



*in love
in memory*

A FILM BY SHALON BUSKIRK & DREW SWEDBERG

press kit 2026

in love, in memory

a film by **Shalon Buskirk & Drew Swedberg**

production **Caesura Films**

country **United States**

details

Documentary Feature | 90 minutes | English

2K DCP w/5.1 mix | ProRes w/stereo mix

open & closed caption files available

online screener available upon request

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links

website inloveinmemory.com

socials [Facebook](#) | [Instagram](#)

downloads [high-resolution stills](#)

trailer [vimeo link](#)

logline

An elegiac portrait of a mother's unending commitment to memorializing her son quietly subverts a dominant documentary genre—true crime.



synopsis

A poetic, collage-like portrait of life in the wake of immeasurable loss, *IN LOVE, IN MEMORY* traces the everyday movements of a mother gathering cherished memories of her family and unearthing interrelated stories of violence in her hometown. Shalon Buskirk's advocacy orbits around her firstborn son, Parris Jerome Lane, whose murder in 2017 marked the end of an unprecedented year of gun violence and housing instability in Allentown, Pennsylvania. To memorialize her son and connect his story to the enduring systemic racism of a post-industrial American city, Shalon collaborates with an intergenerational ensemble of Black women. An artist pens a poem for Parris, a historian sifts through Allentown's haunting legacy of housing discrimination, and an activist struggles to remember her trailblazing battle for fair housing in the 1960s. An impressionistic counter-narrative that refuses the carceral frameworks of true crime, *IN LOVE, IN MEMORY* refracts quiet scenes of artistic intervention, community storytelling, and tender remembrance through a prism of passing time.

Shalon Buskirk *Producer/Director/Co-Editor*



Shalon Buskirk is a community leader in Allentown, Pennsylvania who has dedicated her life to protecting, supporting, and saving young adults from violence in her hometown. After the tragic death of her firstborn son, Parris, she started to work towards a nonprofit that engages youth with the resources they need for success. She was a catalyst behind the first major funding in the city for youth violence prevention. She is a storyteller, a mother of eight children, and the CEO/Founder of the Parris J. Lane Memorial Foundation. She was a Film Independent Documentary Lab Fellow in 2022, a Visiting Fellow at Skidmore College's MDOCS Storytellers' Institute in 2020 and 2022, and the co-author of "United Hearts for Autism: Stories from Caregivers and Self-Advocates," independently published in 2022.

Drew Swedberg *Producer/Director/DP/Co-Editor*



Drew Swedberg is a filmmaker, cinematographer, educator, and film programmer. Through a relational process and poetic approach, his filmmaking orbits around the everyday dreams, rituals, and forces that shape the places he calls home. As a teaching artist residing in Eastern Pennsylvania, he designs spaces for aspiring filmmakers to create media-based stories. Drew has led an array of film classes from elementary to college classrooms, most recently as a visiting instructor in Lafayette College's Film & Media Studies program and Documentary Storymaking program. He is currently teaching as an adjunct professor across colleges in the Lehigh Valley. He was a Film Independent Documentary Lab Fellow in 2022, Visiting Fellow at Skidmore College's MDOCS Storytellers' Institute in 2020 and 2022, and an Artist-in-Residence for the Cultural Coalition of Allentown in 2019 and 2021.

Nandini Sikand *Producer*



Imprinted in New Delhi, Nandini Sikand (they/she) is a filmmaker, educator, choreographer-dancer. Their award-winning films about the prison industrial complex, immigration, nationalism, sex work, breast cancer, and counter-culture music have screened worldwide and have been supported by the Guggenheim Foundation (2018), New York State Council on the Arts (2010 and 2001) grant and The Jerome Foundation (1998). They are the author of *Languid Bodies*, *Grounded Stances: The Curving Pathway of Neoclassical Odissi Dance* (Berghahn Books, 2017). Sikand is currently working on a monograph titled *Visualizing the Thug(gee): Colonial Lithographs to Carceral Screens*, a collection of essays about parenting while brown and choreographing and co-directing a poetic, multi-channel, 16mm film performance about the fragility of the dancing body. A professor of film and media studies at Lafayette College in Pennsylvania, Sikand is also a certified yoga instructor (Vinyasa and Kundalini) and teaches at Northampton County Prison where they offer college-level courses.

credits

Title	in love, in memory
Featuring	Shalon Buskirk, Justice Davis, Roberta Meek, Deloris Marshall, Faye Quarterman, Lauren Giguere, Nika Buskirk, Tristan Buskirk, Javonn Lane, Seinna Lane, Jaednn Lane, Najeer Lane, Chris Buskirk
Directors	Shalon Buskirk, Drew Swedberg
Producers	Shalon Buskirk, Nandini Sikand, Drew Swedberg
Executive Producer	Jessica Beshir
Consulting Producer	Tiffany E. Barber
Director of Photography	Drew Swedberg
Edit Team	Shalon Buskirk, Haley Hnatuk, Drew Swedberg
Consulting Editor	Ash Goh Hua
Associate Editors	Fatimah Fair, Matthew Oakes
Composer	Ahya Simone
DI Colorist	Natacha Ikoli
Sound Edit & Design	Avantika Nimbalker
Stereo & 5.1 Mix	Bigyna Dahal
Location Sound	Drew Swedberg
Production Company	Caesura Films
Fiscal Sponsor	Doc Society
In Collaboration with	LVAIC Documentary Storymaking, The Parris J Lane Memorial Foundation
Co-Produced by	Jenna Azar, Lora Taub
Programs	MDOCS Storytellers' Institute 2020; Maine Media Workshops Documentary Master Class 2021; Film Independent Documentary Lab 2022; MDOCS Storytellers' Institute 2022; Cucalorus Works-in-Progress (WiP) Lab 2023; Film Independent Non-Fiction Works-In-Progress Series 2024; Scribe Video Center Storyville (Work-in-Progress Screening) 2024; Basement Poetry's Dream Lab 2025; Working Films' Impact Kickstart 2026
Funders	Basement Poetry; HealthSpark Foundation; The Independence Public Media Foundation; Knight-Lenfest Local News Transformation Fund; Lafayette College; LVAIC Documentary Storymaking; The Lehigh Valley Engaged Humanities Consortium (LVEHC), a grant initiative funded by the Andrew W. Mellon foundation; Working Films; The Wyncote Foundation
Contact Person	Drew Swedberg



directors' statement

Parris Jerome Lane was born in Allentown, Pennsylvania on December 19th, 1997. The impact of his life and the reverberations of his death are at the center of our film, as we tell a story of enduring grief that begins with Shalon's recollections of her firstborn son and seeps into the legacies of loss in her hometown.

In 2017, Parris' death marked the end of an unprecedented year of gun violence in Pennsylvania's third largest city. While this immeasurable personal loss shook the local community, a smaller story from that same year felt obscured from view: at the beginning of 2017, eleven months before Parris was killed in the parking lot across from City Hall, Allentown was reported to have the highest rent-to-income ratio in the United States, the direct result of an aggressive, decade-long revitalization campaign in the heart of the city.

Since these two stories were never reported together, the film intervenes by formally engaging these urgent national topics—gun violence and housing justice—as parallel crises that affect our sense of home, our safety, and our access to memories. Prior to becoming co-directors on this film in 2019, we connected through community organizing work in Allentown. Many of the questions we were asking in those spaces laid the foundation for the film's central inquiries.

The documentary's genesis in organizing spaces shaped our decision to intertwine the narratives of gun violence and housing justice. It also empowered us to craft an ethical foundation that takes seriously the risk of retraumatization and the necessity of centering the desires of Parris' family over the profit-driven demands of true crime, one of the most prevalent and lucrative genres in American media. Two frameworks emerged for us—an abolitionist politic and a solidarity ethic. The first is an approach that refuses to give legitimacy to criminality as a “stabilizing narrative,” which Pooja Rangan and Brett Story identify in [“Four Propositions on True Crime and Abolition,”](#) while the latter is an ethical engagement that heeds the urgent industry-wide shift Sonya Childress identifies in [“Beyond Empathy,”](#) troubling the notion that empathy should be the central impulse for documentary filmmaking.

Within these local questions and formal frameworks we rendered IN LOVE, IN MEMORY—a counter-narrative that centers the persistent dreams that Shalon has for her son and her city, and ultimately troubles true crime as the dominant narrative for telling stories of traumatic loss.

– Shalon Buskirk & Drew Swedberg

