

# PANDORA'S VOODOO

*A Southern Gothic road trip of self-discovery.*



Battling last-stage cancer, an escape convict, charged for killing his wife, abducts his grandchildren, and takes them on a journey to discover their family tales, while their mother and the law race against time to get her children





# TABLE OF CONTENT

Synopsis	1
Director's Statement	2
Script Recognitions	4
Comparable Films	5
Potential Cast	6
Writer / Director	7
Director of Photography	8
Contact	9



# SYNOPSIS

In a maximum-security prison, PETER (70) hits a prisoner. While being treated for his injuries, a doctor informs Peter that he might not survive the week due to his lung cancer. Peter manages to escape and kidnap his grandchildren. Although afraid of him, VICTOR (12) and LILY (8) rebuff him. Lily asks for the restroom. At a gas station, Lily writes a note in the restroom.

Terrified, JACKIE (30s) heads to her children's rescue with DETECTIVE CHARLES ANDERSON (late 30s). A cat and mouse chase unfold. They discover the gas station and the clue Lily left behind. While Jackie and Charles reconnect from their school days, Peter slowly manages to bond with the kids. At night, Peter pulls a picture of their black grandmother Pandora from a rusted box and shares how they fell in love and ran away at a time where segregation was still dominating. Soon, she became pregnant. They changed their names and got married. While Peter sleeps, the kids examine some of the mysterious box's contents. In the morning, Peter and Victor bond over shaving techniques. Peter spits blood. The kids worry.

Jackie and Charles also stopped overnight. Thanks to clues left by Victor, they find the kids' motel. Peter drives the kids to Pandora's grave and resumes his story. Pandora had made a game out of picking a Tarot card per day and doing as it said. Although exciting at first, the challenges grew in scale. Peter coughs more. Lily grabs Peter's hand. They exchange comforting smiles. Later, at Pandora's grave, Jackie reminisces while Charles finds more evidence. Charles calls for back up.

Peter and the kids stop at a new motel. Peter tells the end of his story. A "victim" of their game tried to rape her; Pandora killed him and burned the house in the process. To protect his wife, he took the blame. However, Pandora was murdered while he was being prosecuted. Drained, Peter falls asleep. Victor sees this as their chance to escape, but Lily wants to stay. Victor calls their mom and leaves a message with their motel information.

In the morning, cops surround them. Lily begs Peter to escape, but he's too weak. Lily and Victor hug their mom but contest the arrest. Charles cuffs Peter and commends the kids for leaving a trail. Devastated by their betrayal, Peter's heart gives up. Worried, they insist on following the ambulance. They explain to Jackie his innocence thanks to Pandora's box's contents.

From a distance, when Peter reads a hint of hope of forgiveness in Jackie's eyes, he gives her a warm smile and then crosses over. Doctors try to revive him to no avail. Jackie and the kids beg for another moment, but Peter is gone. Lily opens a smaller box from Pandora's box and finds two old rolled documents tied with red ribbon. She brings them to her mother who discovers her parents' real birth certificates - bequeathing her hope and access to more family...





# DIRECTOR'S STATEMENT

Pandora's Voodoo is a heartbreaking, intimate, magical, character-based/driven story that engages various audiences/communities who are either not being heard or seen (multiethnic individuals), feel misunderstood (fibromyalgia & Empaths), lack representation (seniors), need new voices on its ongoing emancipation (women), and who need relatable representation (the younger crowd) - especially in movies. With voodoo and the Tarot cards, I connect with all who are interested in the occult. This film even flirts with Greek mythology thanks to the use of Pandora's myth. This film is also me.

Like Peter, I want to make sure my kids know the legacy I'm leaving them, and I'll do anything to protect them. When a dying man's desperate path to redemption is by doing the unforgivable: it's simply contradictory, and yet so heartbreaking. We take for granted our parents and grandparents stories without understanding them. If we did ask about their train of thought, the answer would surprise us.

Like Pandora, with Rosicrucian/Freemasons parents, I grew up in a world of mysticism. Voodoo is omnipresent in Haiti, and Tarot cards are second nature to my mother. People know or have heard of them both, but I hope to educate them a little more on the subject.

Like Jackie, I feel like I work so hard constantly, that I'm missing out on my daughters' childhood and growth. I know I'm not alone feeling that way. Even though I'm a mother, and now a wife, I'm still a woman with her own life and desires. I used to be a single mother and I remember those harsh days where I gave and gave, but felt so empty, lonely and lost. Although the kidnapping of the kids is traumatic, it's also a blessing that forces Jackie to take a break and see her kids.

Like Lily and Victor, I'm curious about my past and wonder who my ancestors were. I'm also mixed-raced, and therefore, I never really belong in any racial box and it has become a pet-peeve of mine. Born French Canadian, my origins are a melting pot: Greek, Turkish, Serbo-Croatian, and Haitian. Conversations between Blacks and Whites never include people like me: the multiethnic individuals. As our world is expanding and more multicultural babies are born daily, I want to initiate conversations on the grey areas. Being of mixed race, racism affects me in various ways.



# DIRECTOR'S STATEMENT

PAGE 2

While I don't seem to belong to either race, I do suffer the racism of both sides.

The urgency portrayed in this story is the need to forgive. We have become a society dwelling in unhappiness, complaints and blames. Holding a grudge only makes us unhappy and eventually leads to physical discomforts and eventually to diseases. Forgiveness liberates us and; therefore, the World too. It is imperial we learn to forgive – as Jackie does and frees her parents' souls.

Another urgency is the growth of medicating for children without completely knowing the long-term side effects. Fibromyalgia is a growing disorder characterized by widespread musculoskeletal pain accompanied by fatigue, sleep, memory, and mood issues. Doctors don't know what causes fibromyalgia; therefore, it has also become the designated term for a lot of uncommon conditions or discomforts doctors cannot identify. We are experiencing a wave of children highly sensitive both emotionally and environmentally. There is still so much we don't know; unfortunately, medicine and science do not have all the answers.

Pandora's Voodoo is my most intimate screenplay thus far. It's loaded with various themes and societal commentaries I have been wanting to talk about for years, such as fibromyalgia, mysticism (Voodoo and Tarot cards), forgiveness, passionate love, parents' unconditional, stubborn love, plus race and racism from the 60s to its evolution today.

By embracing my ethnicity, cultural heritage and my femininity, I write relying on my unique wit and cultural background. Although I'm black, my experience and culture are not the same as an African American. I find it interesting to explore that as an outsider inside the box. With the growing immigration, I know I'm not alone feeling that way. I hope to break - or at least rattle - society's limited perspectives on race, women's revolution, fibromyalgia, Empaths, and mysticism. We should embrace and optimize each other's uniqueness. Through an emotional, thought-provoking and entertaining storyline, I hope to widen the audience's views by making them curious enough to question and reconsider their preconceptions.



# SCRIPT RECOGNITIONS

WINNER, 2020 Nostos Screenwriting Retreat

SEMI-FINALIST, 2020 Creative World Award

HOT TOP 100, 2020 Capital Fund Screenplay Competition

FINALIST, 2020 Inroads Screenwriting Fellowship

SECOND ROUND, 2019 Austin Film Festival

QUARTERFINALIST, ScreenCraft Film Fund

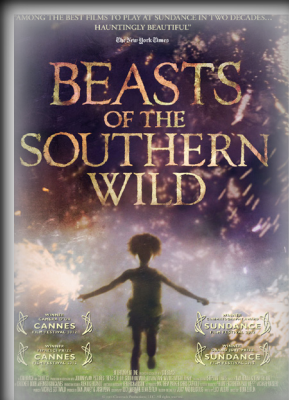
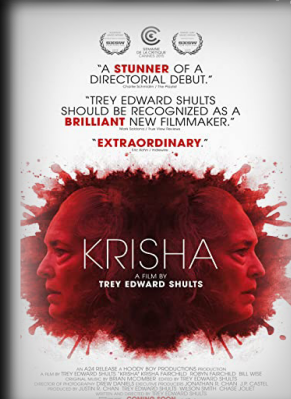
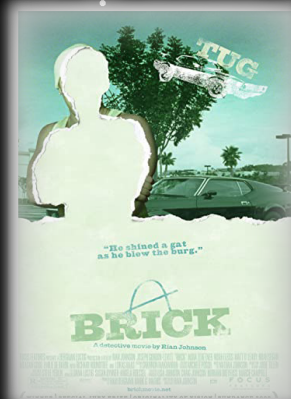
CONSIDER COVERAGE by ScreenCraft Film Fund

CONSIDER, Diverse Voices Contest/WeScreenplay

WRITER INTERVIEW by Capital Fund Screenplay Competition.  
Read [capitalfundscreenplaycompetition.com/natasha-paris](https://capitalfundscreenplaycompetition.com/natasha-paris)

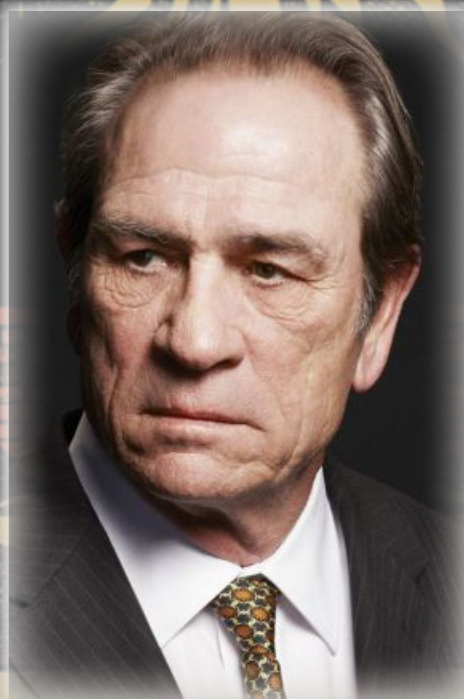


# COMPARABLE FILMS





# FAVORITE POTENTIAL CAST



**Tommy Lee Jones**  
as  
**Peter Williams**

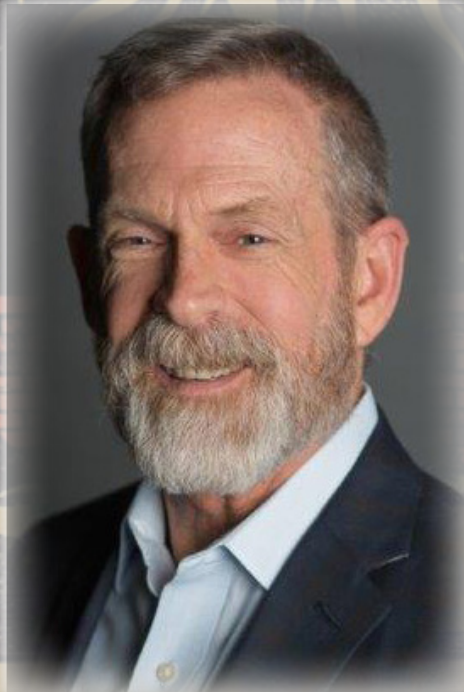
**Ruth Negga**  
as  
**Pandora**

**Paula Patton**  
as  
**Jackie**

**Jensen Ackles**  
as  
**Detective Anderson**



# FAVORITE LOCAL CAST



**Steve Iwanski**  
as  
**Peter Williams**

**Candace Michelle**  
as  
**Pandora**

**Nikki Dixon**  
as  
**Jackie**

**Lance Eakright**  
as  
**Detective Anderson**





# NATASHA PARIS: WRITER / DIRECTOR

## Award-Winning Writer-Director

Screenwriting has been a passion for Natasha Paris since her early teen years. Self-thought, thirty feature screenplays served her as practice until she studied screenwriting at the university. After graduating, her goal was clearer than ever: gathering as much cinematographic experience as possible so that one day she could direct her own feature film. Consequently, Natasha has been an actor, assistant to producer, 1st assistant director, script supervisor, production coordinator/UPM, script doctor, and much more.

Since 2001, she wrote, directed and produced her short films SOLITUDE and ROXY SOLO; wrote and directed COMPULSION 1897 and EMPTY CALORIES (winner of a WorldFest Houston Film Festival Bronze Remi Award). She worked for BBR Productions on productions starring stars such as Christopher Plummer, Susan Sarandon, Gabriel Burns, and Max Von Sydow. In 2013, she completed her fifth short entitled MARGARITAS ON THE ROAD, her second short sponsored by the Cirque du Soleil. Natasha won the Chick Flicks Promo Script Contest with the script entitled DON'T HAVE TO BE A CHICK, which was screened at the 2013 Chick Flicks Film Festival. Natasha's 2017 Dallas 48 Hour Film Project, SOMETHING BORROWED, SOMEONE BLUE won Best Film, Best Writing as well as Best Cinematography. Natasha was recently hired as the producer, writer, and director for 7 Public Service Announcements for Women In Film Dallas.

Her screenplays have been rewarded with numerous nominations: THE ZODIAC DATER which has won the Scriptapalooza Fellowship, and the 1st draft of most recent screenplay, PANDORA'S VOODOO made it as a Second Rounder at the Austin Film Festival.

So far, Natasha has worked as a writer/script doctor on more than 20 films, as an assistant director in 15, directed 10, and produced over 15. Her short films have been screened in more than 25 various national and international film festivals. Loving every aspect of the film industry, she created the Film Festival With A Twist in Montreal, and served as a board member of Women In Films Dallas, and Dallas Screenwriters Association.

Born French Canadian, Natasha's origins are a melting pot: Greek, Turkish, Serbo-Croatian and Haitian. By embracing her ethnicities/cultures and her femininity, she brings into play unique wits and cultural backgrounds. Since she started to write, she knew she would use her voice to share her fervency for esoteric subjects through unique perspectives to challenge the status quo ways of thinking in a fun, entertaining way.

# ROSS EVAN JENNINGS: PRODUCER

From an early age, Ross was fascinated by the way television and film created an escape towards a world of infinite imagination. Ross participated in the West Junior High School Art Magnet program where one of his canvases and was exhibited in the school art competition as a winning piece.

This practice continued further along his studies. Ross studied film and media on his own while he was a junior in high school, and therefore chose it as his major in college. Ross was lucky enough to work part-time as a theatre connectionist.

Meanwhile, Ross practiced screenwriting to express his passion for visual effects and to hone on the craft. Thanks to his persistence, a path lead Ross towards his studies at KD Conservatory for the Dramatic Arts & Film, in Dallas, Texas. Ross studied under the influence of active members of the film and television industry that earned him an associate degree in Film and Communications.

His first venture into the short film realm was a Spanish drama titled *Romper Mi Corazon*. He worked on his graduate thesis as a producer for *Big Dreams*. After graduating, Ross wrote two feature screenplays, directed short narrative pieces and was selected into the Red Productions 2022 Summer Internship program.

Since, Ross has written four feature screenplays, including *Another Side of Elaine*, which made it to the first round of the 2022 Golden Script competition. He's been working closely on projects with colleague and mentor Danny Aguilar, a Pilipino filmmaker in the heart Dallas, Texas. He served as a Production Assistant on several television, short and commercial pro-





A woman with long braids and a white headband is holding a tarot card. The card depicts a king in a red robe and gold crown, holding a scepter. The card is labeled 'L' at the bottom.

# CONTACT

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**WRITER / DIRECTOR / PRODUCER**

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**LUNALUZ**  
PRODUCTIONS