine," Francine Maisler
- "Sherlock Holmes," Reg Poerscout-Edgerton
- "Shutter Island," Ellen Lewis and Carolyn Pickman (location casting)

### Feature, studio or independent drama

- "Crazy Heart," Mary Vernieu and Jo Edna Boldin (location casting)
- "A Serious Man," Ellen Chenoweth and Rachel Tenner
- "A Single Man," Joseph Middleton
- "The Hurt Locker," Mark Bennett
- "Up in the Air," Mindy Marin and Joni Tackette (location casting)

### Short film

- "Mary Last Seen," Susan Shopmaker
- "Not Interested," Kim Moarefi**
- "Tell Tale," Randi Hiller
- "The Bake Shop Ghost," Patrick Baca
- "The Rise," Meg Morman and Sunday Bolin

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*Reviews, links, commentary, NYC screening tips, general semicoherent rambling, and more, from the film section of Brooklyn's The L Magazine.*

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Tonight, the Kings County Cinema Society screens local shorts @littlefieldnyc: <http://bit.ly/IE1cbd>

Pick of the litter: NOT INTERESTED, about a dazed and confused door-2-door knife salesman, and a desperate housewife...

... played by Leslie Hendrix, the droll M.E. from LAW & ORDER. Goes a couple unexpected places in 8mins, with songs by Harlem, Air Waves.

## D.W. Young: On the Art of the Short Film and Documentary Filmmaking

CREATED ON 03 JUNE 2011 WRITTEN BY C.J. PERRY



There is a definite art to making short films, and for filmmaker D.W. Young, it's more than simply using his short "Not Interested" as part of his reel to show programmers and executives what he can do in a feature setting, even though that is his ultimate goal.

On his way to getting his first feature made, Young has also filmed a couple of **documentaries**, including 2008's "A Hole in a Fence," which focuses on an abandoned industrial lot in Brooklyn and the complications that come along with getting it redeveloped.

"Not Interested" had its world premiere at South by Southwest last year, and Young has been taking it on the festival circuit ever since. The film stars Khan Baykal as a door to door knife salesman and Leslie Hendrix (whose credits include a longtime recurring role as Dr. Elizabeth Rodgers on the "Law and Order" franchise) as the housewife who makes sure the house call will be the most memorable of the salesman's career. "Not Interested" packs a lot into its eight minute run time, including comedy and a macabre twist or two.

Film Slate Magazine caught up with Young and chatted with the writer/director about taking a film on the festival circuit and the differences between documentary **filmmaking** and features.

**Film Slate Magazine:** Where did you come up with the idea for the film?

**D.W. Young:** It was from an older idea that I had before. It was a little more experimental, kind of avant-gardish. It didn't have as much of the comedy, and didn't have the action element. I felt like something about it didn't quite work; I just didn't quite want to pursue it. I sort of shelved it but then I struck on a few different notes for it, some plot developments. It all evolved from there.

**FSM:** Do you see this as something that you can evolve into a full-length feature, or is it a springboard, to show the festivals and programmers and distributors what you can do, or do you think this is something that stands on its own?

**DWY:** I didn't intend this as anything but what it is. I think it's kind of tricky because you're not making a stand-alone sort of work; I think it's conceptually stronger when it's the thing itself.

I think **short films** by their very nature, in most cases because they usually don't have any wide distribution potential, there's going to always have the element of, 'hey you're trying to prove yourself' and show that you can do hopefully something bigger. I think it's kind of understood. People try to do that too much as their main objective, and then you're losing the artistry of the short art form itself.

**FSM:** How has the reception to the film been on the festival circuit?

**DWY:** The reception's been great. People really like the film. It's interesting because the film is a mix of a few different kinds of genres. It gets programmed in all kinds of different slates and this sort of affects how people respond. It hasn't

been a dramatic difference but if it's on an all drama slate people take a little longer to get the comedy, because they're not sure. But if it's a straight up comic one people will laugh a little earlier because they're expecting it. When I go to the midnight ones, those people are expecting crazy stuff to happen so they're sort of more expecting it...My favorite has been going after a couple of pretty intense, emotional dramas. It's kind of a great spot to be in because people are ready to laugh, or have a little catharsis or something.

**FSM:** How did Leslie Hendrix, great stage actress and who has been on "Law and Order," how did she come to be attached to the project?

**DWY:** We went to a casting agent, a really fantastic casting director, Kim Moarefi, who was working with a director I know and she liked the script, and we didn't have a lot of money, but she wanted to work with us. So she brought Leslie along. It was interesting. I guess it kind of says something about the kinds of roles that are available for people because really all the women who were a little older who read for that part all responded. They were all interested in playing the part; they responded really well to the script. It felt like it was a part that was really fun to play. It wasn't quite the usual part.

Some of them said we only get to play housewives and judges or something. So Leslie came in and she really liked the script and she was just great, and she was really great to work with.

**FSM:** You've done a few documentaries along with the shorts. I don't know a lot of filmmakers that go back and forth between the genres. Is it just, if something interests you, just do it in whatever mode it goes for?

**DWY:** I don't really believe there's a reason you can't do both. I've always respected people like {Werner} Herzog, who can do both. It opens up a lot of mode of expressions. Some things you can't just do through narrative. Right now I'm mostly focused on narrative because I consider myself a writer first and foremost. But I sort of look forward to doing doc work again too. For me doing doc work, part of it is having an idea I think is worth pursuing. I have to have some kind of vision of what kind of film can come out of it.

Partly documentaries are a matter of scale. There is sort of an expedience to them—not to trivialize it by any means—but especially when you get to the feature level, getting a narrative off the ground can be an extraordinary effort. It can take a very long time. Docs, they can also take a very long time but you can be working on them every step of the way.

**FSM:** Do you feel more in control when you're doing a documentary?

**DWY:** No, not at all. I think documentaries are much more reactive creatively. So much of the creative element in the editing, I think 50% of a doc is made in the editing room.

**FSM:** What are you working on feature-wise?

**DWY:** We're working on something that's kind of an extension of "Not Interested," but it's not the same movie at all. It's not the short made into a longer film, but similar in terms of tone and style, it's a little bit of the same thing. It's kind of comedy-horror, that has the framework of a horror movie, but doesn't adhere to the normal rules of a horror movie. But it's very much a comedy too, and it all takes place at a very weird, eccentric bed and breakfast, with an oddball cast of characters, and they get into some trouble. I'll leave it at that.