



# SISTA IN THE BROTHERHOOD

SISTA PRODUCTIONS presents in association with HEARTS+SPARKS PRODUCTIONS "SISTA IN THE BROTHERHOOD" starring SIDDIQ O'NEAL, JOSH PRICE, SCOTT MALIN, TERRY LYBECKER, DAVID ANELL, JOCELYN SGO. music by KATE SIBREN, edited by DAWN JONES REDSTONE and JAMES JONES, director of photography KIRA ANNE GERATIS, executive producers ROBERTA HUNTE and DAWN JONES REDSTONE, produced by ROBERTA HUNTE, assistant director CASSIE COHN, written by DAWN JONES REDSTONE and KJERSTIN JOHNSON, directed by DAWN JONES REDSTONE. [SistaInTheBrotherhood.com](http://SistaInTheBrotherhood.com)

**Sista in the Brotherhood**  
2016 / 20 minutes / United States /  
English / Dramatic Short

**Director** Dawn Jones Redstone  
**Writers** Dawn Jones Redstone  
and Kjerstin Johnson  
**Producer** Roberta Hunte  
**Executive Producers** Roberta Hunte  
and Dawn Jones Redstone  
**Sista Productions, LLC**

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## **LOGLINE**

When a young black carpenter faces discrimination on a new jobsite, she must choose between making a stand or keeping her job.

## **SHORT SYNOPSIS**

It's Laneice's first day on a new jobsite. Despite her experience and know-how, it's clear that the men on her new crew see her as a joke, a token, and a threat. Although an accomplished carpenter—Laneice is about to “journey out” and just needs a few more hours to complete her apprenticeship—her new foreman Wayne assigns her grunt work while favoring his less-skilled nephew. Laneice must navigate not just assumptions about race and gender, but construction politics to prove her worth and when a crucial task goes wrong, she must decide if she's going to step up or step aside.

## **AWARDS & SELECTIONS**

Best Short Film • Portland International Film Festival (2016)  
Best Oregon Short Film • Portland International Film Festival (2016)  
Best Narrative Short Film • Workers Unite Film Festival (2016)  
Nominated for a BET Award (Awards TBA)

Official Selection • BronzeLens Film Festival (2016)  
Official Selection • San Francisco Black Film Festival (2016)  
Official Selection • Sarasota Film Festival (2016)  
Official Selection • POWFest (2016)  
Official Selection • WAMM Fest (2016)  
Official Selection • Bluestocking Film Festival (2016)  
Official Selection • International Black Film Festival (2016)  
Official Selection • Revolution Me Film Festival (2016)

## DIRECTOR'S STATEMENT

I worked as a union carpenter for six years. My apprenticeship was demanding both physically and mentally. The labor required in building construction can be tedious and grueling to a newcomer and every task was something I had never done before. My body ached and I would come home barely able to close my hands after gripping tools all day.

My co-workers at the time, had never worked with a woman before, let alone a Latina who happened to be gay. One day, my boss asked me why I was there. I said, "I'm here to work." He nodded before sending me to go clean up after everyone else for the rest of the day. I spent a lot of time proving I could hold my own and hold actual power tools. I loved the work, though, and eventually I completed my apprenticeship and "journeyed out," as they say.

Years later, I watched "My Walk Has Never Been Average," a play based on the doctoral thesis of Dr. Roberta Hunte and directed by Bonnie Ratner. The play was an unsettling rundown of the unique difficulties black women in construction trades face, but also moving and inspiring to see how they persevere and support one another. I loved how these women's stories were brought together as a play, so I approached Roberta—a longtime friend from our days at the Portland-based nonprofit Oregon Tradeswomen—about creating another tradeswomen story in the form of a film.

*Sista in the Brotherhood* was an attempt to realistically portray what it's like to work as a woman of color in the white, male-dominated environment of construction. Not only does the industry's traditional worker fit into a very specific demographic—a white male—but the culture of the trades itself is a tough one. Hazing, mocking, and teasing are typical forms of communication, possibly an attempt to toughen up workers for the sometimes very physically demanding work of construction.

Times have changed since that culture was created—in addition to technological and safety advances that shift the industry culture, the reality is that the construction trades can no longer consist of primarily white men and still survive. With baby boomers retiring in droves, the industry must seek non-traditional workers to replenish their labor. At the same time, women need access to living wage careers more than ever before, and the trades that can pay rather well and don't require a college education.

I was drawn to this story because of my own experience in construction. It was a thrill to show one woman's moment of truth—and a strange kind of therapy to direct actors to play some of the least-kind tradesmen I worked with in my years in the field. Laneice is a skilled union carpenter forced to keep her head down on the jobsite until she can find her allies or at least figure out how this particular crew works. And when the tension between her and her foreman becomes too much, she is forced to decide how to carry herself through. It is this moment of personal decision that I was most fascinated by as it communicates the universal perseverance and preservation of the human spirit. —**Dawn Jones Redstone**

## SELECT FILM BIOS



**Dawn Jones Redstone (Director, Executive Producer, Writer)** is an award-winning gay, Latina filmmaker living in Portland, Oregon who has been making films for almost 15 years. As an artist, she is fascinated by stories of personal transformation and the interior monologues that move us forward. Feminism and emotionality are strong threads running through her work. She is committed to creating films that help balance the representation of women and people of color both in front of and behind the camera. Dawn is the recipient of the MRG Foundation's 2016 Lilla Jewel Award and a journey-level carpenter from the United Brotherhood of Carpenters and Joiners. Learn more about her and her work at [heartsandsparksproductions.com](http://heartsandsparksproductions.com).



**Roberta Hunte (Executive Producer, Producer)** is an educator, facilitator, consultant, and cultural worker. She is an assistant professor in Women Gender and Sexuality Studies at Portland State University where she teaches courses on reproductive justice, inequality, feminisms, and the African American experience. She also facilitates trainings on equity and inclusion. In 2013 she cowrote and produced the play "My Walk Has Never Been Average" with playwright Bonnie Ratner. The play is based on her research on black tradeswomen's experiences.



**sidony o'neal (Laneice)** is a writer and artist based in Portland, Oregon. Her work has been presented in North America, West Africa, and Europe. She has performed as a member of DEAD THOROUGHbred and DELICTO. Her writing has appeared or is forthcoming in *Passages North*, *BathHouse*, *Spook*, *FUTURE CONCRETE*, and *Women & Performance*. She is the translator of *Prognosis: Descarga Poetica Decolonial* (Quilomboarte, 2014) and author of *f a c e b o w l* (The Mini Chapbook Press, 2013). sidony has held a Literary In(ter)ventions residency at the Banff Centre (Canada), a Creative Exchange Lab Residency with the Portland Institute of Contemporary Art (US), and an artist residency at Finland's Arteles (Finland).



**Kjerstin Johnson (Writer)** Kjerstin Johnson is a writer and editor living in Portland, Oregon. She was editor in chief of the quarterly magazine *Bitch: Feminist Response to Pop Culture* from 2011-2015. Her writing has been published in *Bitch* magazine, the *Portland Mercury*, the *UTNE* reader, *Moss*, and *Boneshaker: A Bicycling Almanac*. Kjerstin also teaches writing and editing at Portland State University. *Sista in the Brotherhood* is her second short screenplay.

## DID YOU KNOW...

✓ *Sista* was shot near the construction of the Sellwood Bridge in Portland, Oregon. As a federal project, the site has diversity requirements and served as the perfect backdrop for the film, adding both credibility and symbolism to the story.

✓ According to UCLA's Bunche Center, women were outnumbered 2-to-1 among film leads, 8-to-1 among film directors, and 4-to-1 among film writers in 2012-13. In that same period, minorities were outnumbered more than 2-to-1 among film leads, 2-to-1 among film directors, and 3-to-1 among film writers.

Not so on the set of *Sista*. Not only was it produced, directed, and stars women of color, the crew was almost all female and 50% women of color. *Sista* is breaking boundaries both in front of and behind the camera.

✓ Dawn Jones Redstone worked as a union carpenter for six years and provided many of the props and job-site knowledge to make the film realistic.

✓ Josie Seid, who makes a brief but critical appearance in the film, learned to use her tool 20 minutes before her scene was shot.

✓ Lead actor sidony o'neal trained for months with carpentry trainer Kaeli Casati to convincingly play her character. She learned how to measure, cut, carry lumber, and use a circular saw.

✓ In one of the final scenes, Laneice performs a "gang cut," a skilled maneuver where several boards are nailed down side by side and cut all at once to the same length.

✓ Dave Knell (Frank) has a rich history in Hollywood. He was in *Total Recall* (1990), *Turner & Hooch* (1989), and *Splash* (1984)



## CREDITS

**Directed by** · Dawn Jones Redstone  
**Written by** · Dawn Jones Redstone and Kjerstin Johnson  
**Produced by** · Roberta Hunte  
**Executive Produced by** · Dawn Jones Redstone and Roberta Hunte

## CAST

Laneice · Sidony O'Neal  
Chad · Joshua Rice  
Wayne · Scott Mullin  
Red · Terry Lybecker  
Frank · David Knell  
B.R. · Jocelyn Seid  
Extras · Mone Auset Shavers, Shantae Johnson,  
Jarratt Taylor, Dan Pool, Sean Ferrell, Christian Lopez

## CREW

Director of Photography · Kia Anne Geraths  
Assistant Director · Cassie Cohn  
Second Camera Operator · Katharina Raven  
Additional Camera Work · Dawn Jones Redstone  
Sound Recordist · Marjorie Deocampo  
Carpentry Specialist/Wardrobe · Katie Hughes  
Carpentry Trainer/PA · Kaeli Casati  
PAs · Dan Pool, Aileen Sheedy, Wriik Maui,  
Llondyn Elliott, Lori Baumann, Tia Vonil, Becki Yanosko  
  
Editor · James Jones  
Assistant Editor · Dawn Jones Redstone  
Colorist · John Davidson  
Re-recording Mixer · Russ Gorslin

Music composed by Katie Sawicki of The Cabin Project

Inspired by the doctoral thesis of Dr. Roberta Hunte, "My Walk Has Never Been Average: Black Tradeswomen Negotiating Intersections of Race and Gender In Long Term Careers in The United States' Building Trades."

### Tech Specs

Run Time: 20:36  
Aspect Ratio: 16:9 HD  
Country: United States  
Language: English

