



PRESS CONTACT

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TECHNICAL INFO

Title:	Stop All The Clocks
Total Run Time:	92 mins
Genre:	Documentary
Aspect Ratio:	16x9 FF (1.78)
Exhibition Format:	HD
Country of Production:	USA
Year of Production:	2012
Language:	English
Production Company:	Mahjong Pictures
Film Website:	www.mahjongpictures.com/stopalltheclocks

Funding Info:

* Awarded the CCI Investing in Artists Grant.

* Fiscally sponsored by KidsAndCars.Org, a national non-profit child safety organization dedicated to preventing injuries and death to children in or around motor vehicles.



SYNOPSIS

Stop All the Clocks is a compelling look at a one woman's struggle to come to terms with the accidental death of her 10-month-old baby, due to a simple lapse of memory.

The documentary chronicles the case of a young Californian mother named Haley Wesley, who on a hot summer day in 2007 forgot her baby, Maddison, in the car for six hours. Maddison died of vehicular heat stroke due to being trapped in the intense heat. After Maddison's death, Haley was charged with involuntary manslaughter by the Napa County legal system and fought for her innocence throughout a harrowing 10-month ordeal of court proceedings. This tragedy shook the small town of Angwin, California to its core, and the shock reverberated throughout Napa County. It was one of the most controversial and commented stories in the Napa Valley Register in 2007. The film follows Haley's emotional journey of surviving the loss of her child as she spends each day reminded of her actions, and looks at how this tragedy has also impacted her community and family.

Stop All the Clocks sheds a light on a growing social problem in the U.S and around the world called *The Forgotten Baby Syndrome*. This disturbing phenomenon is reflected in the rising number of children dying in overheated cars after being left there by distracted parents. The documentary also meditates on how the unthinkable can happen, and the ways that humans process the unnatural tragedy of the accidental death of a child. Ultimately, the film reveals a woman who embodies the miracle of survival, and how the human spirit triumphs over great pain.

SHORT SYNOPSIS

Stop All The Clocks explores one of the most controversial and commented stories in Napa Valley in 2007. Haley Wesley, a young mother, forgot her baby in the car for six hours on a hot summer day. After her child's death by vehicular heat stroke, Haley was charged with involuntary manslaughter by the Napa County legal system and fought hard for her innocence. The film follows Haley's miraculous struggle to survive the loss of her child and how this tragedy has impacted her family and community. The film also reveals a disturbing growing social problem in the U.S and around the world called, *The Forgotten Baby Syndrome*, which is reflected in the rising number of children dying in overheated cars after being left there by distracted parents.

CREDITS

CREW

DIRECTOR:	Carol Ho
PRODUCERS:	Mei Ann Teo & Carol Ho
EXECUTIVE PRODUCER:	K.L. Leno
DIRECTOR OF PHOTOGRAPHY:	Mirabelle Ang
EDITOR:	Carol Ho
MUSIC:	Jeremy Belzer
VISUAL DESIGN DIRECTOR:	Cindy Segura

CAST/INTERVIEWEES

Haley Wesley	Main Protagonist
Richie Wesley	Haley's Husband
Maddison Wesley	Haley's First Child
Peyton Wesley	Haley's Second Child
Emmy Lesko	Haley's Ex-Employer
Ada Funes	Director of Discoveryland
Julie Lee	Haley's Boss & Friend
J.R. Rogers	Angwin Volunteer Firefighter
Matt Craig	Haley's Neighbor
Heather Denton	Haley's Sister
Mike Milat	Sergeant from Napa County Sheriff's Office
Gary J. Mishkin, M.D.	Emergency Physician at St. Helena Hospital
Janette Fennell	Founder & President of KidsAndCars.Org
Douglas Pharr	Haley's Defense Attorney
Rob Fenderson	Haley's Father
Gary Lieberstein	District Attorney of Napa County
Garth Petal	Parent
David Diamond, PH.D.	Professor of Psychology, Molecular Pharmacology & Physiology, University of South Florida & Veterans
Ronald Medford	Deputy Administrator of National Highway Traffic Safety Administration (NHTSA)
John Travis	Parent
Julie Terell Travis	Parent
Sandra LaBrucherie	Family Friend
Alani Denton	Haley's Niece
Demian Bulwar	Reporter from The San Francisco Chronicle
Justin Marson	Survivor Advocate
David Seyms	Director of Safe Kids Napa Valley
Christine Marquis	Car Seat Safety Technician at Safe Kids Napa Valley
Susan Turner	Safe Kids Talk Attendee, Haley's Midwife & Nurse Practitioner

CREW BIOS

CAROL HO

DIRECTOR, CO-PRODUCER & EDITOR

Born and raised in Singapore, Carol Ho is the co-founder of Mahjong Pictures, an independent film production company based in Los Angeles. She has directed a number of short films, most notably *Not Here*, which screened at the Montreal World Film Festival 2009, among other major film festivals. Carol was editing advisor on the feature documentary directed by Lin Li, entitled *Three-Five People*, which won the FIRPRESCI Prize at the 2003 Yamagata International Documentary Festival. Carol also produced a short documentary on global ocean conservation called *Oceana*, in which she directed Emmy Award winning actor, Ted Danson who performed the voice-over. Carol currently works as a post supervisor in the Hollywood film marketing industry and over-sees the post-production completion of film-marketing campaigns. Her most recent projects include *The Girl With The Dragon Tattoo*, *The Social Network* and *Inside Job*.



MEI ANN TEO PRODUCER



Mei Ann Teo is a Singaporean film and theatre maker, based in New York. She is the co-founder of Mahjong Pictures. Her directorial work includes co-directing the short film *Not Here*, which screened at major international film festivals such as the Montreal World Film Festival 2009, and directing *Please Listen to Me*, a short documentary about youth-at-risk in Singapore. With Anvil Into

Hammer, she has line-produced music videos and casted narrative shorts, music videos and commercials. With Solaris Films, she script-supervised *Both*, an award winning feature.

She has made and taught documentary theatre internationally, from universities to China factories in Shenzhen. She founded a Drama program for Pacific Union College that was based in ensemble created work. Her professional theatre work has been seen at major festivals, most notably *Lyrics from Lockdown* at the Festival de Liege in Belgium.

MIRBELLE ANG CINEMATOGRAPHER



Mirabelle Ang is a filmmaker whose interest in social and political affairs in her environment, led her to work in documentaries. Her documentary, *Match Made*, has screened at festivals and museums such as the *Viennale*, *Cinéma du Réel*, *Mar del Plata*, *Full Frame* and the *Museum of Modern Art (MoMA)* in New York. The documentary has also broadcast over KQED. She was the Director of Photography on several independent documentaries that

address social justice, culture and history; *Sight of Memory*, a documentary looking into generations of corn farmers in St. Louis, *Warcraft Nation*, a documentary about the popular Blizzard strategy game, *Warcraft*, and the institution that trains young South Korea boys to compete in international cyber gaming competitions around the world, and *Divided Families*, a documentary about Korean families who have suffered over 50 years of separation because of the Korean War. Mirabelle is also a volunteer videographer with Vote For Equality, California.

Director Statement

Stop All The Clocks is a film that is certainly close to my heart and a labor of love. It is fundamentally a film about human survival and the intangible impact of tragedy. As a filmmaker, I have always been fascinated by how humans are able to process suffering and ultimately re-build a new sense of inner strength. How do we channel our loss into self-renewal? This journey of self-renewal is universal, and all of us have gone through it on some level. Be it a child who lost her toy and felt a sense of devastation at that moment, or someone who has been jilted by a lover, each of us has endured our personal tragedies and lived through it. When it came time to making this film, I felt the urgency to tell Haley Wesley's story of survival, given its unique premise and controversy. Losing a child is the ultimate nightmare for every parent, and I wish it on nobody. In Haley's case, her guilt of having accidentally caused the death of her child is on a whole other level of human pain. Her memory failed her, she simply forgot her child in the car. How does one survive a situation such as this, where self-blame becomes larger than the situation itself? I wanted to raise this question in the film.

The Forgotten Baby Syndrome is a disturbing phenomenon that entered the national consciousness in 2009. This was written about in the Pulitzer award-winning article in *The Washington Post* by Gene Weingarten entitled *Fatal Distraction*, in which he reported on the worldwide rising number of children dying in overheated cars after being left there by distracted parents. He also questioned the extent to which these accidents should be considered crimes. The average number of children who die from being forgotten in overheated cars each year in the United States is 38. This means that at least one child dies from vehicular heat stroke every 10 days. This is a shocking and distressing social problem. I strongly believe that this is a crucial time for my film to address this issue, given its social relevance today.

With this film, I hope to empower audiences to appreciate the fragility of life, and embrace the notion that no loss is too great to overcome.

- Carol Ho



PRODUCTION NOTES

1. Re-Living The Trauma

The making of Stop All The Clocks had a profound effect on our production crew. It is never easy to ask someone who has been through trauma to relive it. In this case, with the death of a baby, the emotional difficulty was extraordinary for all, in front and behind the camera. The interviews that we conducted with Haley and her family were intense, and there were lots of tears shed. Although it was harrowing for them to talk about what happened to Maddison, it was cathartic for them as well.

2. Gaining Access To The Story

We were able to gain access to this story due to producer Mei Ann Teo's history with the Angwin community, where she had worked for 7 years. Haley Wesley's sister Heather Denton was Mei Ann's close friend and collaborator, and this close connection gave our crew the trust from the family and community. We shot over a period of 3 years, juggling scheduling conflicts with interviewees and crew availability. We dealt with the bureaucracy of needing to film in a 24-hour emergency room, as well as difficulties of bringing in experts from Kansas and Florida to Los Angeles for interviews.

Those of us who were not part of this community were welcomed in warmly. We stayed with people who were family friends of our subjects, as it was the only way to afford to shoot in Napa Valley, where accommodation is costly. Any extra crew members that we had on board were also close to the subjects and had known Maddison in her short life. For our crew that came from big cities, this receptive community became an integral part of the experience of the making of this documentary.