



FLOOD

A film about crossing ideological divides by Katy Scoggin

USA | 75 min. | 2025

www.floodmovie.com

WINNER of a SPECIAL MENTION in INTERNATIONAL COMPETITION – IDFA 2025

**WINNER of BEST KANSAS FEATURE + AUDIENCE AWARD BEST KANSAS FILM in
COMPETITION – Tallgrass Film Festival 2025**



Contact

Katy Scoggin | Director/Producer | katy@archelonfilms.com

Will Lennon | Producer | wblennon@gmail.com

Adam Blackman | Impact Producer | adamdblackman@gmail.com

LOGLINE

A filmmaker returns to her childhood home to attempt to reconcile with her father and ends up capturing a pivotal moment for her family that, like America, is both tightly knit and deeply divided.

SYNOPSIS

A filmmaker is starting a new project about evolution and geologic time, but her disagreements with her religious father, a young-earth creationist who refutes the theory of evolution, keep getting in the way. Determined to make amends, she heads home, where she finds her father at a pivotal moment. After 30 years in San Bernardino, CA, he is about to retire and move with the rest of their family across the country. Filming him at work, where he is a beloved elementary teacher, she begins to see him more fully, even as she captures persistent, unsettling rifts at home. Her father, steadfast in his evangelical beliefs, has grown isolated from his progressive Christian wife, left-leaning younger daughter, and budding musician grandson. As the family packs for the move, they uncover stories – captured in photos, videos, old bibles – that, like the fossils exhumed on the filmmaker's paleo expeditions, reveal how much they've changed over time. With moving day approaching, the tension increases, laying bare the complexity of a family that, like America, is both tightly knit and deeply divided.



DIRECTOR'S STATEMENT

I got inspired to tell the Flood story in the badlands of western Kansas. I was filming with paleontologists, curious people who dig in the dirt, and who wonder at geologic time. They walked for days, scanning the ground for the edges of fossilized sea creatures.

The person I most wanted to tell about fossil collecting was my dad. I knew he would love the discovery of a vertebra and the rare chance that it could lead to a fully articulated fossil. I wanted to share with him that I was learning that Kansas had spent most of its geologic history underwater, and that it was really an ancient seabed.

But this was impossible. I knew my father had long since rejected the theory of evolution, and that he did not believe in geologic time. He believed that Earth's creatures had descended from the surviving descendants of Noah's Ark. Also, my dad and I were not on good terms. Creationism v. evolution was one of a million fights that had driven us apart.

"Have you interviewed your father?" asked a bearded fossil collector who was about my dad's age. "And do you tell him you love him?" I was draped in film and recording gear. No, of course I hadn't interviewed my father. And I couldn't tell him anything. I'd quit talking to him years ago. "You should talk to your dad," he continued. "And you should tell him you love him. Do you tell him you love him?"

I might never have picked up the phone if this fossil hunter hadn't encouraged me to do so. I didn't know it at the time, but as soon as I made contact with my dad again, I had embarked on the ten-year journey that would lead to a film - Flood - and a new beginning.



CREW BIOS

Katy Scoggin - Director, Producer, Editor & Cameraperson

Katy is an award-winning documentary film director, cameraperson, and producer. Her feature directorial debut, *Flood*, will broadcast on PBS Independent Lens in July 2026. The film captures a pivotal moment for her family, which is both tightly knit and deeply divided. It won Special Mention in International Competition at IDFA and Best Kansas Feature at Tallgrass Film Festival. It was supported by ITVS, the Sloan Foundation, Film Independent, DCTV, the Gotham, NYSCA, MacDowell, the Sundance Institute, and BAVC Media. Previously, Katy worked for Laura Poitras on three features and two shorts, including Oscar-winning *CITIZENFOUR* (HBO) and Emmy-nominated *The Oath* (POV). She worked as a cameraperson on *Adam's Apple* (dir. Amy Jenkins), *Who Moves America* (dir. Yael Bridge), *Tree People* (dir. Regina Sobel), and *Bootstraps* (dir. Deia Schlosberg). She was a Fulbright Scholar in Berlin and went to film school at NYU. She lives in Chicago with her partner.

Will Lennon - Producer & Story Producer

Will is a nonfiction filmmaker based in Los Angeles. Will produced the ESPN 30 for 30 feature film *LONG GONE SUMMER* (Tribeca 2020), the short film *SPEAKING IS DIFFICULT* (Sundance 2016), and several other nonfiction projects, including *WHEN THE LAPD BLOWS UP YOUR NEIGHBORHOOD* (2022), *THE SIGN PROJECT* (2019), and *NOMINATION* (2016). He is a graduate of Loyola Marymount University and a native to Branson, Missouri.

Rabab Haj Yahya - Consulting Editor

Rabab is an award-winning Palestinian-American documentary filmmaker and editor based in New York. She is a member of the Academy of Motion Picture Arts and Sciences, and her latest feature, *Coexistence, My Ass!*, won the Special Grand Jury Award at the 2025 Sundance Film Festival. She also edited award-winning feature documentaries *THE FEELING OF BEING WATCHED* (Tribeca 2018, POV 2019) and the Critic's Choice-nominated *SPEED SISTERS* (Hot Docs 2015 Netflix). Rabab dedicates time as a mentor for KSFEF, Chicken & Egg, and BGDM. Her dedication earned her the Palestinian Sulafa Jadallah Award for outstanding contribution to women's cinema. Rabab speaks English, Arabic, and Hebrew.

Stuart Bogie - Composer

Stuart is a composer and performer who has written music for film, television, and the stage and released 17 albums as a principal artist. He composed the score for the Oscar-nominated documentary *How To Survive a Plague*, featuring performances by the Kronos Quartet. *Off Hours*, his collaboration with filmmaker/artist Jill Magid and sound designer Eric Sluyter, was exhibited at St Peter's Cathedral in Leuven, Belgium (2023/24). His other collaborations include work with Richard Reed Perry, Bill T Jones, Antibalas, Arcade Fire, Iron and Wine, Aaron Dessner, TV on the Radio, Joe Russo's *Almost Dead*, Rockstar Games, Angelique Kidjo, *The Sway Machinery*, Tony Allen, Zach Bryan, Matana Roberts, Goose, and Logic.

David Cohen - Editor & Co-Producer

David is a filmmaker and editor whose work has screened at Sundance, Venice, Tribeca, SXSW, Hot Docs, New Directors/New Films, DOC NYC, Outfest, and Frameline. Films he's edited have won festival awards and a Primetime Emmy Award® nomination for Outstanding Documentary. He co-directed, co-wrote, and edited LOVE & STUFF with Judith Helfand (POV). Recent editing credits include: PRETTY BABY: BROOKE SHIELDS (ABC/Hulu); CHRISTOPHER AT SEA (SXSW Special Jury Award), THE AMERICAN DREAM AND OTHER FAIRY TALES; LOVE, GILDA (Magnolia Pictures/CNN Films); and COOKED: SURVIVAL BY ZIP CODE (PBS Independent Lens). David received his B.F.A. in Dramatic Writing from NYU's Tisch School of the Arts.

Laura Poitras - Executive Producer

Laura is an Oscar and Pulitzer Prize-winning filmmaker and journalist. She won the 2015 Academy Award for Best Documentary Feature for CITIZENFOUR, about Edward Snowden, and a nomination for MY COUNTRY, MY COUNTRY in 2007. NSA reporting by Poitras, Glenn Greenwald, Ewen MacAskill, and Barton Gellman contributed to the 2014 Pulitzer Prize for Public Service awarded jointly to The Guardian and The Washington Post. In 2022, her film ALL THE BEAUTY AND THE BLOODSHED, which explores the career of Nan Goldin and the fall of the Sackler family, was awarded the Golden Lion, making it the second documentary to win the top prize at the Venice Film Festival. Laura is a 2012 MacDowell Fellow, the creator of Field of Vision, and an initial supporter of the Freedom of the Press Foundation.

Nico Oppen - Executive Producer

Nico (they/them) is an Emmy-nominated trans and queer filmmaker based in Oakland, CA. Films include Off and Running (POV), The F Word (Participant Media), Try Harder (Independent Lens, Hulu), Visitor's Day (PBS) and When I Write It (POV). Their work has been nominated for a Gotham Award, IDA Award, Independent Spirit Award, and Cinema Eye Honor, and it has premiered at Sundance, Tribeca, Hot Docs, and in the NY Times. Nico has been a Chicken & Egg Awardee, a Eureka Fellow, and a Fulbright scholar. They were featured in Filmmaker Magazine's "25 New Faces of Independent Film," Indiewire Magazine's "25 LGBT Filmmakers on the Rise," and DOC NYC's "40 Under 40". Nico has served as a mentor for Sundance Ignite, SFFILM and BAVC, and is a tenured film professor at Santa Clara University.

Adam Blackman - Executive Producer & Impact Producer

Adam is a former bookstore manager and nonprofit director turned freelance editor and writer of children's literature. He earned his MFA in Fiction from Sarah Lawrence College and wrote for an adult audience until the day his son came home from kindergarten feeling ashamed of his beloved rainbow sparkly shoes. Seeing the need for more acceptance inspired his first story for children. He acquires and edits picture books and middle grade novels for several independent publishers and works with writers on a freelance basis to shape and shine their stories. An active member of Society of Children's Book Writers & Illustrators (SCBWI) and regular presenter at writing conferences, Adam lives in a hutch in Brooklyn, NY with his now tween son and seriously adolescent bunny.

CREDITS

Directed by
Katy Scoggin

Produced by
Katy Scoggin, Will Lennon

Executive Producers
Laura Poitras, Nico Oppen, Adam Blackman
Lois Vossen, Carrie Lozano

Story Producers
Karen Duffin, Will Lennon

Edited by
David Cohen, Katy Scoggin

Consulting Editor
Rabab Haj Yahya

Camerapeople
Katy Scoggin, Spencer Worthley, Nathan Truesdell
Sarah Ginsburg, Mike Rossetti

Featuring
Marvin Scoggin, Jr.
Peggy Scoggin
Kelly Walters
Andrew Montana
Shaun Walters
Elly Walters
Lily Walters
Chuck Bonner
Barabra Shelton
Tom Caggiano

Music by
Stuart Bogie

Sound Mix & Edit
Gisela Fullà Silvestre