

MINUTES OF : **Meeting of the Cemetery Commissioners**

RECEIVED  
SEP 13 2013

MEETING POSTED: YES

DATE: 8/14/2013 TIME: 2:00pm PLACE: Town Hall Room 126 TOWN CLERK, ACTON

MEMBERS PRESENT: Brewster Conant, Bill Klauer, Joe Will

ALSO PRESENT: Shawn O'Malley, Allura Overstreet, Tom Tidman, Mike Gowing, Jim D'Agostine, Aaron & Alma Howland

---

MEETING CALLED TO ORDER AT: 2:00pm

OLD BUSINESS:

**Review and sign minutes from last meeting.** Minutes accepted and signed.

**Madden Property right-of-way update.**

Jim D'Agostine comes before the Commissioners to ask if they would consider allowing the upper cemetery road into Mt. Hope to be used as a common driveway into the proposed Madden property new construction. The commissioners do not feel that this would be a feasible solution. Motion to accept the proposal, 2<sup>nd</sup>, the motion unanimously fails. Motion to send a letter to the conservation Commission advising that the right of way through the Mt. Hope Cemetery has been denied, 2<sup>nd</sup>, unanimously carried.

**Update from Bill Klauer on the Board of Health meeting regarding the deed restriction on the Robbins lot originally imposed by John Morrison.**

Bill Klauer advises that he approached the Board of Health on this matter and they will move forward with the request. There will be public meetings, it will go to the Board of Selectmen, and on to Town Meeting.

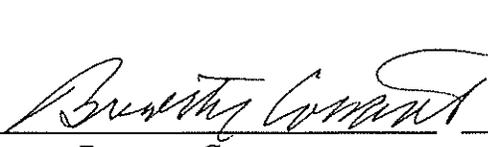
NEW BUSINESS:

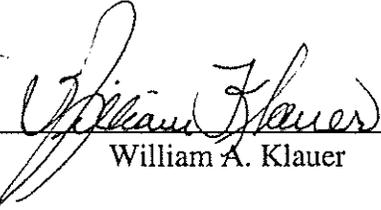
**A review and update of the Cemetery Crew's activities since the last meeting, presented by Shawn O'Malley, Crew Chief.**

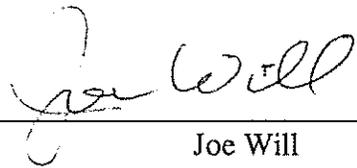
Shawn advises that the pinning of Section 9 in Mt. Hope has begun and is approximately half way complete. He will extend a new water line to this section before paving of the lower road into the cemetery is complete.

**Reorganize the Commission duties and responsibilities.**

Motion of Brewster Conant as new Chairman, Joe Will, Secretary and Bill Klauer member. Motion 2<sup>nd</sup>, carried unanimously.

  
Brewster Conant

  
William A. Klauer

  
Joe Will

**Discuss a local film company's request to film a portion of a short movie in the Woodlawn Cemetery.**

Aaron & Alma Howland of 7 fluid Oz productions request permission to film a short film in the newer sections of Woodlawn Cemetery. Filming would be complete in one day, nothing special is required from the cemetery crew or the Town. They have spoken with the Town Manages office and all of their insurance requirements have been met. No existing cemetery stones will be legible in the film and every effort will be made to be respectful of anyone coming to pay their respects in the sections that they will be filming in. There will be no turf damage or any heavy equipment needed. The production company will sign a permit application that they will have on hand the day of the filming. Motion to accept request to film in Woodlawn Cemetery, 2<sup>nd</sup>, motion carries unanimously.

**Discuss replacement of broken monument bench at Section 8 Lot 3 Woodlawn, Kramer lot. Approve amount of \$1200-\$1400 and designate allocation from trust funds for the replacement.**

Motion to take funds from New Per-Care in the amount of \$1200 - \$1400 dollars, 2<sup>nd</sup>, motion carries unanimously.

**Discuss vandalism and thefts in the cemeteries.**

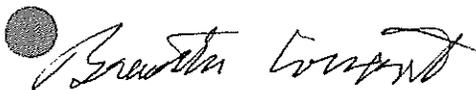
There have been several reports of people taking loam and mulch from the cemeteries. Mulch is free to Acton residents, but only from the Transfer Station. The loam and mulch in the cemeteries are for cemetery use only. Signs will be made and posted advising of such.

**Discuss the replacement or refinishing of the rear door of the Chapel and any other Chapel concerns.**

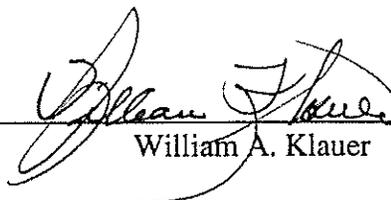
The upper left door in the rear of the Chapel needs to be replaced as well as the lower double doors leading into the basement. Bill Klauer will look into the matter and report at the next meeting. Brewster Conant and Bill Klauer also feel that we should speak with Dave Taylor, one of the Chapel Trustees, to see about the provisions of the trust in the matter of getting another trustee, preferably from the Cemetery Department, onto the Board of Trustees. Brewster Conant will speak with David Taylor and report at the next meeting.

Meeting adjourned at : 3:37pm

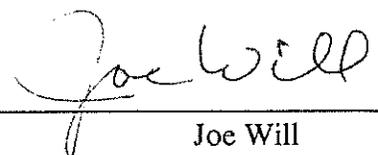
Next meeting scheduled for: September 11, 2013



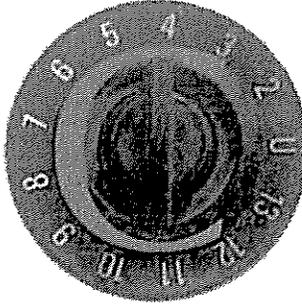
Brewster Conant



William A. Klauer



Joe Will



**hanal**

*Descendants of the Past,  
Ancestors of the Future*

INFORMATION OVERVIEW

August 14, 2013

Contact:

Aaron Howland

(781) 439-8654

[amh@7fluidoz.com](mailto:amh@7fluidoz.com)

[www.7fluidoz.com](http://www.7fluidoz.com)

[www.descendantsofthepast.com](http://www.descendantsofthepast.com)

## SUMMARY

---

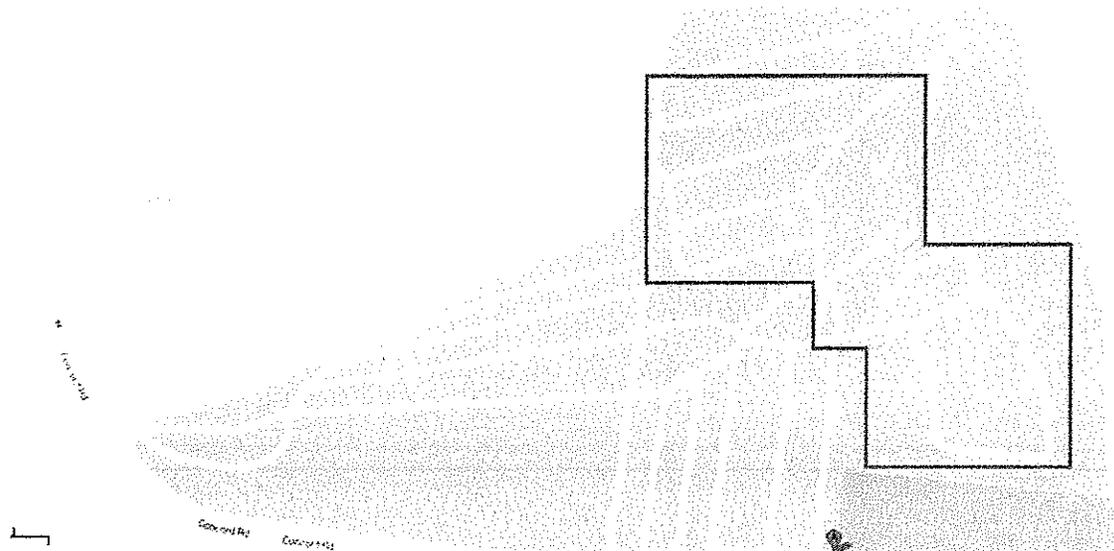
- Our independent film production, *Descendants of the Past, Ancestors of the Future*, is seeking permission from the Acton Cemetery Commission to film in Woodlawn Cemetery for one day, either September 28<sup>th</sup>, 2013, or September 29<sup>th</sup>, 2013.
- Told from an Asian cultural perspective, the film explores the sacrifices immigrant families make and the extraordinary bond that ties all generations of a family together – living, deceased, and yet to come.
- Award-Winning Screenplay and Film Proposal:
  - *Descendants of the Past, Ancestors of the Future* is already the recipient of a Puffin Foundation Grant, awarded to artists who are “often excluded from mainstream opportunities due to their race, gender, or social philosophy.”
  - The film proposal was a finalist (amongst the top 8 out of over 150 film proposals) for the prestigious Roy W. Dean Film Grant, awarded to films that are “unique and make a contribution to society...stories that can heal and enrich our lives.”
- Experienced and successful production team, including:
  - Award-winning producer and Acton resident Aaron Howland
  - Production Designer and Acton resident Alma Aron Baumwoll
  - Golden Globe® and Emmy® nominated actress Tina Chen
  - Emmy®-nominated cinematographer Cira Felina Bolla
  - Award-winning writer/director Albert M. Chan
  - Music composer Ryan Leach (*The Dark Knight, Bee Movie, Cold Case*).
- Early Interest from Film Distributor – Moving Images Distribution has already expressed interest in distributing the proposed film in the educational market (e.g. colleges, schools, libraries, museums).

## CEMETERY LOCATION

---

We are a team of passionate, experienced, and successful independent filmmakers shooting the micro-budget film *Descendants of the Past, Ancestors of the Future*. We are seeking permission from the Acton Cemetery Commission to film at Woodlawn Cemetery for only one day, either Saturday, September 28th, 2013 or Sunday, September 29th, 2013 (actual day is weather-dependent).

The area of Woodlawn Cemetery in which we would like to film is enclosed in the green lines below:



We feel that this part of Woodlawn Cemetery is ideal for our film for the following reasons:

- Our story has characters who are buried in the year 1987 and 2014, and this area of Woodlawn Cemetery has modern gravestones that would match our prop gravestones.
- Our story takes place in two cemeteries in different cities, and this area of Woodlawn Cemetery has two sections that look sufficiently different to pass as two different cemeteries. The rightmost

(easternmost) part of Woodlawn Cemetery has a more open layout and is surrounded by many coniferous trees, while the backmost (northernmost) part of Woodlawn Cemetery has a denser layout with more deciduous trees.

- Our story has a scene in front of a cemetery building, and Woodlawn Cemetery has an administrative building in the rightmost (easternmost) part of the cemetery.

The one-day shoot would be an approximately 10-hour shoot, sometime between sunrise and sunset (on the weekend of September 28-29, the sun will rise at 6:39 AM and set at 6:33 PM). The shoot would involve:

- A cast and crew of about 15 people. There may also be a handful of background actors who would be there for a short period of time.
- Film equipment, which will most likely fit into a standard moving van.

The equipment will consist of:

- A camera and peripherals (lenses, filters, tripod, etc.)
- Flags and bounce boards (to even out natural sunlight)
- An audio recorder and several microphones
- A makeup kit

Please note that we have no plans to use lighting equipment unless the natural lighting suddenly changes dramatically or we have to compensate for reduced sunlight at the end of the day. If this situation arises, we'll use a small generator to power lights. This generator runs at 73 dB, which is approximately the same volume as a vacuum cleaner. In order to keep this sound from disturbing visitors to the cemetery as well as affecting our audio recording, we'll be muffling the sound (possibly by keeping it in the van).

- The use of two realistic prop gravestones manufactured in Los Angeles. These prop gravestones weigh only a few pounds, as they are made of either Styrofoam or polyurethane, and therefore will not leave any marks on the grass.
- The filming of two cars that will always be on the paved paths.

As a small, independent film, we do not anticipate requiring police or cemetery staff. At Woodlawn Cemetery, we would be far enough away from the street that we should not generate much of a crowd, and our production assistants will be present to deal with any possible foot traffic. Moreover, our production staff will be instructed to be fully cooperative in allowing families to visit the graves of their loved ones.

Our film production has an insurance policy that covers our film shoot in the event of any property damage, equipment damage, and liability, so that there is no financial risk to the cemetery.

We have always been diligent to obtain permission from location owners before filming on their premises. For our past films, we have worked with various organizations to secure permission to shoot on their property:

- Massachusetts Institute of Technology (Cambridge, MA)
- South Shore Medical Center (Norwell, MA)
- Software company iMDsoft (Needham, MA)
- Massachusetts Department of Conservation and Recreation
  - Halibut Point State Park (Rockport, MA)
  - Echo Bridge/Hemlock Gorge Reservation (Newton, MA)
- Town of Reading
  - Parker Middle School (Reading, MA)
- Tufts University (Somerville, MA)

We have an excellent track record and have never received any complaints. In each of the above cases, as is standard practice, both parties signed a basic location agreement of one or two pages, which detailed the specifics of the usage (dates and such), how the location owners are credited, and insurance details. We would encourage such a written agreement with the Acton Cemetery Commission and/or the Town of Acton.

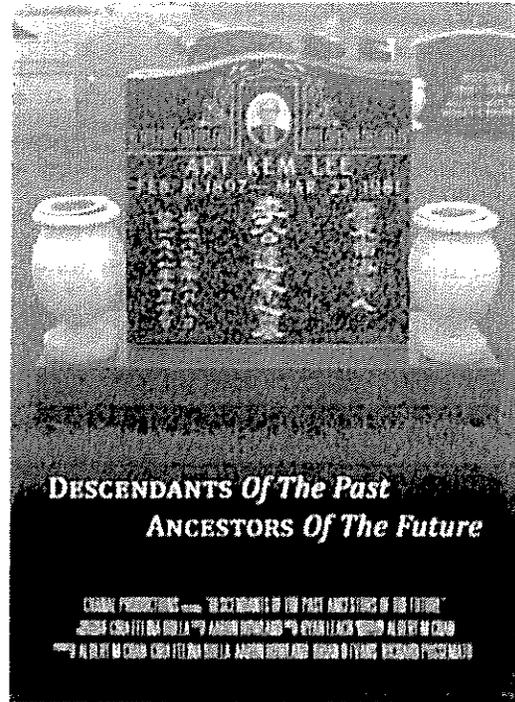
## PROJECT SYNOPSIS

---

*Descendants of the Past, Ancestors of the Future* is a dramatic short film about Andrew, the son of Chinese immigrants, who is about to become a father to a baby girl. To ease his apprehension about his impending fatherhood, Andrew desperately needs to understand how his mother and her own father could have lived apart for most of their lives.

When Andrew's mother finally gains the courage to speak about her father after years of restraint, Andrew begins to understand the extraordinary sense of kinship that binds him to his ancestors and descendants, ultimately sending Andrew on a journey that leads to his grandfather.

*Descendants of the Past, Ancestors of the Future* explores the sacrifices immigrant families make and the powerful bond that ties all generations of a family together.



## DIRECTOR'S STATEMENT

---

I met my maternal grandfather—or, more affectionately in Chinese, “Gung Gung”—once when I was a baby. He flew in from San Francisco to visit us in Toronto. I seem to have some memories of the encounter, but I’m not sure if that’s only because I’ve studied the photos of me smiling with him in my mother’s photo album. He passed away in San Francisco not long after his visit.

It wasn’t until I was in my twenties that I started asking questions about Gung Gung and our family history. What was he doing in San Francisco? How could he have been apart from my mother, my aunt, and my grandmother for so many decades? Why did my mother seem essentially alright with this arrangement?

As humility is a big part of traditional Chinese culture, the Chinese are not particularly forthcoming about past accomplishments or hardships endured. But over the years, I have been able to piece together a somewhat coherent story of my family history.

In the 1940s, in response to the political instability of the Chinese Civil War and the Second Sino-Japanese War, Gung Gung moved his family from the Chinese province of Canton to Hong Kong, which was then a British colony. Not long afterwards, Gung Gung left for San Francisco, where he continued to support his family by working a variety of jobs, including teaching and translation. In the 1960s, China descended into chaos with the Cultural Revolution. Although Hong Kong was still a British colony, sovereignty was set to be transferred back to China in 1997. In anticipation of the handover, my mother immigrated to North America to scout out a future home for the rest of her family. By the 1970s, my grandmother, my aunt’s family, and my mother were all in North America.

I had a sense of the tumultuous circumstances, the bravery, and the sacrifices that led my family here, but the key mystery of why Gung Gung

was alone in San Francisco remained unsolved. I was unsatisfied because I could not understand Gung Gung's seeming abandonment of his family in a tangible way. And I remained unsatisfied until very recently, when I came across the Chinese concept of "Ga."

The Chinese word "Ga" can mean either "family" or "home," depending on context, but the concept of "Ga," which has no literal English-language equivalent, is much bigger than these two meanings combined. "Ga" is a strong yet flexible sense of kinship that encompasses mutual obligation, lasting responsibility, and cultural values. Family can be separated and home can be relocated, but "Ga" always remains intact.

"Ga" has allowed many Chinese immigrant families to endure long physical separation and accommodate rapidly changing circumstances in the process of improving the quality of life for future generations. Thus, for many Chinese immigrant families, migration does not mean a break from the past, but the beginning of a new life that incorporates and transcends national boundaries.

I still don't know why exactly Gung Gung had to be in San Francisco, and I probably never will. But this concept of "Ga" reassures me that Gung Gung didn't abandon his wife and two young daughters over sixty years ago. Whatever his reasons, I trust that Gung Gung had the best interests of his "Ga" in mind; interests that lay beyond himself, beyond his daughters, and perhaps even beyond me and my generation. My grandmother, my aunt, and my mother must also have supported Gung Gung for the good of their "Ga."

This film is a love letter to my mother, Gung Gung, and all of my other ancestors and future descendants.

-ALBERT M. CHAN

## PREVIOUSLY PRODUCED FILMS

---

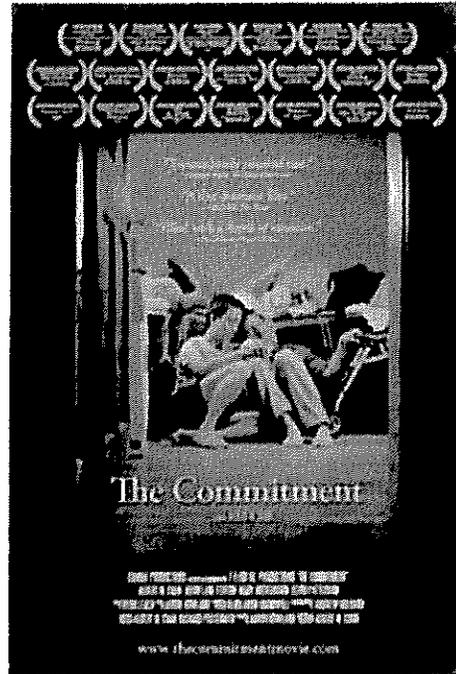
### *The Commitment* (2012)

DVD Release Date: April 2013

Director: Albert M. Chan

Producers: Aaron Howland, Seth Howland,  
Richard Possemato, Albert M. Chan

Distributors: Guest House Films, Moving  
Images Distribution



#### Awards:

- **Media Award—Best Film**  
(2013 National Association of Social Workers, edging out Oscar®-nominated *Moonrise Kingdom*)
- **Award of Excellence for Filmmaking**  
(2013 Canada International Film Festival)
- **Audience Award—Best Short Film**  
(2013 Desperado LGBT Film Festival, Phoenix, AZ)
- **Audience Favorite—Shorts Series**  
(2012 Palm Springs Gay & Lesbian Film Festival)
- **Jury Award—Best LGBT Film**  
(2013 Southeast New England Film, Music & Arts Festival)
- **Audience Award—Best LGBT Film**  
(2013 Southeast New England Film, Music & Arts Festival)
- **Best Supporting Actress—Kerri Patterson**  
(Summer 2012 Asians on Film Festival)
- **Best LGBT Film Nominee**  
(2013 Out in the Desert: Tucson's International LGBT Film Festival)

**Official Selection:**

- 2013 Boston International Film Festival
- 2013 DC Shorts Film Festival
- 2013 Hong Kong Lesbian & Gay Film Festival
- 2013 Durban Gay & Lesbian Film Festival
- 2013 On Location: Memphis
- 2013 Philadelphia QFest
- 2013 Woods Hole Film Festival
- 2013 Kansas City LGBT Film Festival
- 2013 Little Rock Film Festival
- 2013 QFest St. Louis
- 2013 Torino GLBT Film Festival
- 2013 KASHISH Mumbai International Queer Film Festival
- 2013 Kansas City FilmFest
- 2013 DisOrient Asian American Film Festival of Oregon
- 2013 Out in the Desert: Tucson's International LGBT Film Festival
- 2013 Desperado LGBT Film Festival (Phoenix, AZ)
- 2013 PRIDE LGBTQ Film Festival (Bloomington, IN)
- 2013 Southeast New England Film, Music & Arts Festival
- 2013 Reel Desires: Chennai International Queer Film Festival
- 2012 Fort Lauderdale International Film Festival
- 2012 Columbus International Film + Video Festival
- 2012 Palm Springs Gay & Lesbian Film Festival
- 2012 Boston Asian American Film Festival

## PREVIOUSLY PRODUCED FILMS

---

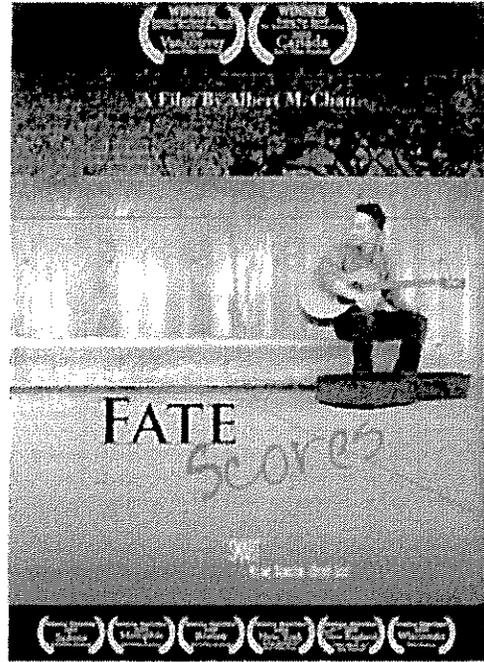
### *Fate Scores* (2009)

DVD Release Date: April 2010

Director: Albert M. Chan

Producers: Aaron Howland, Seth  
Howland, Albert M. Chan

Distributor: Moving Images Distribution



#### Awards:

- National Film Board of Canada 3<sup>rd</sup> Prize - Best Canadian Short Film (2009 Vancouver Asian Film Festival)
- Rising Star Award for Excellence in Filmmaking (2010 Canada International Film Festival)

#### Festival Screenings:

- 2009 Boston International Film Festival
- 2009 Vancouver Asian Film Festival
- 2009 Memphis International Film Festival
- 2009 Asian American International Film Festival (NYC)
- 2009 Wisconsin Film Festival
- 2009 Southeast New England Film, Music & Arts Festival
- 2010 Connecticut Film Festival
- 2010 Sedona International Film Festival

## BIOGRAPHIES

---

### ALBERT M. CHAN, WRITER/DIRECTOR/LEAD ACTOR



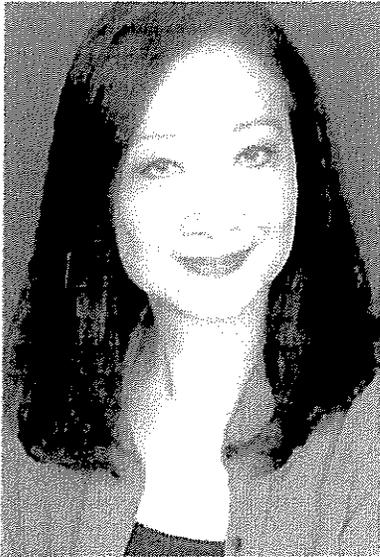
Albert M. Chan is a filmmaker and actor of Chinese descent. Among his distinctions, he has been recognized by the **National Film Board of Canada**, is a recipient of a **Puffin Foundation Grant**, and finished as a Top 8 Finalist for the prestigious **Roy W. Dean Film Grant**, awarded to films that are "unique and make a contribution to society...stories that can heal and enrich our lives."

Albert wrote, directed, and produced his first film, *Fate Scores*, which was recognized by the prestigious **National Film Board of Canada** and acquired by Moving Images Distribution. His second film *The Commitment* is currently winning numerous awards, most notably edging out Oscar®-nominated *Moonrise Kingdom* to win the 2013 **Media Award for Best Film** from the National Association of Social Workers. Albert is currently developing his third film *Descendants of the Past, Ancestors of the Future*.

Also an accomplished actor, Albert has had roles in films such as *Ghosts of Girlfriends Past* (Matthew McConaughey, Jennifer Garner, Michael Douglas), *Every Day* (Helen Hunt, Liev Schreiber, Brian Dennehy, Eddie Izzard), *Underdog* (James Belushi, Amy Adams, Jason Lee), *Clear History* (Larry David, Jon Hamm), *The Makeover* (Julia Stiles, Camryn Manheim), and *Life of Lemon* (Dan Lauria, Beth Grant). On TV, Albert has been cast in *Law & Order SVU* (NBC), *30 Rock* (NBC), *Body of Proof* (ABC), *Brotherhood* (Showtime), *Da Brick* (HBO), and *I'm Paige Wilson* (CW).

([www.AlbertMChan.com](http://www.AlbertMChan.com))

## TINA CHEN, LEAD ACTRESS



Tina Chen is a **Golden Globe®**, **Emmy®** and **Drama Desk** nominee. Tina's films include *The Hawaiians*, playing opposite **Charlton Heston**, for which she received a **Golden Globe®** nomination; *Alice's Restaurant*, opposite **Arlo Guthrie**; *Three Days of the Condor*, opposite **Robert Redford**; the award-winning indie film, *Face*, directed by Bertha Bay-Sa Pan; and *Almost Perfect*, playing opposite **Kelly Hu**. Tina has guest starred on numerous TV shows, including the **NBC** series, *Mercy*, and has played opposite such actors as **Anthony Quinn**, **Burt Reynolds**, **Wayne Rogers** and **David Carradine**. Tina was nominated for an **Emmy®** for her performance in the **CBS** Playhouse special, *The Final War of Ollie Winter*.

On stage, she has played leading roles in more than twenty productions on and off Broadway including *The Shanghai Gesture*, *Comfort Women*, *Empress of China*, *The Joy Luck Club*, *A Midsummer Night's Dream*, *Arthur & Leila*, *The Year of the Dragon*, David Henry Hwang's *Family Devotions*, and many others. Tina has directed plays at various theaters in New York, including Pan Asian Repertory's production of *Fairy Bones* starring **Lucy Liu** in her stage debut. Tina co-produced the Broadway production of the **Peter Nichols** play, *Passion*, starring **Frank Langella**, and received a **Drama Desk** nomination as part of the producing team of the Broadway production of *The Rink*, by **Terrence McNally**, starring **Chita Rivera** and **Liza Minnelli**.

## AARON HOWLAND & SETH HOWLAND, PRODUCERS



Brothers Aaron Howland and Seth Howland co-founded the film production company **7 Fluid Oz. Productions LLP** in 2001. Since then, they have worked on a wide range of film projects.

Aaron and Seth directed, produced, and edited *On the*

*Way*, a feature-length documentary about Milwaukee singer, songwriter, and guitarist **Peter Mulvey**. They also produced and edited the feature-length dramatic film *Interrogation*, written and directed by **John Chase** (*Venice Underground*) and executive produced by **Jeff Most** (*The Crow*). *Interrogation* premiered at the Boston International Film Festival. The Howland brothers have also worked on comedies, acting as producer and editor of the award-winning film *Jack Milton: Fairy Tale Detective*. They directed and edited the critically acclaimed satire *The Albino Code*, which was featured on **CNN**, **MSNBC**, *Inside Edition*, and *Entertainment Tonight* and screened at numerous film festivals. Aaron and Seth edited *Fate Scores*, their first collaboration with Albert M. Chan, which was recognized by the **National Film Board of Canada**. Most recently, they produced and edited *The Commitment*, which has won numerous awards and screened at over 20 film festivals on four continents.

Aaron and Seth are also founders and judges of The **Boston Motion Picture Awards**, a group of international film and screenwriting competitions.

Judges have included Stephen Root (*Dodgeball: A True Underdog Story*, *Finding Nemo*, *Office Space*, *King of the Hill*), Cirroc Lofton (*Star Trek: Deep Space Nine*), and Keiko Agena (*Gilmore Girls*, *Kim Possible*). Past winners have emerged from countries including Australia, Canada, and India.

([www.7FluidOz.com](http://www.7FluidOz.com))

## CIRA FELINA BOLLA, CINEMATOGRAPHER



Cira Felina Bolla is an Emmy®-nominated cinematographer whose work has been screened at some of the world's premier film festivals, including Cannes and Toronto.

Cira completed her undergraduate work at New York University (Tisch School of the Arts, Film & Television). In 2005, Cira's passion for the camera resulted in a prestigious appointment with the *Women in Film Cinematography Fellowship*.

Thereafter, she closely studied her craft on the set of the Emmy®-winning *House M.D.* television series, where she trained with the distinguished veteran cinematographer, Roy H. Wagner, A.S.C. (former student of Ansel Adams). In 2006, Cira received an Emmy® nomination, and later that year in December she became the first female cinematographer to be featured on the cover of the 30-year industry magazine *P3 Production Update*.

Cira's feature work includes second unit on the New Line Cinema film *Birth*, starring Nicole Kidman, Lauren Bacall, and Danny Huston; second unit on *Beyond*, starring Jon Voight and Dermot Mulroney; and cinematographer on *Life of Lemon*, starring Dan Lauria and Rachel Miner. Her commercial and music video clients include Newcastle Beer, Mentos, Samsung, MTV, and VH1.

([www.CiraFelinaBolla.com](http://www.CiraFelinaBolla.com))

## RYAN LEACH, COMPOSER



Ryan Leach is an American composer for film and television whose music has been heard on **ABC, CBS, NBC, FOX, MTV, and Disney.**

After graduating from Berklee College of Music with a Bachelor's of Music in Film Scoring, Ryan made the move to Los Angeles. He began his LA career working for composer **Michael A. Levine** at Remote Control Productions, **Hans Zimmer's** facility in Santa Monica.

He has scored over a dozen feature films including *Pastor Shepherd* starring Danny Trejo (Robert Rodriguez's *Machete*), Serbian film *Skinning* co-starring Bojana Novakovic (**M. Night Shyamalan's** *Devil*), and *Anacapa* by writer/director Nicholas Tolkien.

In 2010 Ryan won **Best Original Score** from the Maverick Movie Awards for his score to *Devils Racecourse*. Previous winners include **Philip Glass** and **Radiohead's Thom Yorke**.

Other credits include writing additional music for **Jerry Bruckheimer's** hit shows *Cold Case* and *Close to Home*, technical score assistance on *Bee Movie* (score by **Rupert Gregson-Williams**), *The Simpsons Movie*, and *The Dark Knight* (scores by **Hans Zimmer** and **James Newton Howard**), and original music and arrangements for the *Disney Princess* homepage.

Ryan currently works as a freelance composer from his studio in LA, writing original music for feature-length and short films, commercials, and new media.

([www.RyanLeach.com](http://www.RyanLeach.com))

## ALMA ARON BAUMWOLL, PRODUCTION DESIGNER



Alma Baumwoll is a teacher, writer, dancer, crafter, and filmmaker. She earned her degree in English Literature after attending **Smith College**, **Boston University**, and the **Salt Institute for Documentary Studies** in Portland, ME. After receiving her publishing certificate from the **Denver Publishing Institute**, she received a graduate degree in Biology at **Northeastern University**. She is currently on the faculty at The Cambridge School of Weston in Weston, MA.

Alma's poetry has been published by **Arrowsmith Press**, *Shakespeare's Monkey Revue*, and **Compass Press**, and her first young-adult science-fiction novel is working its way to publication. She dances for Alisia Waller's *And So No Sin Performance Troupe*, dedicated to the creation and performance of original works drawing from the traditions of postmodern dance, stage combat, pantomime, ballet, performance art and theatrical dance. As a weaver, she sold scarves under the name **Cherrywood Loom**. As a bookbinder, she sells notebooks and purses created from discarded, hard-cover books through her company **Hardcopy Art**.

As a filmmaker, Alma served as associate producer for the psychological feature *Interrogation*, executive produced by **Jeff Most (The Crow)** and premiering at the **Boston International Film Festival**. She was also an associate producer for comedy *The Albino Code*, which garnered national attention from **CNN**, **MSNBC**, *Inside Edition*, and *Entertainment Tonight*, and furthermore she produced, directed, wrote, and edited *Magic Albeeno Trickery: The Making of The Albino Code*. Alma has also held a variety of roles in the art department, camera department, and casting department for various other film projects. Most recently, she was production designer for the award-winning film *The Commitment*, which has screened at over 20 film festivals on four continents.