

A man washes ashore alone
on a desolate beach —
barefoot, disoriented, and
ruled by appetite rather than
reason. As time moves
forward, he drifts between
childish play and gathering
menace, indulgence and
instinct. Pulling him deeper,
caught in an undercurrent
that refuses to let him go.

A man washes ashore alone on a desolate beach — barefoot, disoriented, and driven by survival at any cost.

Alone on the beach, he drifts between indulgence and play, tenderness and menace.

Isolation gives way to impulse and instinct.

What begins as freedom slowly curdles into something more volatile.

The boundary between consequence and release begins to blur — leaving open the question of whether what follows is behind him... or still unfolding.



I wanted to explore how all the parts of a person — the violent, the vulnerable, the ridiculous — can live side by side. The idea that an adult could feel monstrous and childlike at the same time is what drew me in.

Yo Ho unfolds in a period-adjacent space, shaped more by instinct than narrative. I was interested in making something that feels as though it washed ashore fully formed — strange, untethered, and out of time.

The film grew out of a piece of test footage shot on Montauk Point Beach — Rob Douthat walking alone along the moonlit shore, cloaked in a pea coat, carrying a crowbar. It was stark and unsettling, and I followed that feeling.

The central figure carries something — whether earned or imagined is unclear. He eats. He drinks. He plays. He rages. He dances.

We shot guerrilla-style, trusting environment, movement, and presence over dialogue or plot. There were no marks to hit, no script in hand — only attention, instinct, and a willingness to stay with whatever emerged.

The film doesn't resolve. It circles. It lingers.

— James Andrew Fraser

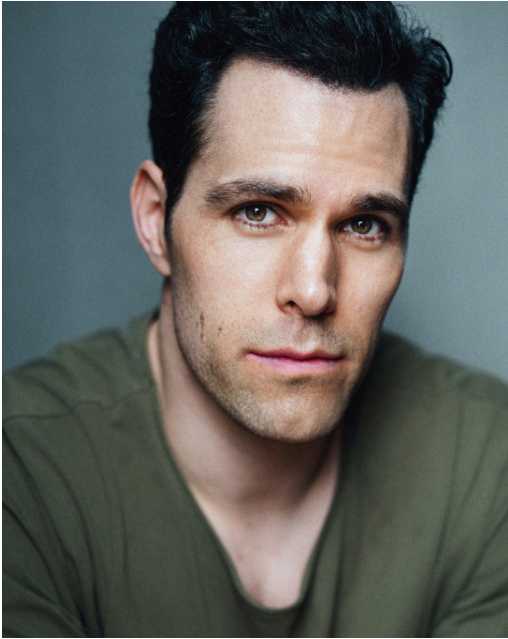






Robert Douthat is an actor, director, and producer whose career spans studio features and independent filmmaking. After appearing in films including *The Twilight Saga: Breaking Dawn - Part 2*, *The Host*, and *G.I. Joe: Retaliation*, he has increasingly focused on work behind the camera. In 2022, Douthat directed the feature *A Small Town Nutcracker Story*, which screened widely on the festival circuit and earned multiple awards. He is the founder of Epic Road Trip Films and currently works as a producer and equipment specialist through his production rental company, while remaining selective about performance projects that allow for creative risk and collaboration.

In *Yo Ho*, Rob delivers a performance that is volatile, physical, and unpredictably alive. Moving fluidly between off-kilter humor and something more sinister, he taps into a wide emotional spectrum — playful, animalistic, childlike, and dangerous — often within the same breath. Working largely through improvisation, Rob's presence feels instinctual rather than performed; moments unfold as discoveries rather than decisions. His size and physicality add an unsettling weight, allowing even the most absurd or comedic beats to carry an undercurrent of threat. By embracing contradiction — light and dark, humor and menace — Rob doesn't just inhabit the character; he exposes the unstable humanity beneath it, giving *Yo Ho* its raw, unsettling pulse.



James Andrew Fraser is an award-winning actor, writer, and filmmaker whose work bridges intimate independent storytelling and ensemble-driven narratives. As an actor, he has appeared on NBC's *The Enemy Within*, CBS's *Bull*, and starred in *Gabriel's Inferno*, the nine-film adaptation of the New York Times bestselling novels, streaming on Passionflix. He recently starred in *Family Hug* opposite Oscar nominee Eric Roberts and appears in the ensemble drama *Tuesday's Flu*, which premiered at the Austin Film Festival and features a cast including Jackie Earle Haley, Jon Gries, Ross Marquand, and Daniel Roebuck. His performance in *Buffalo* earned Best Actor nominations at the Madrid International Film Festival and Prague International Indie Film Festival, the film also screened at Cannes, and was nominated for the Iris Prize.

As a director, Fraser's early work includes *A Night Out*, a self-funded semi-autobiographical film, and *Trafford Road*, created under the constraints of a timed filmmaking challenge. His craft continued to evolve through conservatory training, where he developed a body of short-form work spanning narrative, formal, and stylistic experimentation. This trajectory culminates in *The Unseen* — a collection of character-driven shorts exploring identity, memory, and interior states through distinct cinematic languages.

JAMES ANDREW FRASER

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Runtime: 5:55 min

Country: USA

Language: English (minimal dialogue)

Genre: Drama / Psychological

Year: 2026