

*Richard J. Dubin – Producer/Writer/DGA*

**R**ichard is a twelve year old kid stuck in the body of an adult, which means that as a creative with a head for business, he is emotionally invested in a fantasy world, approaching his film career with a sense of wonder and whimsy.

Photography led him to shoot for magazines, models and clients as diverse as Hyatt, IBM, NASA and the NFL, winning awards for his showcased images.

He wrote his first film, produced and directed it early in his career, then produced for other filmmakers. As a proud member of the Directors Guild of America, Richard has won a multitude of awards for both producing and directing.

He formed CrossCut Films, Inc. and maintained independent production offices at Universal Studios Florida, where he partnered with Dan Myrick, the creator of The Blair Witch Project, and collaborated with him on a horror trilogy before moving to Los Angeles.

Some of his projects as a producer include The Last Will, which was showcased at Cannes, and Expecting Love, a romantic comedy produced in association with the Polish film company that collaborated on Schindler's List and Proof of Life, for which he received a 'Silver Ticket' award as producer. He produced the short film Suspension of Disbelief, which won second place at the Dortmund XXS Film Festival, and two first place honors in Lichtenstein for best professional film and best fiction.

Among other accomplishments, Richard produced A Foundling, a period western selected for Dances With Films, winning best feature, and was line producer on Polly and Marie, a TV pilot. In addition, Richard's latest films include Vitals, a thriller about organ harvesting, Adeline, a horror story about a struggling artist who finds a century old diary that unleashes the ghost of a girl with unfinished business and Zola Jumped In, relating the story of a girl being indoctrinated into a gang at the same time she is experiencing a religious awakening.

Richard is an accomplished writer in various genres that include film scripts, stories and a stage play. His writing spans drama, comedy and romance, creating original and imaginative scripts that are nuanced with original, compelling characters and unique overlapping plotlines. One of his scripts was a finalist recently for best drama at the Finow Film Festival.



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*Richard J. Dubin, DGA*

*Producer, Line Producer, AD, Writer, Director*

**DIRECTOR**





**W**orking in the film industry for the better part of two decades has taught me that films reflect the passion of the individuals who create them, which is why I approach every project I work on with focus, dedication, and keen enthusiasm. As a producer/line producer for most of my projects, I manage large crews and challenging budgets. I work extensively with various budget ranges, have excellent crew and vendor contacts and am adept at communicating and negotiating favorable deals. I have spent my career honing the necessary skill sets to insure success at my job, including budget preparation, script breakdowns, scheduling and coordinating productions. My comfort in the production arena ensures a smooth transition between creative and business matters. I bring a skill set that has been polished over 15 years.

I am well versed with most budgeting and scheduling software, as well as Final Draft, Final Cut Pro, Premiere and Photoshop. I have worked on shorts, feature films and television shows and on all of them I brought a positive attitude, professionalism, attention to detail and consummate integrity. My job description is a deceptively simple one -- to make it possible for the director to achieve his or her unique vision for the film.

*With giggles and murmurs, film is a fantasy, an illusion of the dissonance between imagination and the disobedience that trembles in our bones.*

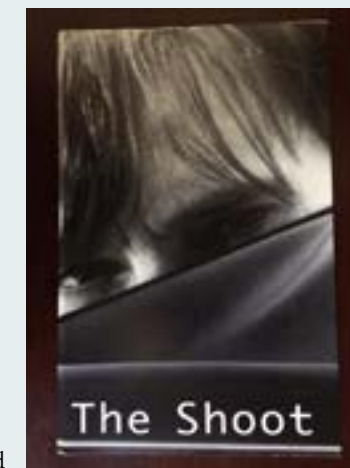
**IN LUCIDITY**  
**Producer**

A young man must find an escape from a frightening and ever-present recurring nightmare that is progressively taking over his life. He confides in a friend who introduces him to a doctor who has developed a serum that can be useful in combating the ferocity of his illusions. But the doctor underestimates the effects of the drug. Creepy alleys and rooftops, along with deserted streets, were some of our locations, helping to mine the fears inhabiting our psyche. Working with a small, accomplished crew contributed to a fun and rewarding shoot.



**THE SHOOT**  
**Writer/Director**

A photographer is obsessed with getting the shot he wants for an ad campaign, while working under the pressure of having only one day to shoot it. He is willing to do anything, and upon finding the body of a girl on his set, he drags her into the bushes to hide her. Under the eyes of a police lieutenant investigating a missing girl, the photographer balances reality and illusion. In liaison with his makeup girl, he is forced to use the dead girl's body as a prop in the photograph he is taking. My first film, I wrote, produced and directed it.



**EXPECTING LOVE**  
**LA Producer**

As the Los Angeles producer, I was directly involved with acclaimed Polish director Lukasz Karwowski. My responsibilities included finding and securing our locations, vendors, coordinating permits and logistics for several challenging days in Malibu, Venice beach, Griffith Park and several other key spots in the area, while making sure that everything happened on budget and on schedule. The hard work paid off with a film that not only looks fantastic and gathered several international awards, but its success in Poland led to a spin-off as a TV series.



**DARK REEL**  
**Producer**

A horror thriller starring Edward Furlong and Lance Henriksen, featuring pirate ships, 1940's Hollywood and all sorts of juicy gore! Count me in! As a producer on this ambitious feature film, my responsibilities included securing our financing, scheduling and budgeting, and coordinating the various locations that spanned old mansions, night clubs, studio back lots, and yes, a pirate ship. Thankfully, I had access to a skilled cast and crew and a talented director who delivered a truly scary cinematic experience for audiences worldwide.



**ZOLA JUMPED IN**  
**Producer/Line Producer**

A cast of over fifty actors, locations in gang-infested neighborhoods, all night shoots, guns, singing, dancing and underwater photography, a tiny budget and a punishing shooting schedule - what could possibly go wrong? Thankfully, nothing. As producer, I was responsible for coordinating all of the elements of this incredibly ambitious feature film about a deaf girl. Most of the time my hard work rewards me financially. Sometimes it also rewards me with a renewed sense of passion and belief in the art of filmmaking. This was one of the latter.



**ADALINE**  
**Producer**

A struggling artist finds an old diary from a century earlier, recounting a life that unleashes the ghost of a girl with unfinished business. Shooting in the woods of northern California in forty degree weather at night presented a unique set of challenges, but filming in an old mansion in wine country offered a nice contrast. A tight shooting schedule, varied locations and the logistics of feeding a large crew while off the beaten path kept me focused. Scheduling, budget breakdowns and offering creative solutions were also part of my contribution to this eerie atmosphere.

**A FOUNDLING**  
**Producer**

A period sci-fi western with an alien who crash-landed on earth. Shooting in the desert and canyons, nights in the 40's and days of searing sunlight, strong winds and even rain one day found us dealing with varied elements to combat. The cast and crew found itself in areas so remote that catering arrived from 40 miles away. Bikers and ATV's contributed unwanted noise and caused delays. On one occasion I had to find a replacement horse within hours! The dedication of the actors and crew in changing environments made the experience worthwhile.



**COMMENTARY**  
**1st AD**

Occasionally I am fortunate to work on a film with an actor I have long admired, in this case the incredibly talented John Kapelos. On this quirky comedy I was brought on as the 1st AD, enabling director Jonathan Crow to focus on the performances he needed, while making sure that everyone kept up with our demanding schedule. We were able to get everything we needed for the film, including resources from my bag of tricks. Our hard work and dedication resulted in an official selection at the Sundance Film Festival and a number of industry accolades.



**SUSPENSION OF DISBELIEF**  
**Producer**

One man's view of reality is distorted in this psychological view of perception. As producer on this thriller I was tasked with budgeting, scheduling and coordinating the shoot. Working with limited resources always requires a great deal of thinking outside the box, and thus raises the efficiency of the production. It was my responsibility to allow as much creative freedom as possible to Swiss director Andy Attenhofer, while respecting the boundaries of our budget and schedule. This film won first and second place prizes in various European festivals.



**VITALS**  
**1st AD / Producer**

Waking up in a bleak motel room to discover you are lying in a bathtub, covered with ice and missing a kidney... it could be worse. And it gets worse. A couple on vacation, kidnapped and isolated, discover they have been confined to adjoining rooms in a bleak motel, constantly monitored by a video camera and awaiting a horrible fate. Director Marc Morgenstern evokes an unremitting fear and pressure to escape within a visceral ambiance. Shot in one location in a confining atmosphere lends a tone of desperation to the production.

