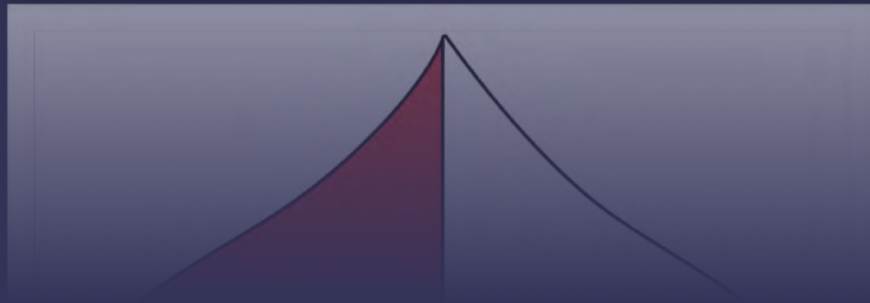


MAGNETIC ARTS



Norris J. Chumley, Ph.D.

New York, NY

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Literary Representation:

John Thornton, The Spieler Agency

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Synopsis

A feature length documentary-drama, book and multimedia project highlighting the unique story of how Georgia Deal, an African-American domestic housekeeper and nanny, saved Norris Chumley, a young Caucasian boy born to privilege from his violent, abusive and incestuous family. The project tackles the rampant epidemic of abuse, molestation and racism from a nuanced black and white perspective, grappling with true accounts of the varying forms of injustice and abuse. Georgia was the real-life protagonist of the tale, saving her affluent charge from his sadistic parents, but she too contended with abuse doled out on a broader scale by the racist society of the day. The project aims to shed new light on these difficult and taboo issues, combining documentary footage with experimental narrative elements. The ultimate goal is to encourage victims to speak out by telling their own survival stories and to seek help.



Public Benefits

Multiplatform distribution: film, television, festivals, screenings and talks: universities, clinics and churches. Interactive website with stories, essays, and a platform for survivors to record and tell their own stories. Over 30 million adults report abuse in America alone -- this is our audience. 1 in 4 women and 1 in 6 men report having been sexually abused. Racism is still active in America. Survival is speaking out and getting help, with love.

Project Stage

It is the filmmaker's goal to release the book version of the project in 2015, with the feature documentary/drama in 2016, first in festivals, then in theaters, followed by digital releases and television. The book is finished, undergoing editing and a deal is in the works for publishing by a large publishing house. All of the documentary material is complete, having been filmed over the last five years, approximately 50 hours of interviews with many people, both white and African-American communities in Bloomington, Indiana that were primary subjects of the story, including the filmmakers family, neighbors, friends, lawyers, a judge, and prominent citizens. There are many hours of home movies, and thousands of stills



Georgia Deal



Bloomington, Indiana Courthouse

photographed by Dr. Chumley's father. Dr. Chumley has been filming additional family material (including some covert abusive scenes) for most of his life, on Super8, reel-to-reel, Betamax, Hi-8, VHS and digital media – these materials have all been digitized. He and various crews have also recorded b-roll illustration of the town and county for several years. Now, we plan to film actors for dream and experimental sequences and to produce animation and Claymation sequences. Scripting has begun.



The Filmmaker at birth



Age 18 - 415 pounds



Dr. Norris Chumley - Today

STORY AND ARTISTIC/ESTHETIC STYLE

Until You Are Loved tracks the sad and strange childhood of Dr. Norris J. Chumley as it intersects with the golden years of Mrs. Georgia Deal. Norris was a chubby rich white boy in need of a support system and Georgia was a stout, stately older black woman struggling to provide for her family. On a surface level they shared little, but as their paths aligned, the two would form a deep and unquestioning bond that profoundly affected both of their lives. Norris' early upbringing should have been an auspicious one, as his family, the Chumleys, were known as one of the wealthiest and most prominent clans in the city of Bloomington, Indiana. They owned the limestone quarries (of "Breaking Away" fame) as well as a network of banks and possessed an immeasurable level of influence over the city's citizens and institutions.

But behind closed doors, they lived a life shrouded in dark secrecy, harboring deep-rooted ties to the Ku Klux Klan for generations. Growing up, Norris and his siblings were subject to shockingly inhumane abuse at the hands of their domineering alcoholic father and their unstable, manic-depressive mother. Caught in the middle of their crumbling marriage, living in an ornate estate drenched in gloom, Norris had an immensely difficult road ahead of him, forced to face the travails of coming of age without any form of support system.

Enter Georgia Deal, the African-American housekeeper turned caretaker. Georgia, a devout churchgoer and early African-American entrepreneur beautician, was a saintly woman with spunk to spare. Having toiled for the Chumleys for years, Georgia was tasked with cleaning the estate, cooking, and looking after the newborn, Norris. Despite this low standing,

Georgia's radiant personality shined through the shadow cast on her by a bigoted, oppressive society. The last of four children, baby Norris was essentially abandoned by his parents, but in big, spirited Georgia, Norris found the maternal figure he'd never known. Georgia wasn't fickle and erratic like the Chumleys-- even in the face of her own struggles against racial discrimination within a family she'd worked for over 50 years, she remained a pillar of compassion and piety. Over the years to come, Norris spent countless hours tagging along with Georgia as she made her rounds through the house, from washing clothes in the basement, to cooking delicious food in the kitchen. While his own parents debased and degraded both of them, Norris received much-needed validation and praise from Georgia, who was the first person to encourage him to pursue his passions and interests, and to rely on God in times of trouble. Through her will and devotion, she managed to imbue the young Norris with the strength and self-reliance necessary to weather the torrents of physical and sexual abuse doled out by his deranged parents.

Though Norris bore deep scars from his past--ballooning to 400 pounds as an adolescent due to stress eating—he was at least able to avoid the scourge of mental illness and personality disorder, which insidiously afflicted nearly all of his siblings. However, if it weren't for Georgia's guidance, it's likely Norris would never have escaped his suffocating life in Bloomington, gotten his act together professionally, moved to New York City to work in network television and publishing, and ultimately found happiness with a family of his own. For years leading up to the conception of this film, Norris grappled with the specter of his childhood and struggled to wrap his mind around the weight of the debt he owed his beloved Georgia. Throughout his younger years, Georgia was Norris' rock, stable and unfaltering. However, as Norris grew older, he realized that the woman who

inspired him with her unerring positivity herself faced terrible adversity and abuse for having the wrong skin color at the wrong time.

Georgia the angel started to look more like Georgia the martyr – a woman with such humanity that she devoted herself to aiding a privileged white child, while that very boy's relatives and kin kept her and her entire race down with single-minded malice. This conflict was compounded tenfold with the discovery of yet another maleficent secret harbored by his father and grandfather: that they were, in fact, prominent leaders of the southern Indiana Ku Klux Klan. It was this inherent confusion produced by years of arbitrary horror that acted as the spark behind “Until You Are Loved,” the hope being that looking at these raw, mixed-up emotions through the objectifying lens of film might be the path to clarity and catharsis for others who have been abused.

Although this film incorporates a good amount of documentary footage, it is far from a straight documentary in nature. The project is, if anything, framed by a narrative within a dream — one incorporating multiple thru-lines, each with its own unique perspective and visual language. The first level is straight documentary style, which will consist of the interview footage that Norris and his crews have shot over the last 40 years, as well as Chumley home movies and historical archival footage b-roll. These segments include discussions with a wide variety of subjects, ranging from direct relatives of Norris and Georgia, to longtime Bloomington locals who were utterly oblivious to the true realities of Norris' family life.

The second level is straight narrative, which would be shot in digital HD, color corrected and made to look as slick and professional as possible. This layer would encompass staged,

dramatic interpretations of the youthful through adult Norris attempting to find himself through a series of pivotal interactions with Georgia over the course of his childhood and adolescence.

The third level is the abstract or experimental video pieces, which would be shot on lower grade video cameras and edited to exist in a surrealist, spacy haze. This level consists of the fleeting “memory moments” of Norris’ childhood—his birth, his abuse, et. al. These three elements represent, respectively, the present (documentary), the past (straight narrative) and the shimmery, elusive in-between stage of memory (the dream sequences, and immaterial symbols of the unconscious mind). The film weaves and intersects these parallel threads using a unique layered structure to create an abstract, but powerful portrait of a damaged child and an embattled matriarch coming together to create a safe place borne of love.



Georgia Deal's Grandchildren-The Rameys

NEED & OUTREACH STRATEGY

There has been very little research or stories of young men who have endured sexual or physical abuse. The subject has been taboo, yet it is estimated that as many as 1 in 6 males have been abused. In the past few years, incidents of abuse by priests, teachers, football coaches, and in families have become leading news stories. It has become all too clear that our nation's children are facing a hidden epidemic of sickening proportions. Now that a few of these once-secret accounts are finally coming to the light, this project seeks to encourage even more courageous storytelling so as to empower young victims to tell their own stories and be heard. If one is "as sick as his secrets," then sharing one's own story is essential to recovery.

Racism is still alive in America: the KKK is still active and undergoing a resurgence, the majority of those in poverty and imprisoned are minorities. Particularly in the south, there still exists an undercurrent of racist ideology to this day. Neighborhoods are still segregated. Prejudice and racial profiling are headlined in daily news reports.

Indeed, the film's goals are simple yet wide-ranging: telling two intertwined stories of survival and perseverance from abuse, on a variety of media platforms, including the feature film, network television releases, digital distribution, DVDs, a companion book, and an interactive website and social media

campaign. Hopefully, the film and book can eventually be used as teaching tools in collaboration with organizations such as RAINN (Rape, Abuse, and Incest National Network), MaleSurvivor.org, GRACE (Godly Response to Abuse in Christian Environments), Darkness To Light, 1in6.org, the Joyful Heart Foundation, and the American Academy of Child and Adolescent Psychiatry. Through these and other avenues, “Until You Are Loved” seeks to hit its target audience of young adolescents, as well as their educators and guardians. Also, an important audience are the 30 million plus adult survivors of sexual abuse, and the hundreds of millions of those who suffer racism on a daily basis.

On a more local basis, *Until You Are Loved* also takes aim at the state of Indiana’s archaic and bureaucracy-plagued child-protective services. As former Monroe County Indiana circuit-court juvenile justice, Viola Taliaferro, states in her interview for the film: “in Indiana, it’s easier to remove an abused animal from a home than an abused child.” Too long have children been forced to suffer in silence due to misguided laws which deem them little more than property of their parents. Such injustice should not stand in the modern world, and, with any luck, this film will shed enough light on this tragic loophole to bring about a groundswell of change.

Distribution and Marketing Strategy

Filmmaker Dr. Norris Chumley is a pioneer in vertically integrated content and multimedia mass distribution beginning over 20 years ago with “Getting the Love You Want” a 7-hour series hosted by Oprah Winfrey that he co-wrote, produced and directed in 1992 (book from Simon & Schuster, “Oprah” specials, PBS series, DVD, workshops, two companion work books and an audio series) – and with the recent international success of “Mysteries of the Jesus Prayer” (theaters, VOD, digital, DVD, HarperOne companion book, et al) – he is highly connected and ready to distribute *Until You Are Loved* in similar multiple platforms and media outreach.

Additionally, we are joining with several prominent organizations for the purpose of raising public awareness of enduring racism, male abuse and sexual assault, with additional hopes of getting the backward and archaic laws of the state of Indiana changed to protect abused children and eliminate racist beliefs and actions. We are already in the planning stages of several national awareness campaigns and regional conferences, in association with like-minded organizations we’ve affiliated with.

As there will be a companion book, we also plan to produce and release an interactive enhanced E-Book, using elements of the film and book text, as well as an interactive website with multifaceted content and a section for survivors to tell their own stories via webcams, videos and essays.

Further, Dr. Chumley is a respected professor, author and journalist with millions of followers.

Filmmaker Summary Biographies

Norris J. Chumley, Ph.D., Executive Producer/Director/Author is an author, lecturer, Professor, and executive producer of many books, films, television movies, radio series, and documentaries for PBS, A&E, HBO/Cinemax, national public radio and on multiple digital and social media platforms. Most recently, Dr. Chumley wrote and directed *Mysteries of the Jesus Prayer* (JesusPrayerMovie.com), a book (HarperOne) and feature film seen in theaters and on PBS stations from American Public Television (APT). He is Executive Producer/Host for Columbia University's Rethinking Religion radio series from the Institute for Religion, Culture and Public Life. He is a regularly featured blogger for the Huffington Post. In his twenties, he was on the original startup team of A&E, the Arts and Entertainment Network. Dr. Chumley is also Chairman Emeritus of Manhattan Neighborhood Networks (MNN), and is on the faculty at New York University's Kanbar Institute of Film and Television. He holds two masters degrees and an interdisciplinary doctorate in Theology and the Arts. Married for 31 years to author Catherine Stine Chumley, they have two sons.

Samuel Pollard, Producer/Editor

Sam Pollard's professional accomplishments as a feature film and television video editor, and documentary producer/director span almost thirty years. He served as Executive Producer on the documentary *Brother Outsider*, Official Selection 2003 Sundance Film Festival. His first assignment as a documentary producer came in 1989 for Henry Hampton's Blackside production *Eyes On The Prize II: America at the Racial Crossroads*. For one of his episodes in this series, he received an Emmy. Eight years later, he returned to Blackside as Co-Executive Producer/Producer of Hampton's last documentary series *I'll Make Me A World: Stories of African-American Artists and Community*. For the series, Mr. Pollard received The George Peabody Award. Mr. Pollard has edited a number of Spike Lee's films: *Mo' Better Blues*, *Jungle Fever*, *Girl 6*, *Clockers*, *Bamboozled*. As well, Mr. Pollard and Mr. Lee co-produced a couple of documentary productions for the small and big screen: *Spike Lee Presents Mike Tyson*, a biographical sketch for HBO for which Mr. Pollard received an Emmy, and *Four Little Girls*, a feature-length documentary about the 1965 Birmingham church bombings which was nominated for an Academy Award.

Mr. Pollard's feature experience as an editor started in the mid-1970s with films like *Just Crazy About Horses*, *Body and Soul*, *Private Resort* and *Style Wars*. In between films, throughout the 1980s, he edited for the highly acclaimed children's programs NBC's *Vegetable Soup* and *The Children's Television Workshop's 3-2-1-Contact* for

which he received two Emmys. In 1993, he produced for “The American Experience” series a documentary called, *Goin’ Back to T-Town*, about life in a black community in Tulsa, Oklahoma during legal segregation. From time to time, he serves on advisory committees for the National Endowment for the Humanities; National Endowment for the Arts; or the Independent Television Service (ITVS).

Dashiell Finley, Co-Writer

Dash Finley is a writer and director based in Los Angeles, California. After graduating from the prestigious Fieldston high school, he went on to join the ranks of NYU's Tisch School of the Arts, majoring in Film and Television production. He has written multiple feature screenplays and directed numerous music videos, spec commercials, and short films, as well as holding positions at FuseBox Media, Consumer Reports, and Jane Startz Productions. Currently, Dash is Production Manager of the CBS series, “Under The Dome”.

ADVISORY BOARD

Christopher Anderson
Howard Fradkin, MD
Executive Director & Founder MaleSurvivors

Harville Hendrix, Ph.D.
Author/Pastoral Psychotherapist, *Getting the Love You Want*

Steve LePore
Founder, Executive Director,
One In Six

Sam Pollard
Film Editor and Producer, *Eyes on the Prize*, Spike Lee films, NYU Kanbar Inst. of Film and Television

Monica Sweeney, M.D., M.P.H.
Associate Commissioner, New York City Department of Health and Mental Hygiene

Viola Taliaferro, J.D.
Chief Justice, Juvenile Protective Services (retired) Monroe County/Bloomington, Indiana

Basyle ‘Boz’ Tchividjian, J.D.
GRACE (Godly Response to Abuse in the Christian Environment) Founder & Professor of Law (Rev. Billy Graham’s grandson)

Cornel West, Ph.D.
Professor of Philosophy and Christian Practice, Union Theological Seminary
Professor Emeritus, Princeton University

BUDGET SUMMARY

ABOVE THE LINE:	
Research	\$700
Producing Staff	\$7,800
Rights, Music & Talent	\$23,390
	=====
Total Above The Line	\$31,890

BELOW THE LINE:	
Production Staff	\$5,074
Editorial Staff	\$41,300
Camera, Sound, Lighting, Sets, Wardrobe, Stock, Logging & Transcripts	\$12,352
Travel, Transportation & Related Expenses	\$3,825
Post-Production equipment, conversions, graphics, sound mixing, transfers & duplication	\$11,325
Insurance	\$3,000
Office, Administration, APT Satellite Distribution (backup), Legal, Bookkeeping	\$25,100
Enhanced eBook, Closed Captioning, Program Transcriptions	\$8,500
	=====
Total Below The Line	\$110,476

PROMOTION & OUTREACH	
Social Media Campaign personnel (Interns and PAs: 1 year)	\$15,000
Marketing & Advertising	\$35,000
Website Design, Production & Hosting	\$8,000
Conferences & Handout Materials (3: East, Midwest, West, in association with partner orgs., print and electronic study and resource guides)	\$15,000
	=====
Total Promotion & Outreach	\$73,000.00

SUMMARY	
Total Above The Line	\$31,890
Total Below The Line	\$110,476
Total Promotion & Outreach	\$73,000
SubTotal	\$215,366.00
Contingency (5%)	\$10,768
Fiscal Sponsor Fees (7% of \$115,000)	\$8,050
GRAND TOTAL	\$234,184

DONATIONS THUS FAR:

Anonymous and In-Kind \$ 25,000

Filmmaker \$ 5,000

ORGANIZATION DESCRIPTION

Magnetic Arts

In its 30 year+ existence, Magnetic Arts has been dedicated to producing social justice, personal empowerment, and spiritual/religious documentaries, feature films, books, websites, study and resource guides. Its projects have been accessed by tens of millions of people worldwide in theaters, on PBS, HBO/Cinemax, The Oprah Winfrey Show, A&E, NBC, ABC, The Movie Channel, SnagFilms.com, HuffingtonPost.com and Beliefnet.com. The organization has been honored with numerous awards and film festivals for its multimedia projects, including the EMMY, American Film Institute, Religion Communicators Council, Chicago Film Festival, Radiant Angel Festival (Moscow, Russia) and others. We are not afraid to take on challenging or taboo subjects.

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Thank you for your consideration.

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