

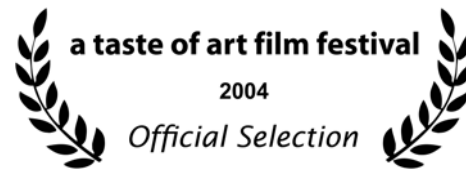
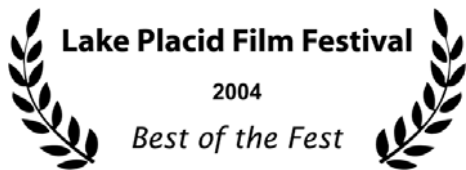
# A Reasonable Hypothesis

A Film by  
Jack Ferry

## A Dark Satire About Human Cloning.

20 Minutes / Not Rated  
Aspect Ratio: 16:9 Letterboxed  
Sound Format: Dolby Digital Surround (Dolby E 5.1 & LT/RT non-SR)  
Shooting Format: Super 16mm Color/B&W  
Projection Format: Digital Betacam  
Completion Date: April 2004  
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Trailer available online at [www.areasonablehypothesis.com](http://www.areasonablehypothesis.com)



# A Reasonable Hypothesis

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## Cast and Crew

Joe McClean  
Jo Barrick  
Tim Connerty  
Cheryl Morrier  
Brian Tom O'Connor  
James E. O'Donnell, Jr.

Michael  
Mother  
Young Michael  
Nurse  
Doctor  
Priest

Jack Ferry  
Melissa Schneider  
Joe Tipton  
Toshiro Yamaguchi  
Laurent Barthelemy  
Kai Gross  
Anthony Litton  
Eric Lasby  
Ananda Kufner

Director/ Writer/ Producer  
Co-Producer  
Co-Producer  
Director of Photography  
Visual Effects  
Music  
Sound Design  
Editor/ Post-Production Supervisor  
Still Photography

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## Short Synopsis

### Tagline:

“Has Science Found the Path to Immortality?”

### Logline:

A suicidal young man finds himself a prisoner in a nightmarish hospital in this pitch-black sci-fi fever dream about human cloning.

### Quick Synopsis:

Plagued with lifelong psychotic visions, Michael, a disturbed young man, attempts suicide only to awaken prisoner in the hospital of his nightmares. To his horror, he stumbles upon his body, brain dead and on life support, as he soon learns that he has awakened in the body of his clone. Desperate and confused, he tries to escape from the labyrinthine hospital, holding out hope that he may just awaken from this terrible dream.

### Short Synopsis:

Michael has just woken into his nightmare.

For years he has been plagued with psychotic visions of unthinkable medical experiments being performed on him. After a failed attempt at suicide, his mother takes the young boy to a priest for guidance. The strict confines of his faith only add to his unrest, as his psychosis worsens. At eighteen, he drowns himself in his bathtub.

He awakes, only to find himself in the hospital of his nightmares. Once he gains enough strength, he struggles to escape. Trying to avoid the doctor and nurse from his dreams, he stumbles upon another patient, brain dead and on a respirator. To his horror, the body appears to be his, down to the scar on his wrist from his first suicide attempt.

Michael soon discovers that the body on life support is his own, and that he has awakened in the body of his clone. Desperate and confused, he tries to escape from the labyrinthine hospital, holding out hope that he may just awaken from this terrible dream.

# A Reasonable Hypothesis

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*“Imagine having a second body on hold for your entire life until that time comes when you, Bltt!, kick the ol’ bucket, and it picks up right where you left off!”*

**-Brian Tom O’Connor/ “Doctor”**

Michael has just woken into his nightmare.

For eighteen years, Michael has been plagued with psychotic visions of unthinkable medical experiments being performed on him. As his only escape, Michael attempts suicide. Revived, he finds himself trapped in the medical institute of his nightmares, drugged, on a respirator, and tied to a bed with wires, which seem to be charging his muscles like batteries.

Once he regains his strength, he attempts an escape only to find another patient in the hospital, brain dead and on life support. To his horror, the other boy appears to be his identical copy, down to the last bodily scar. Michael’s escape is thwarted by the doctor and nurse from his dreams.

In a drug induced sleep, Michael recalls his childhood interaction with a Catholic priest. His religious beliefs find themselves in conflict with his unnatural conception in a fertility clinic. If his hallucinations were the visions of a damned soul, then he must have awakened in Hell.

When he wakes, the doctor explains that he is in the body of a clone who has been implanted with a radio wire, designed to stream his memories into him – Michael’s back-up body. The doctor offers Michael a chance to leave, but only if he signs a document giving him the permission to terminate life support of his original body – the mysterious patient – thus making the experiment legal.

Fearing the loss of the connection to his original self, the connection to the closest thing he believes to be his soul, Michael must now choose: A new life, but a soulless existence. Or... brain death. Michael holds out hope that he may just awaken from this terrible dream...

# A Reasonable Hypothesis

A Film by  
Jack Ferry

## About the Production

*“The human soul - something science cannot create.  
Man must be born of a mother and a father.”*

-James E. O'Donnell, Jr./ “Priest”

“If every idea has its time, this one’s surely is *now*,” says writer/ director Jack Ferry.

In February of 2001, during the final days of production on *A Reasonable Hypothesis*, Time Magazine ran a cover page article on Human Cloning, proclaiming that it may be “closer than you think.”

“My own fear of death and the rapid development of cloning technologies and its potential for human experimentation were the driving forces in the creation of this narrative,” says Jack. “However, as time went by science caught up to what I already decided was a questionable procedure. Scientists weren’t just cloning sheep anymore.”

Already, labs around the world have begun experimenting with cloning human embryos. As post-production on the film commenced, cloning continued to be a hot topic in the news, and the advancements in this area were occurring at an alarming rate. But as humanity continues its race down this ethically questionable path, questions of human identity signpost the way...

Could it be possible to one day use cloning technology as a way of achieving immortality?

Does this “second body,” with the identical mind and genetic makeup, effectively *share* the donor’s soul?

Does the clone of a man have the soul of a man?

Well, that would be “A Reasonable Hypothesis.”

*A Reasonable Hypothesis* is a 20-minute short, produced through NYU’s Tisch School of the Arts undergraduate film program. It was written, directed, and produced by Jack Ferry.

# A Reasonable Hypothesis

A Film by  
Jack Ferry

## About the Filmmaker

**Jack Ferry** (Producer/ Director/ Writer)



(photo credit: Ananda Kufner)

Jack studied Film and Theatre at New York University, Tisch School of the Arts, where he wrote and directed *A Reasonable Hypothesis* for his senior thesis film. He has directed and produced over a dozen short films and has directed plays off-off-Broadway for the Riot Theater Company. He lives in New York City where he works as a freelance news cameraman for CNN and Reuters Television. He is currently developing his first feature.

## Cast and Crew Biographies

**Joe McClean** (“Michael”) has acted in numerous plays around the country and studied with the Royal National Theater School in London. He was last seen in Troma Films’ award winning short film, “H.R. Pukenshette.” He is currently developing his feature screenplay, “The S-Factor.”

**Melissa Schneider** (Co-Producer)

Melissa is a graduate of New York University's Tisch School of the Arts. She has worked for such companies as the Public Theater/New York Shakespeare Festival, Wooster Group, New Georges, SoHo Rep and The Atlantic Theater Company. She recently worked as a producers' assistant on the "The Sopranos," Season 5. Melissa is currently Executive Producer and Star of "Terrible Infant," a new play by Chris Van Strander, which will premiere at this year's NYC International Fringe Festival.

**Toshiro Yamaguchi** (Director of Photography)

Among numerous shorts, Tosh has photographed music videos for Showtime, VH-1, and Japanese TV. His first feature, "Particles of Truth" premiered at the 2003 Tribeca Film Festival and debuted on the Sundance Channel.

**Laurent Barthelemy** (Visual Effects)

Laurent is a French animator, visual effects designer and videographer living in New York. His recent animated short “(h)ombre” is currently in the festival circuit and has just received DVD distribution.

**Anthony Litton** (*Sound Design*)

Anthony recently worked as the Supervising Sound Editor for Alan Gilsonam’s “Timbuktu.” He worked with Neil Jordan on “The Good Thief.” He also designed the sound for the Academy Award nominated short, “Fifty Percent Grey.” A native Dubliner, Anthony now lives in New York.

**Eric Lasby** (Editor/ Post-Production Supervisor)

Eric is a professional film and television editor with years of experience in both documentary and narrative. His work has included independent films and music videos, as well as television programming for MTV, PBS, CBS, New York Times, Discovery, Bravo, and the Food Network. Eric is a Tisch grad, as well as a member of the Editors Guild. Most recently, Eric worked as the Supervising Editor on the Discovery Times’ documentary “Nine Days in New Hampshire.”

**Kai Gross** (Music)

Music Composer Kai Gross lives in Brooklyn. He studied at Williams College, and the Berkley College of Music. His previous work includes the score to a short film, "Site at Fishkill Creek".

# A Reasonable Hypothesis

A Film by  
Jack Ferry

## ACCOLADES

“...With ‘A Reasonable Hypothesis,’ Jack Ferry gives us a brutishly beautiful expressive, disquieting meditation on the way of all flesh that combines high-tech terrors and classically-paced chills. Playing like an unsettling hybrid of dark, disquieting Davids Cronenberg and Fincher, ‘A Reasonable Hypothesis’ takes claustrophobia and paranoia to the outermost limits: We’re trapped in our flesh... And worse, it isn’t even really ours.”

*James Rocchi, NETFLIX*

“The first part scares you, and quite effectively, while the second half makes you think. From the inside out, this is a remarkably effective bit of work. What’s most impressive, though, are the ideas the film makes you confront, and the fact that the possibilities you mull over in your mind might be more horrifying than the bogeymen on the screen.

★★★★ [4 Stars].”

*Joshua Grover-David Patterson, FILM THREAT*

“ ‘A Reasonable Hypothesis’ is a great example of the advantages of short form. At a 20 minute running time, this film raises the thought-provoking questions elegantly and holds your attention well... Jack Ferry’s entertainingly macabre film is good at raising the question but leaves the audience to ponder the answer... Intriguing. ★★★ [3 Stars].”

*Jonathan W. Hickman, ENTERTAINMENT INSIDERS*

“Not to be taken lightly, this 20-minute journey into the thought-provoking world of human cloning might not be far off from what reality has in store for us in the near future... An exceptional piece of work by a true talent... Surely to become a festival hit.”

*Todd Luoto, KODAK*

“This is a quaint, bizarre short film that probably isn’t all that far from where medical science is going to be a decade or so from now... Great acting, a fresh story, and enough plot twists to keep you guessing makes ‘A Reasonable Hypothesis’ an entertaining film that could spark some serious discussions.”

*Doug Brunell, FILM THREAT*

“A nugget of brilliant filmmaking – structurally, emotionally, visually & aurally.”

*Amos Poe, Filmmaker (Alphabet City, Frogs for Snakes)*



# A Reasonable Hypothesis

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Jack Ferry

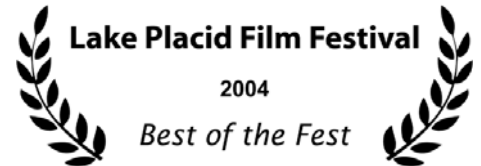
## ACCOLADES



The Communicator Awards  
2004  
Crystal Award of Excellence



Presented to New York University  
*"A Reasonable Hypothesis"*  
a Film by Jack Ferry



# FILM THREAT.com



## A REASONABLE HYPOTHESIS

by Joshua Grover-David Patterson

(2004-10-15)

2004, Un-rated, 20 Minutes,

[CREDITS](#)



In a sense, this is not one twenty-minute film, but two ten-minute films.

The first film is a horror film. In it, the hero, Michael, starts off dead. Then things start to go very wrong.

Through a series of flashbacks, we learn a little about his history. His childlike thoughts on the human soul. His suicide.

And in the present, it seems that he either is crazy, or is just on the edge of Crazytown, and walking in the wrong direction.

Then the first film ends, with a fascinating twist, and the second one starts up – and instead of a horror film, it's a science fiction film, wherein everything that happened in the first film is explained, and discussed, and theorized on.

Placed directly between these two films is the surprise that changes the film from the first type to the second, and while giving away that twist doesn't hurt the film, it does take away some of the joy of watching it for the first time.

The director himself has no problem revealing this surprise, however, as his own website proclaims it. So I will say it here:

Michael discovers, halfway through the film, that he is a clone.

He attempted suicide, and though he was successful, his body and brain were, after a fashion, preserved. So a spare body, which had been grown without his knowledge, was brought out of storage.

Now, through a radio connection, his memories are being pulled from his first body into his second, which is why certain things he had been seeing took on, shall we say, odd and frightening secondary qualities.

This explanation, however, is only the beginning of Michael's mental anguish. Now he has some conclusions to draw and decisions to make.

What are the ethics of cheating death in this manner? As a clone, does Michael have a soul? Does he share one with his former body? And since his former body is a vegetable, should he opt to stop life support for the person who is, in essence as well as in body, himself?

I said at the start of this review that "A Reasonable Hypothesis" was two films in one, and I stand by that. The first part scares you, and quite effectively, while the second half makes you think.

From the inside out, this is a remarkably effective bit of work. An idea that could have easily gone over the top, the possible horrors of a cloned human being, here is presented as an honest question.

While many people think that cloning began in the days of Dolly the sheep, the fascinating truth is that cloning of humans was discussed and attempted with damaged cells well before Dolly. And of course, the debate over what it means to clone a human being is, and will probably remain for years to come, a sensitive subject.

"Hypothesis" also attempts to deal with both the religious and scientific aspects of cloning, and does probably about as good of a job as anyone could. No one is demonized or immortalized for being the first clone, or the first doctor to clone someone. The people in this film manage to remain people, instead of becoming strictly archetypes, and this is quite an accomplishment in and of itself.

What's most impressive, though, are the ideas the film makes you confront, and the fact that the possibilities you mull over in your mind might be more horrifying than the bogeymen on the screen.



## A REASONABLE HYPOTHESIS

**CREDITS:** Directed By: Jack Ferry


Written By: Jack Ferry

Starring: Joe McClean, Brian Tom O'Connor, Cheryl Morrier

**LINK:**

<http://www.filmthreat.com/Reviews.asp?Id=6545>

## A Reasonable Hypothesis (2004)



★ ★ ★ ☆ 3 Stars	
Director:	Jack Ferry
Starring:	Joe McClean, Jo Barrick, Tim Connerty, Cheryl Morrier, Brian Tom O'Connor, James E. O'Donnell, Jr.
Length:	20 minutes
Rated:	NR

### Cloning: More Than Just Flesh Created By A Scientific Process

by [Jonathan W. Hickman](#)

reviewed: 2004-07-13

"Is that it, is there anything else?" The Doctor asks Michael. Michael sits dumb. You see, there IS something else but Michael has no idea what it is.

"A Reasonable Hypothesis" is an intriguing new short film from writer/director Jack Ferry. It poses a question about human cloning that goes beyond the initial ethical considerations related to the flesh created by the scientific process. The question involves what would happen if you had a body on hold to inhabit in the event that you are about to kick the bucket? The problem raised involves whether the human soul is preserved in the transfer of



your memories to the new host. Jack Ferry's entertainingly macabre film is good at raising the question but leaves the audience to ponder the answer.

Michael (Joe McClean) has been haunted by nightmares concerning whether he has a soul. In his nightmares, he remembers a visit his mother made when he was a child to a priest causing him to be plagued by dark images of a doctor and his sadistic nurse. The priest is surprised to learn that Michael's mother used a fertility clinic to conceive and the father, if one actually exists, is unknown. The priest spouts damaging ideology to the mother in the presence of Michael leaving Michael with the impression that he may not have a soul because, after all, science cannot create the soul, rather, only God is capable of such a feat.

Without exactly demonizing the idea of human cloning, "A Reasonable Hypothesis" manages to show the dark side of both extreme views, one in favor of cloning and scientific conception, and one against it from the religious perspective. This year, with the gay marriage debate brewing now in Washington, I realized that arguing ethical questions is often impossible particularly when the convictions of the extremes are so firmly based in religious or moral ideology. Therefore, for the moment, I have given up arguing to many conservatives here in Atlanta, the ridiculousness of a constitutional amendment related to defining the term marriage. The same would hold true, I think, on the human cloning debate.

At one point in "A Reasonable Hypothesis," the priest states that God must have had a reason for making Michael's mother infertile. The priest says this to make the point that we ought not mess with God's plan for each of us. Of course, such a view begs the question whether God's gift of science is part of the plan as well. In other words, one wonders if scientific thought originates as part of the plan or if it is an aberration, something from the dark side. I, for one, don't believe in such a limited view of God's plan. Limiting our ability to help those in need when God has given scientists and doctors mental faculties capable of finding solutions to human tragedy can't be part of the master plan, can it? Of course, there must be limits, right?

HBO's excellent 2004 film "Something The Lord Made" raised these questions with regard to heart surgery. Apparently, the medical view of the heart prior to the astonishing work of Doctor Alfred Blalock and Vivien Thomas was "hands off." I was moved by the scenes in "Something The Lord Made" involving the surgery which was one of the first successful such operations of its kind. Today, heart surgery is commonplace.



While I doubt that human cloning on the level of "A Reasonable Hypothesis" will ever be commonplace, this short film manages to evoke many of the same stirring emotions I experienced while watching "Something The Lord Made." The problem with "Hypothesis" is its science fiction flourishes that often turn into excesses. In other words, "Hypothesis" goes too much for macabre instead of exploring the obvious reality associated with the future, and the now, of human cloning. "A Reasonable Hypothesis" reminds me of all the dark parts of "Eternal Sunshine of the Spotless Mind."

And the plot holes in "Hypothesis" mainly associated with the existence of the hospital and bizarre character of the doctor and his sexy, in the most dirty of ways, nurse, undermine the serious issues debated. The doctor and the nurse are straight out of the familiar horror genre and lack the greater dimensional depth needed to properly sell the material. The priest is surprisingly one of the most realistic characters created by writer/director Ferry (which may be his intention). It was as though Ferry was afraid to tackle the big questions on a more credible intellectual level thus losing the MTV crowd. The direction and camera-work is an eclectic mix of clever angles and mediums or video processes, fuzzy dissolves, and quick cuts. At times, it feels influenced by "28 Days Later." This approach, while certainly entertaining, left me wanting. After all, as Ferry points out in the press materials human cloning is closer than we think.

"A Reasonable Hypothesis" is a great example of the advantages of short form. At a 20 minute running time, this film raises the thought-provoking questions elegantly and holds your attention well if only through disturbing images that may be excessively gruesome in places. Stretched into feature length, I fear that "Hypothesis" might go the way of Hollywood variations on the idea like "Godsend" released earlier this year.

The thoughts evoked by "Hypothesis" don't require more film necessarily but more convincing character development which, admittedly, is difficult in just 20 minutes. Still, the doctor's empty question to Michael asking if there is anything else is the right one.

**Jonathan W. Hickman**

**Related links:**

IMDB: [A Reasonable Hypothesis \(2004\)](#)

LINK:

[http://www.einsiders.com/reviews/archives/show\\_theatrical.php?review\\_theatrical=136](http://www.einsiders.com/reviews/archives/show_theatrical.php?review_theatrical=136)

### New York University (NYU) New York, NY

#### Jack Ferry overcomes unreasonable conditions to complete *A Reasonable Hypothesis*

By Todd Luoto (interviewed at the Lake Placid Film Festival where Todd's own film *SIBLING* screened)



Jack Ferry at the Lake Placid Film Festival

*"I was 'stuck' in New Jersey for about five months, battling my pain and serious depression - I had no money, I was constantly sick, and I didn't know how my life was going to come together, if ever. Finally, my co-producer Melissa reminded me of the film, which I still hadn't seen footage of..." Jack Ferry.*

If *A Reasonable Hypothesis*, a film created by the somewhat twisted mind of Jack Ferry, is yet to get your attention, be warned: It's not to be

taken lightly. If you can stomach the existential themes and think through a somewhat skewered moral message, then prepare yourself for a 20-minute journey into the thought-provoking world of human cloning, artificial insemination and a certain man's struggle in choosing to preserve either his body or soul. As the sharp visuals and quick cuts numb your senses, try desperately to hold on to this one notion - that this story, despite the more humorous undertones, might not be far off from what reality has in store for us in the near future. With such a chilling thought in tow, no wonder the content has succeeded in getting people's attention. The only real question is why it took nearly three years to complete what has quickly become a festival favorite.

"I was becoming famous at NYU as 'that poor kid who still hasn't seen his dailies'," recalls Jack, who waited almost two years before seeing the majority of his work projected. "We wrapped in February of 2001, and I didn't see a single roll of footage until February of 2003. We had spent so much money, that we successfully got ourselves in the can, but then we didn't have enough money to Telecine the footage onto DigiBeta. All I had was my negative, sitting in a couple of boxes, handled with great care, until I could raise the money for the transfer." "

For Jack, money alone wasn't his only setback before seeing his film come to life. Before monetary restrictions came to pass, the film seemed almost doomed from the start. Along with producers Joe Tipton and Melissa Schneider, Jack took note that pre-production was limited and shooting dates crept too close for comfort. "We only had about 6 weeks of pre-production because Joe, Melissa, and I kind of got the rough end of the class schedule," Jack remembers. "Some of my classmates had several months of pre-production. We had six weeks, for everything, including fund-raising, because we had to go first in the class. And my film was no easy feat - we needed to shoot in a

hospital for a week, a church for two days, and an entire day on a fire escape structure. It was hell. I nearly called it all off in pre- production, but Joe, Melissa, and I decided to raise as much as we could, and we culled JUST enough to get in the can, but that was all we had."

During production, Jack (and producers) hired Japanese cinematographer Toshiro Yamaguchi based on the stellar job he did on a previous NYU film by the title *Caffeination*. "My shot lists and locations were very ambitious, because I just didn't know any better - I had no idea at the time how much time it takes to set up a difficult shot with a predominately student crew. So, I tried my damndest to get the shots I saw in my head and tried to communicate them to the crew. Toshiro said it was the most ambitious senior thesis film he'd ever seen or worked on. He has a thick accent, and when he pronounced my film's title, he called it "A Reasonable Hypo-Thesis." After a while, he started calling it the "Unreasonable Senior Thesis." It was the running joke on set."

For the film, Jack and Toshiro rented an Aaton Super-16mm package from a friend. They wanted many different looks for the film including Kodak 7293 EXR 200T, single perf (super-16mm), for a "warmer touch." For a colder look - 7250 Eastman EKTACHROME 400T, cross processed and timed even cooler, was used when Michael (the protagonist) is on life-support. The flashback scenes were shot in B&W, mostly Double-X 7222, pushed 1-stop (for added contrast and grain). They also used TRI-X 7278 reversal and cross processed the film (an unconventional process with such a stock) for a bit more contrast. In addition, they used 7279 Vision stock to achieve a somewhat cleaner, softer look (at times). Jack adds, "We had a few short ends, for some other creepy and cool shots. Those we shot on 7240. We probably did some wacky lab work on that roll too, but I can't remember. It's hard keeping it all straight after this long."

Beyond the look of the film, a lot of attention needed to be paid to the actors. Thankfully Jack, a thespian himself (who, when applying to NYU, was rejected for trying to get both a film and theater degree), was extremely prepared (and competent) to work with actors. "My friends Jen McTamney and Lara Tal (from theatre school) took on the role as casting directors, while I scouted locations and came in for call-backs," said Jack. " Mostly I would cast them on three things: 1) ability to act and take direction 2) ability to use the dialect (all actors speak with a British accent) and 3) the way they looked on screen. They worked their butts off, working with a dialect coach and me in rehearsal, and then shooting for two weeks straight, taking off work to do it. It was really intense for them. We did our best to accommodate, but the schedule was still very tough."

After the intense shooting schedule wrapped, Jack had to tackle yet another problem that had culminated during shooting- his grades. With time away from his academics and all his energy focused on the film, both he and his producer Joe were in danger of not graduating as they had expected in May. Eventually however, they shifted their focus back to their studies and graduated in May of 2001 — with honors. "Joe had to leave NYC for his hometown in Cincinnati, where he still is to this day. He had to leave the production, unfortunately, and Melissa stepped up as the film's primary producer behind me, from this point on. This was about June/July of 2001." That summer, Jack and Melissa started earning money to finish their film.

"I graduated into a serious recession, and got a job at the Delacorte Theater in Central Park, making 7 bucks an hour as a security guard. So, without money, I had to crash at friends' apartments, rent free. It was very strenuous on my relationships. Then, September 11, 2001, happened and I got a job as a news cameraman, working for Reuters Television, covering the event of the century. I worked 6 - 7 days a week for three months, amassing money (for the film and my own apartment), as a freelancer. Just as I got enough money, to head out on my own and get a place to live (around Christmas 2001), I got sick."



What started off as a pain in the abdomen put Jack at bedside until he could get answers to what exactly was wrong with him. Later diagnosed as a serious urologic disorder, Jack's degenerating condition forced him to leave New York City and move back home with his parents. With countless doctors scratching their heads for a solution, his body's crippling condition took effect on his mind. Depressed and extremely desperate for the table to turn his way yet again, the idea of going forward with finishing *A Reasonable Hypothesis* was...well... anything but reasonable at this point.

"At the brink of frustration, I finally found a decent urologist who accurately identified my condition (it's called Interstitial Cystitis - extremely rare and difficult to detect)," commented Jack. "He gave me medication which relieved my pain a bit. I worked with him until I was well enough to get back to New York, moving in with a friend - but this time I had my own room and was paying rent. Well, all that 9/11 money "for the film" was gone - spent on medical bills, my new start-up costs for my apartment, and TAXES. I had to start all over again."



*Jack Ferry on the set of A Reasonable Hypothesis*

"I found a doctor in Long Island who specializes in my condition and he's my new doctor (to this day). He's kept me well enough to work again, though I still have a fair amount of pain to deal with everyday. That's just the way it goes with this condition - it's incurable. But, eventually, I was able to raise enough money by working my butt off again and from culling donations from friends and family."

As Jack's crew regrouped, one key element was to be missing - half of the producing team. Joe Tipton had long been back at his home in Cincinnati where he resides to this day. Without their crucial teammate, a determined Jack and Melissa spent a year maxing out credit cards, working odd jobs and convincing competent people to work for free during a rather laborious post-production. Finally, on April 1st, 2004, a physically and emotionally exhausted Jack finished his film.

"So far, we've screened at Lake Placid (where it screened as part of the "Best of the Fest"), Dances With Films in Los Angeles in June, and Indiefest in Chicago this past August. It's a very exciting start. We're still waiting to hear back from many other festivals we've applied to," said Jack whose film will -without doubt - end up in more high profile festivals during the next year. His hope is eventually to find distribution - on the coveted SciFi Channel or perhaps even on the Sundance Channel or IFC.

Even with so much focus still on promoting his short, Jack looks ahead to the future: "My next project is a feature I'm writing which is currently called "[expletive deleted]". It's about a front man of a modern rock band which is catapulted into acclaim and stardom from the success of one album. He's completely thrown by the overnight success, a modern reluctant rock star, and he has a nervous breakdown on the band's world tour."

In addition, Jack is developing a feature with playwright, Chris Van Strander, tentatively titled "The

Prophet of Burritoville." It's about white twentysomething adults who have no source of income, pathways into their desired professions, or coherent identities. "Chris is a very talented and funny writer, so it should be a terrific dark comedy. Currently, Chris has a play in this year's Fringe NYC Festival, called *Terrible Infant*."

As *A Reasonable Hypothesis* slowly becomes familiar to agents, producers and short film fans alike, it's hard to imagine that there was a time when the chance of finishing such an exceptional piece of work seemed bleak. Murphy - along with his unwanted law - seems to strike even the most determined people without hesitation or sprite. While some may fall at the backhand of bad luck, true talent usually seems to find a way to get it done. In the film world, why some can transcend the limitations (a la Jack Ferry) and other stories fully succumb to setbacks, logic doesn't even begin to offer "a reasonable hypothesis" to why it all happens. However, for Jack Ferry the results speak for themselves. Check out [www.areasonablehypothesis.com](http://www.areasonablehypothesis.com) and check out what's surely to become a festival hit.

LINK:

[http://www.kodak.com/US/en/motion/students/beat/sept2004/sep\\_04\\_nyu.html?id=0.1.4.5.4.6&lc=en](http://www.kodak.com/US/en/motion/students/beat/sept2004/sep_04_nyu.html?id=0.1.4.5.4.6&lc=en)