

LONG SHOT FACTORY

presents



A film by Jason DaSilva



Run Time: 85 minutes

Rating: Not Rated

Language: English

Official Web Site and Photos: www.WhenIWalk.com

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LOGLINE

WHEN I WALK is one man's emotional and inspiring journey during six years of life following his multiple sclerosis diagnosis. For Jason DaSilva, life's most challenging and joyous moments are yet to come.

SYNOPSIS

In 2006, 25-year-old Jason DaSilva was on vacation at the beach with family when, suddenly, he fell down. He couldn't get back up. His legs had stopped working; his disease could no longer be ignored. Just a few months earlier doctors had told him that he had multiple sclerosis, which could lead to loss of vision and muscle control, as well as a myriad of other complications. Jason tried exercise to help cope, but the problem only worsened. After his dispiriting fall on the beach, he turned to his Mom, who reminded him that, despite his disease, he was still a fortunate kid who had the opportunity to pursue the things he loved most: art and filmmaking. Jason picked up the camera, turned it on his declining body, and set out on a worldwide journey in search of healing, self-discovery, and love.

An emotional documentary filled with unexpected moments of humor and joy, WHEN I WALK is a life-affirming film driven by a young man's determination to survive—and to make sense of a devastating disease through the art of cinema.

DIRECTOR'S STATEMENT

I love New York. When I was younger, the city was my playground. You could find me on any given weekend catching brunch with a friend at a café, going to an East Village restaurant for dinner, and then hopping the subway, headed to a nightclub in Chelsea. But at age 25, nine years ago, I was told I had multiple sclerosis, and I saw my freedoms slowly vanish. All of a sudden, I found myself using a walker—now, a motorized chair—and planning daily activities with precise schedules and strategies for getting from one place to another, trying to maintain some semblance of the spontaneous city life I loved to live.

I wanted to capture this transformative experience—becoming disabled—in *WHEN I WALK* because I hadn't seen it done before, and people need to see how a degenerative disease impacts the lives of those living with it. The first scene in the film is of me on the beach with my family. I brought my camera along to film the get-together, but the



footage we captured meant more than I could have imagined: I fell down, and couldn't get back up. It was the very first time my MS made something in my life go completely awry, made itself visible and impossible to ignore. What was supposed to be a nice family vacation turned into the inciting incident. Soon after, and encouraged by my family, I chose to not ignore my MS but to turn my camera on it instead. I had made films all my life, so making a film about the progression of the disease seemed a natural way for me to process the journey.

Documentarians often want to build trust and acceptance with their subjects. Being that I was the subject of my own film, and that I didn't yet have that acceptance of myself, the filmmaking was arduous at first. There was always the internal struggle of putting myself on camera and deciding how much of myself I wanted to reveal. As I got worse and worse, reviewing the footage became emotionally difficult and physically draining. Living your life in the present while also reflecting upon it creatively, actively editing it and putting the pieces together in real time, put me in a psychological feedback loop that was tricky to negotiate. Every night after filming and editing, I would have dreams of being able to walk; then I'd wake up unable move and start the process of filmmaking all over again.



Also difficult was being forced to hand the camera over to my brother, my mother, my filmmaker friends, and my non-filmmaker friends. This was partly because of my MS (my vision was getting worse), but also because being in the shot meant that I couldn't capture it myself. This was perhaps the most frustrating part of making

this film. I used to have total control over the camera and I was a meticulous shooter, so you can imagine the torture that was trying to give on-the-fly lessons in visual composition and camera exposure to my mother! The beautiful cinematography of my past was sacrificed, and my priority became capturing emotion. I found a new love for the expression of emotion, the subtlety of story, and capturing quietly compelling moments of human experience.

I discovered that and other new loves since we began filming *WHEN I WALK*. And while I miss the incredible spontaneity and unlimited access to the city I had—and am developing ways to make that more of a possibility for those with mobility challenges through AXS



Map (see Page 6)—my diagnosis was not the end of the world. Instead, and with a bit of determination, it has proven to be a new way for me to see and be in the world. This was the voice and heart that emerged in the film, almost more through its own will than mine. As director, my role was to foster that spirit, to learn to adapt, and enjoy the ride.

—Jason DaSilva, Director

FILMMAKERS

Director, Producer, Editor, and Writer JASON DASILVA

Producer, Writer, and Editor ALICE COOK

Executive Producers STANLEY NELSON
Yael MELAMEDE
LYDIA DEAN PILCHER
PETER STARR

Executive Producer for ITVS SALLY JO FIFER

Associate Producers LEIGH DASILVA
CARI GREEN

Editors JASON DASILVA
KEIKO DEGUCHI
ALICE COOK

Camera ALICE COOK
LEIGH DASILVA
KARIN HAYES
MARIANNE D'SOUZA
SHAMSUL ISLAM
SHILPI GUPTA
HASAN SHABBHAZ
SEAN WATERS
DANITA CHOW
BO MYERS
VICTOR BALLESTEROS
KEVIN GREISCH
MAGDA LAPINSKA
LEXI HENIGMAN
STEPHEN DUFFY
YOUSUKE KINAME
LESLEY PIERRE
RICK LUCERTINI
BETSY COOK
MOLLEO SHIGURO

Composer JEFF BEAL

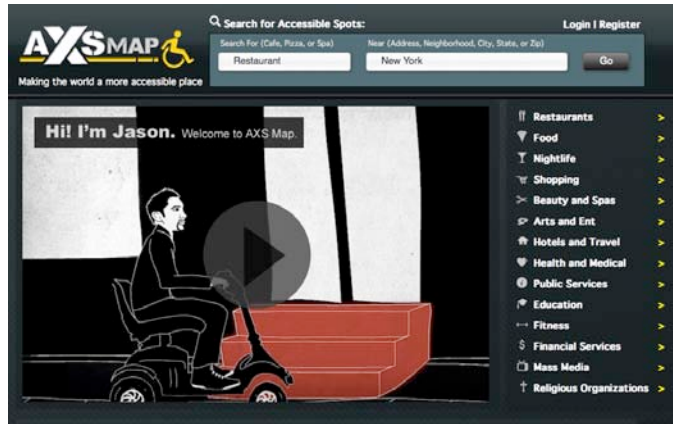
Music Supervisors STEPHEN DUFFY
DAVEY BERKS

Sound Design TOM PAUL

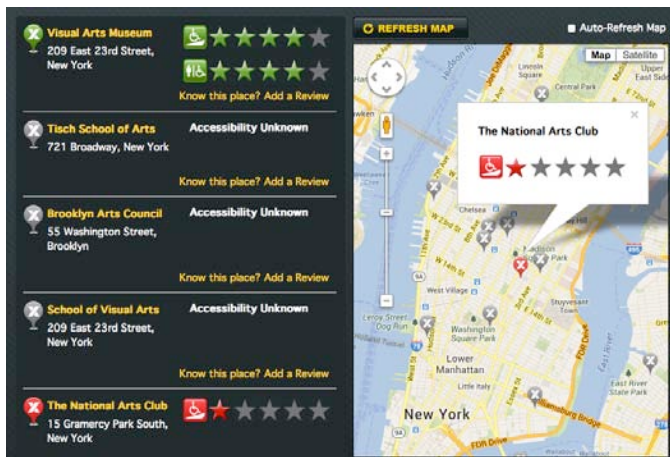
ABOUT AXS MAP

AXS Map ('access map') is a crowd-sourced tool for sharing reviews on the wheelchair accessibility of businesses, restaurants, entertainment centers, and other day-to-day destinations available online or via mobile web, as well as Android and iPhone applications. To learn more and start mapping, visit www.axsmap.com.

For some it may be surprising to learn that as many as nine out of ten businesses on a city block may be inaccessible to people using wheelchairs and scooters. For many, inaccessibility is an endless source of frustration; lack of awareness, social attitudes, and exclusionary design situate people with disabilities on the periphery of their communities and society at large. This can result in a “civil death,” often a greater torture than living with the disability itself. This marginalization is reflected in numerous studies showing disproportionately high instances of unemployment and low income among people with disabilities.



For the 13.2 million people in North America who have mobility impairments, AXS Map aims to ease the burden of social exclusion by providing people with disabilities the freedom to be spontaneous about where they eat, shop, work, and play. Want to go to dinner and a movie, but unsure if there's an accessible restaurant near an accessible theater? Search AXS Map to get a literal lay of the land, complete with reviews and details about the particular levels of access; is the business technically accessible (e.g. no steps to enter the establishment, but the ramp is too steep), or truly accessible (e.g. the entrance ramp has an easily navigable incline). AXS Map aims to combine many different voices and points of view on one shared network, both creating a workable resource for and reinforcing a community of people who care about access and inclusion.



Jason DaSilva, the creator of AXS Map, is a Canadian filmmaker, who has had films in Sundance, on CBC, HBO, and PBS. He has also been recognized for his convergent media work receiving

the “Emerging Innovator” award at the Canada New Media Awards in 2008. About six years ago, Jason was diagnosed with multiple sclerosis, and lost the ability walk over the course of five years. Because of the challenges and difficulties he faced getting around, he came up with the idea for AXS Map. In 2011, Jason received a grant from Google Earth Outreach and a couple other foundations to build a prototype of AXS Map. After receiving this funding, Jason partnered with Kevin Bluer, a skilled technologist and entrepreneur, to build the first prototype, and Jason and Kevin discussed the project at “Maps for Good,” part of the prestigious Google I/O conference, in June 2012.

Wendy Levy, Creative Director of the MacArthur Award-winning Bay Area Video Coalition, called AXS Map “game-changing. Jason has designed a story-driven, socially oriented platform for health reform and social justice for the disability community. Jason is moving his story world into a fully interactive space.”

DaSilva and AXS Lab are currently refining and spreading the word about AXS Map, encouraging like-minded organizations and individuals to contribute to the database by holding mapping days in New York City. For more information, please visit www.AXSlab.org, or www.AXSmap.com.

ABOUT THE FILMMAKERS

Jason DaSilva | Producer•Director•Writer•Editor

Director Jason DaSilva has been a prolific filmmaker for the past 10 years. He has directed four short films (OLIVIA'S PUZZLE, A SONG FOR DANIEL, TWINS OF MANKALA, and FIRST STEPS) and two feature-length documentary films (LEST WE FORGET and WHEN I WALK). Many of his films have won awards; OLIVIA'S PUZZLE premiered at the 2003 Sundance Festival and qualified for an Academy Award. Three of his films have had national broadcasts on PBS, HBO, and CBC. He also produced *Shocking and Awful*, a film installation on the anti-Iraq war movement, exhibited at the 2006 Whitney Biennial. Each one of these works advanced Jason's objective to give voice to those on the periphery of society. In 2006 Jason took a short break from filmmaking to earn his MFA in Applied Media Arts from Emily Carr University. He recently produced and directed an Op-Doc (opinion documentary) for the New York Times called 'The Long Wait,' published in January 2013.

DaSilva's latest film, WHEN I WALK, was an Official Selection of the 2013 Sundance Film Festival and won Best Canadian Feature at HotDocs 2013. Following the film's theatrical release this fall, it will air on POV on PBS in 2014. He currently lives and works in Brooklyn, New York.

Alice Cook | Producer•Writer•Editor

Alice Cook is a documentary filmmaker and producer living in Brooklyn. WHEN I WALK is her first production that she wrote, edited, and produced. She also produced and directed the New York Times Op-Doc (opinion documentary) 'The Long Wait,' published in January 2013. She also produced the digital media project, AXS Map, that was funded by Google Charitable Giving and other foundations. Alice is passionate about methodologies for social change through communications and media. She has a BS and MS in Engineering Science from Stanford University.

Yael Melamede | Executive Producer

Yael Melamede is a co-founder of SALTY Features—an independent production company based in New York City whose goal is to create media that is vital and enhances the world. Melamede's producer credits include DESERT RUNNERS, directed by Jennifer Steinman and premiering June 2013 at the Edinburgh International Film Festival; the 2013 Academy Award®-winning documentary film INOCENTE, directed by Sean Fine and Andrea Nix Fine; BRIEF INTERVIEWS WITH HIDEOUS MEN, directed by John Krasinski, based on the book by David Foster Wallace; THE INNER LIFE OF MARTIN FROST, written and directed by Paul Auster; and MY ARCHITECT, directed by Nathaniel Kahn and nominated for an Academy Award® in 2004. Upcoming films include MARTYRS' CROSSING, based on the bestselling American novel by Amy Wilentz; and SLIPPERY SLOPES, based on the work of bestselling author and acclaimed behavioral economist Dan Ariely. Melamede trained as an architect before becoming a filmmaker.

Lydia Dean Pilcher | Executive Producer

Lydia Dean Pilcher is founder of Cine Mosaic, a production company committed to producing independent feature films, with an energetic focus on developing entertaining stories that promote social and cultural diversity. Pilcher has produced over 30 feature films, most recently *THE RELUCTANT FUNDAMENTALIST*, based on the highly acclaimed novel by Mohsin Hamid, directed by Mira Nair and starring Riz Ahmed, Kate Hudson, Kiefer Sutherland, and Liev Schreiber; and *CUTIE & THE BOXER*, directed by Zachary Heinzerling, who won the 2013 Sundance Best Directing Award; and the recent Cannes award-winning film by Ritesh Batra, *THE LUNCHBOX*. In post-production is *THE SISTERHOOD OF THE NIGHT* based on the story by Pulitzer Prize-winning author Steven Millhauser. Headed for production this year is *FELA: MUSIC IS THE WEAPON* for Focus Features, and *THE BELLY OF THE BEAST* for HBO Films with director Oren Moverman. Pilcher has been nominated for five Emmy and Golden Globe Awards for HBO Films productions including *YOU DON'T KNOW JACK*, directed by Barry Levinson and starring Al Pacino. Prior to that, Pilcher's many producer credits include *AMELIA*, starring Hilary Swank as the famous aviatrix, Amelia Earhart; *THE DARJEELING LIMITED*, directed by Wes Anderson; and *THE NAMESAKE*, based on the novel by Jhumpa Lahiri and directed by Mira Nair. Pilcher is a Board member of the Producers Guild of America.

Keiko Deguchi | Editor

Keiko Deguchi has edited award-winning documentary films such as Jeremiah Zagar's *IN A DREAM*, Linda Hattendorf's *THE CATS OF MIRIKITANI*, and John Valadez and Cristina Ibarra's *THE LAST CONQUISTADOR*. Recently Deguchi edited Jeremiah Zagar's *LIVE FREE OR DIE* and Ruben Atlas's *BROTHERS HYPNOTIC*. Deguchi has collaborated with Gayle Ferarro on three films: *ANONYMOUSLY YOURS*, *GANGES: RIVER TO HEAVEN*, and, most recently, *TO CATCH A DOLLAR: MUHAMMAD YUNUS BANKS ON AMERICA*. Deguchi's narrative film credits include Patrick Stettner's *THE BUSINESS OF STRANGERS*; Susan Seidelman's *THE BOYNTON BEACH CLUB*; Steven Shainberg's *FUR: AN IMAGINARY PORTRAIT OF DIANE ARBUS*; Jonathan Parker's *(UNTITLED)*, and Bette Gordon's *HANDSOME HARRY*. She was the recipient of James Lyons Editing Award at Woodstock Film Festival in 2008.

Tom Paul | Sound Designer

Tom Paul is a re-recording mixer and sound designer working in New York City. Paul got his professional start as a boom operator in 1988, moving on to production mixing in 1991. Some notable titles of his early years in production sound include: *TRUST*, *THE WEDDING BANQUET*, *EAT DRINK MAN WOMAN*, *LITTLE ODESSA*, *SWOON*, and *THE YARDS*. Some highlights of his sound design and re-recording credits include the Academy Award®-winning films *THE FOG OF WAR* and *BORN INTO BROTHELS*. Other notable films include *JUNEBUG*, *PALINDROMES*, *THE BAXTER*, *THE KING*, and *U2 360*, the largest selling concert DVD of all time. Most recently, Paul sound-designed, mixed, and scored the Bulgarian film *AVÉ*, selected for competition in Critic's Week at Cannes 2011, for which he composed and performed original piano music for the film. Paul is currently working with editor Walter Murch on a new film, *PARTICLE FEVER*.

Jeff Beal | Composer

Emmy-winning composer Jeff Beal's compositions can be heard in movie theaters, concert halls, CD recordings and on television. As a film composer, Beal scored Ed Harris' critically acclaimed directorial debut, *POLLOCK*, and, most recently, *BLACKFISH* (Magnolia Pictures 2013). Other scores include director Bob Rafelson's *NO GOOD DEED*, William H. Macy's *DOOR TO DOOR*, *THE PASSION OF AYN RAND*, "From the Earth to the Moon" (Episode 9), USA's "Monk," Tibet: Cry Of The Snow Lion, Jessica Yu's *IN THE REALMS OF THE UNREAL*, and, most recently, Netflix's original series "House of Cards." Beal received an Emmy for his score to the NBC Sports documentary, *PEGGY AND DOROTHY*.

Beal's seventh solo album, *Alternate Route* (Unitone Recordings), features his trumpet concerto, as well as original works for trumpet and the Metropole Orchestra of the Netherlands, a group with which Beal frequently writes and performs. His other jazz albums include *Three Graces*, *Contemplations* (Triloka) and *Red Shift* (Koch Jazz).

A graduate of the Eastman School of Music, Beal received his first national attention while in college as the recipient of an unprecedented 11 "db" awards from Downbeat Magazine for his recordings as a jazz trumpeter, composer, and arranger. Beal resides in southern California with his wife, soprano Joan Beal, and their son, Henry.