

ALL IN TIME

Co-written and co-directed by Chris Fetchko & Marina Donahue



Trailer: <https://vimeo.com/123512025>



Running Time 97 mins

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FESTIVAL AWARDS

- AUDIENCE AWARD – Soho International Film Festival
- AUDIENCE AWARD – New Hope Film Festival
- AUDIENCE AWARD – Harrisburg-Hershey Film Festival
- BEST ALTERNATIVE FEATURE – New Hope Film Festival
- BEST FEATURE – Harrisburg-Hershey Film Festival
- INDIE SPIRIT AWARD – New Hope Film Festival
- INTERNATIONAL FILM FESTIVAL MILAN, ITALY
 - Nominated for Best Film, Best Director and Best Screenplay
 - Winners to be announced November 2015
- OPENING NIGHT FILM – La Costa Film Festival
- OPENING NIGHT FILM – Harrisburg-Hershey Film Festival

PRESS LINKS

- Hollywood Reporter Review
 - <http://www.hollywoodreporter.com/review/all-time-newport-beach-review-789930>
- EBTV Interview with Chris Fetchko & Marina Donahue
 - <https://youtu.be/RC2mhJQgRcM>
- New Jersey Stage
 - <http://www.newjerseystage.com/articles/getarticle.php?ID=5920>
- Profile on Marina Donahue
 - <http://www.njartsmag.com/new-jersey-stage-2015-issue-9/0360395001442549764/p29>
- La Costa Film Festival Interview with Marina Donahue
 - <http://lacostafilmfestival.org/all-in-time-with-director-and-san-diego-native-marina-donahue/>

FILM WEB LINKS

- Official Website
 - <http://www.allintimefilm.com>
- Facebook
 - <https://www.facebook.com/allintimefilm>
- Twitter
 - <https://twitter.com/allintimefilm>
- Instagram
 - https://instagram.com/all_in_time_film/
- Pintrest
 - <https://www.pinterest.com/allintimefilm>
- Tumblr
 - <http://allintimefilm.tumblr.com/>



What would you give up to follow your dream?



THE
Hollywood
REPORTER

Hollywood Reporter Review



SYNOPSIS:

A dramatic comedy about life, love and passion. 'All in Time' tells the story of Charlie, who quits his job to move home to Pennsylvania to manage his favorite hometown rock band. His supportive girlfriend shares his love for the band, until struggles within the band force both Charlie and his girlfriend to make choices that will impact their lives forever.

Running Time 97 mins

TRAILER: <http://www.allintimefilm.com/>



Q&A with Chris Fetchko & Marina Donahue

Where did the idea for *All In Time* come from?

Chris: I am from Northeastern Pennsylvania, and as a senior at Syracuse University in 1996, I heard “Fear of Falling” by a hometown band called THE BADLEES. At that moment, they became my favorite band. After college, I moved to NYC where I worked as an accountant before I left the corporate world to write and produce the feature film “Everything’s Jake.” Although I lived in NYC, I spent most of my weekends traveling back to Pennsylvania for Badlees shows. Every trip back to NYC was filled with frustration as I always felt the band deserved a bigger audience.



In 2002, I decided to leave NYC and move back to PA to manage The Badlees. Regardless of where I had lived (NYC, LA), and having written and produced a feature film, my true dream was to move back into my old bedroom in my parent’s attic and manage The Badlees.

As it turns out, sometimes following your dream isn’t what’s cracked up to be. So in 2004 with the band falling apart and the stress of the situation getting the best of me, I actually told my girlfriend at the time that I was “in love with the band more than her.” Not a good decision especially considering I was actually in love with the girl. I immediately quit the band and unsuccessfully tried to repair the relationship. Apparently, Hallmark doesn’t make a greeting card that caters to that one time when you “just told your girlfriend you are in love with a band more than her.”

So I had no choice but to dive back into my career and I started managing another artist named Jared Campbell. Things with Jared went extremely well and at one of his biggest sold out shows, I was on top of the world but yet at the same time, I was miserable because I was “alone.” I spent the whole concert with my back to the stage waiting for my ex-girlfriend to show up. Yes, I spent a year trying to get her back and figured front row seats to a sold out rock concert would do the trick. She never showed. That night was when the journey of *All In Time* started. I asked my assistant “How can I feel so high and low at that the same time? I need to make a movie about how am I feeling right now?”

However, “what is so special about a breakup movie?” The idea was shelved until one day in 2008, I read a newspaper article on Time Travel and realized that was the missing element needed to elevate this story to a place worth telling. Five months later, I finished the first draft of the script.

Why did you set the film in the 90’s?

Marina: We couldn't tell Chris's story in the present day because the music industry has changed so much since the 90s. Back then a band really depended upon someone believing in them with all their heart and dedicating his or her career to getting the band heard. Those were the days before the Internet. The Internet, My Space, Napster, iTunes, etc. totally changed the way the music industry runs today and the way bands break today.

So, we had to shoot a period piece. As a very low budget film, we were challenged to re-create the 90's with limited resources. But luckily there are still places in Pennsylvania visually lost in time and we were able to pull it off. We also had an amazingly talented guy in the art department, Chuck Yarmey, who worked magic on a shoestring budget.

How did the two of you come to work together? Tell me about your collaboration.

Marina: A friend of mine showed me Chris's script and when I met him 6 years ago we immediately hit it off. He was taken aback by my excitement and ideas for the story and eventually brought me on as Collaborator. We went through at least 30 drafts together. Chris lives in Pennsylvania and I live in NJ, so we had a lot of phone calls and every now and then Chris would camp at my house for a few weeks at a time while we pounded through a new draft. Sometimes Chris would write and I would edit. Other times I would write and Chris would edit. Sometimes we wrote together. Just like every other part of filmmaking, the writing was a true collaboration.



Chris: Marina joined the project as a producer but quickly became a creative collaborator with me on the screenplay. She brought a much needed perspective to the table since the story was so personal. On set, I took the lead directing and Marina took the lead in the editing room. It took us a while to get in the rhythm, but we really complimented each other.

Was there ever a time when your collaboration broke down?

Chris & Marina: Almost. The first cut of our film wasn't working. We needed some changes to the characters and additional scenes to make the story come together. It took us two years to rework the script, write new scenes and raise the financing. This period was the biggest test of the Chris-Marina collaboration because we both had our own ideas on how to "fix" the film. At one point our DP, Dave Dunlap, had to broker a peace deal between us by setting up a meeting at a location equidistant between NY, NJ and Pennsylvania. But we finally came up with a script we both loved. We ended up shooting our additional scenes three years after our original shoot, and writing lots of new lines into existing scenes which our actors had to carefully ADR. We held our breath as our talented editor wove the newly recorded lines and newly shot scenes into the film - with the actors 3 years older and looking quite different. But with the magic of our amazing post production team and color correction, it worked.

Tell me about the experience of writing the script together.

Marina: I did help pull Chris away from his personal perspective of the characters which were based on his own, sometimes painful, experiences. For example, when I came on board, Chris was still very angry with the guitar player in the band and had written him a fiery death in a car crash. I convinced him that the villain in a story deserved a full story arc and redemption, so we came up with a more sympathetic character -- which was



very tough on Chris at first. I also gave the intern, shall we say, a "different life," and tried to give the female characters dimension and depth. I tapped into my own life experiences of insecurity, pain, and the struggle that young women face of whether to choose a man or a passion as a pursuit in life.

I also pushed to bring on a female editor to help craft a more sympathetic and lovable Charlie. Charlie is a real life flawed hero, not your typical Hollywood leading man hero. He's complex, driven, ordinary, and sometimes selfish in his pursuit of his dreams, so he had to be carefully constructed in the editing room to be likable with his flaws.

Did you write the film with particular cast in mind?

Marina: We fantasized about A-list talent filling the roles, but we never wrote for anyone in particular. When it came to casting, it was important to us to cast “regular” people. We wanted this film to be as authentic as possible so the audience would believe that these people come from Pennsylvania and are real.

Chris: From day one, the film was written with the Badlees and Laura Shay in mind to play the musicians. These are artists who I worked with as a manager. One of things that was most important to me was to get the music right. One of my biggest pet peeves is watching music films where the music is not “real.” Most films use studio tracks for live performances. We wanted the audience to feel like they are in the club watching them live.

We recorded the live musical performances using real musicians in the actual location. Then we ran playback using those recordings during the actual filming where the actors lip synced the performance. In order to pull this off and have it be “real,” we needed to be as authentic as possible so we cast as many of the actual musicians in the film as possible. Laura Shay provided the music of Laura and Laura Shay plays Laura in the film. The Badlees provided the music of The Damnsels and the lead singer and drummer of The Badlees play the same roles in the movie as members of The Damnsels.

We always had Lynn Cohen in mind for the role of Mrs. Joshman. I produced “Eavesdrop” which starred Lynn and fell in love with her. It’s fair to say that part of the motivation for even making another film was my desire to work with Lynn again. Not only is she talented but she is one of the sweetest people on the planet. At the time that I wrote the first draft, I was living next to an old man that never let me get into my apartment without prying into my life. It got so bad that I started sneaking into my apartment like a burglar to escape the situation. This experience combined with my desire to work with Lynn again sparked the creation of Mrs. Joshman.



I also think it is important to talk about Wilkes-Barre, PA where we shot the film. From day one, the film was written for this location. We feel that the town is a character in and of itself. It’s a timeless place filled with historic architecture and a great history, nestled in the mountains of Pennsylvania.

How did you attract these pretty well-known actors to your film?

Marina: At the time we cast them, six years ago, they were all pretty much unknown. Lynn Cohen was cast in *The Hunger Games* after we cast her. Jean-Luc was cast in



Baby Daddy; Josh was cast as *Captain Morgan*, and Vanessa was cast in many film projects leading to her role on *Blue Bloods* and it all happened after we started filming.

Chris: I think it is fair to say that everyone on the project is here because of their love for the script. It certainly wasn't the paycheck. We have our casting director, Judy Keller, to thank for passionately getting the right people to read the script.

Tell me about the native Pennsylvania musical artists in the movie.

Chris: The film features artists that I managed when I moved back to Pennsylvania. As discussed above, the film was written for these specific artists in mind.

What was one of the biggest hurdles you overcame in the making of this movie?

Marina: As a first-time filmmaker, I had no idea how hard it is to make a movie. It was a dream and I had obviously idealized the process, because when it came time to shoot, I had a very rude awakening. Some of the crew were like wolves smelling the weakness of an innocent baby lamb; and they took advantage of our inexperience. Both Chris and I were nearly slaughtered. I likened the crew on set to a military battlefield, with each rank having their specific duty, a superior officer, and a culture of only doing their job and not crossing into anyone else's territory. God forbid Craft Service gets thrown into the Art Department van! And here I come in as a General who has no idea how to command this highly departmentalized staff who feed on respect of their leader, which clearly I hadn't earned. I thought we would all be one big happy family. But it wasn't like that at all. Many in the crew sabotaged us at every opportunity. Every day there was a disaster. SAG almost closed us down. Our camera and lighting vendor nearly confiscated our equipment. Someone in the crew set some of our wardrobe on fire. Chris and I didn't sleep for the entire 21 day shoot. But boy did we learn a lot. Our second round of shooting went seamlessly. The Generals finally earned their stars!

Chris: Our biggest hurdle was actually the best thing that ever happened to the film. As we entered pre-production, we had a Director of Photography on board who was an

up and coming DP. Three weeks from the start of shooting, he left the project for a bigger film that he couldn't turn down. We were left scrambling to find a replacement DP in time for our already locked shooting schedule.

About a year prior to this, Marina discovered Dave Dunlap who shot all of the musical sequences for "August Rush." One look at Dave's resume would make anyone realize that there was no way Dave would even consider this project and I was sure we couldn't afford him. So I didn't even call him. At the 11th hour we still didn't have a DP, so I figured we had nothing to lose and I called him. That was on a



Saturday morning. By that night, he had read the script and was on the phone with me. That Monday, he made the trek to Wilkes-Barre, PA and he agreed to shoot the film. Dave did this project because he wanted to give back to independent cinema. Dave's involvement elevated this film to a whole new level.

Chris: At the very end of the film, the film is "In Memory of Chris Fetchko" (Next card says "Because a small piece of him died making this film"). This came from a joke I made to Marina in post and we figured it would be fun to put in the film. To me, this summed up the experience of making the film from so many levels.

What was the biggest surprise?

Marina: When you write a script, you feel that each scene and all the dialogue is critical – that if the actor doesn't say this particular line, then the audience won't understand what's going on. In editing, you find the opposite. We spent a lot of precious money shooting "crucial" scenes that we ended up completely cutting. The film is really made in the editing room. Knowing that in advance would have helped keep our budget down.

Chris: There's a saying in filmmaking that the story is written three times. Once at the script stage, once on set while shooting and once in the editing room. We were surprised to see this aspect of filmmaking first hand. When we finished the script, we thought we had it. When we said "cut" on set, we thought we had it, but it wasn't until the editing room where we really figured things out. And I'd be willing to bet that we will be surprised by this process on our next film as well.

What did you learn from this experience?

Marina: Chris taught me so much throughout every step of the process. I owe him tuition for film school! But I also owe him a greater lesson on how to collaborate. Chris and I were each very passionate about the story and we had our own ideas about how to write a scene or direct an actor. Most of the time we were on the same page, but sometimes it was difficult for us to concede. Working closely with someone on a project guided by artistic instincts is a real challenge, because nobody is “right.” Chris was better at diplomacy so my learning curve on how to concede and give and take was much higher than his. We held up progress and production sometimes, but we eventually found a way to work efficiently and beautifully together. I learned to open my mind to someone else’s vision. I’m sure we each said “I’ll never work with that person again,” at some point during the making of this film. But now I can easily say I’d work

with Chris again in a heartbeat. We complement each other really well.



Chris: I learned that directing a movie is much more fun than producing one and am looking forward to doing it all over again. I am in the process of figuring out another stupid way to break up with a girl to give me inspiration.

What would you like audiences to take away from this film after seeing it?

Marina: A very wise character in our film says “I’ve learned that life is about the detours.” Every now and then in our lives we are thrown a curve ball and we are pointed in a new direction. Take the road! Take the detour! You can find happiness when you are open to life’s surprises, even when they are disguised in what seems at the time to be the worst thing that ever happened to you.

Chris: There’s a line in the film “You always get to your destination, just not the way you thought you would.” That is what this film is all about in my opinion and I hope audiences walk away with that in mind.

ABOUT THE FILMMAKERS



CHRIS FETCHKO (Director, Writer, Producer) began his film career in 1998 when he co-wrote and produced *Everything's Jake* starring Ernie Hudson, Debbie Allen, and Phyllis Diller, which was released by Warner Brothers in 2007. He went on to produce *Eavesdrop* with Wendie Malick, Ted McGinley, and Anna Chlumsky, which was released by Shoreline Entertainment in 2010. In 2000, Chris went to work for Capitol Records, and in 2002 he launched a music management firm where he managed The Badlees, Jared Campbell and Laura Shay. In 2004, he Executive Produced the soundtrack to the MTV Books project, *Lit Riffs*. His experience in the music industry led to the initial inspiration for *All In Time*.

MARINA DONAHUE (Director, Writer, Producer) teamed with Chris Fetchko in the fall of 2008 to develop and produce *All in Time*. Prior to that she worked in documentary development for National Geographic Television and consulted for Readers Digest Home Video. She currently runs Corner Bar Pictures and is co-producing a web series and two short films: *Indianapolis*, based on a Sam Shepard short story starring Bill Pullman and Gabourey Sidibe; and *The Velvet Underground Played at My High School*, a French-American co-production which she also co-wrote.



ABOUT THE CAST



SEAN MODICA (“Charlie”) is an actor and writer working predominantly in both commercials and voice-overs. He was a member of the original ensemble cast of *Split The Difference*, Best Comedy and Audience Award winner of The NYTVF.

Sean and his writing partner are currently developing and pitching two TV series on the West Coast. Other film credits include: *Lucky*, starring Colin Hanks and Ann Margaret.

VANESSA RAY (“Rachel”) currently stars in the CBS police drama *Blue Bloods* as Officer Edit “Eddie” Janko. Since 2012, Vanessa has appeared in ABC Family’s hit show *Pretty Little Liars* as the popular, charismatic CeCe Drake. Previously, she starred on the USA Network series *Suits* as Jenny.

In 2014, Ray starred in the comedy movie *You Must Be Joking* alongside Margaret Colin. She also recently starred in the horror film *Devil’s Due* opposite Zach Gilford and Sam Anderson. Her additional film credits include *Frances Ha*, *Mutual Friends*, *Wisdom Teeth*, *Not Waving But Drowning*, *Nice Guy Johnny* and *Finding Chance*. Her other TV credits include *Girls*, *Nurse Jackie*, *White Collar*, *The Mentalist*, *Pretty Dirty Secrets*, *As The World Turns*, *The Right Not to Know*, *Damages*, *The Battery’s Down*, and *Bored to Death*.



Ray starred in the 2010 Broadway production of *Hair* playing the role of Crissy. She performed in the acclaimed musical *Footloose* and earned her Actor’s Equity card for her role as Rusty, performing “Let’s Hear It for the Boy.” She originated the role of Nemo in Robert and Kristin Lopez’s *Finding Nemo: The Musical* at Orlando’s Disney World. Vanessa also performed the role of Olive Ostrovsky in the national tour of *The 25th Annual Putnam County Spelling Bee*.



JEAN-LUC BILODEAU (“Clark”) is a Canadian actor best known for his starring role in the hit ABC Family series *Baby Daddy*, in which he plays Ben, a twenty-two year old who has to raise his three-month-old daughter after she is left at his doorstep by his ex-girlfriend. For his role, he has earned two Teen Choice Award nominations. He also had a lead role in the ABC Family series *Kyle XY*.

Bilodeau has also appeared in films and television series such as *Ill Fated*, *Trick 'r Treat*, *16 Wishes*, *No Ordinary Family* and *Best Player*. He was also in Emmalyn Estrada's music video "Don't Make Me Let You Go" and plays Jeremy in the movie *LOL*, alongside Demi Moore and Miley Cyrus. He is also known for his roles in the television movies *16 Wishes* for Disney and *Expecting Amish* for Lifetime.

LYNN COHEN (“Mrs. Joshman”) is best known to audiences as ‘Magda’ in the HBO series *Sex and the City* (and the two subsequent feature films based on the series), ‘Mags’ in Lionsgates’ *The Hunger Games: Catching Fire* and for her critically acclaimed portrayal of ‘Golda Meier’ in Steven Spielberg’s *Munich*. Cohen has also appeared in *They Came Together* with Paul Rudd and Amy Poehler; *Eagle Eye*; Charlie Kaufman’s *Synecdoche, New York*; *A Life Before Her Eyes* with Uma Thurman; *Deception* with Hugh Jackman and Ewan McGregor; *Invincible* with Mark Wahlberg, Louis Malle’s *Vanya on 42nd Street*; Julie Taymor’s *Across the Universe*, Woody Allen’s *Manhattan Murder Mystery* and many others.



Cohen has recurring roles on the television series *Damages*, *Bored to Death* and *Law and Order*. On stage she performed in *Macbeth* (Public Theatre); *Ivanov* (Lincoln Center), as well as other works at New York Theater Workshop, New York Shakespeare Festival, Primary Stages and EST. In addition, she appeared at theaters across the country. She is a Fox Fellow, a recipient of a Bowden Award from New Dramatists and a member of the Actors Studio, New York Theatre Workshop, EST, and Actors Center.



JOSHUA BURROW (“Glen”) is best known to audiences as Captain Morgan in the company’s global media campaign, with commercials directed by Oscar winner Tom Hooper. He has also provided the voice of Terry Thorpe for the fourth and fifth installments of the popular video game series Grand Theft Auto.

Burrow starred in the indie thriller *The Crimson Mask*, which won over 40 international film festival awards. He reprised his role for the Hulu miniseries *Curse of the Crimson Mask*. His other film credits include *Black Dog*, *Red Dog*, *All Dark Places*, *Absence*, *InSearchOf* and *Head Games*. He has had guest starring roles on numerous hit television shows including *Banshee*, *Blue Bloods*, *Body of*

Proof, *Law & Order: CI*, *Mercy*, *The Unusuals* and *Sex and the City*. In 2015 he can be seen in *The Lost Boy* alongside Virginia Madsen.

ROB BARTLETT (“Rick”) is an actor, standup comedian, radio personality and writer. His television credits include *Late Night with David Letterman* and stints with Conan O’Brien. His starring roles on television include the Paramount/CBS comedy special *What’s Alan Watching?*, ABC’s *Move the Crowd*, and a recurring role on NBC as attorney Milton Schoenfeld on *Law & Order: Special Victims Unit*.



He wrote and starred in the Public Television special, *Rob Bartlett’s Not For Profit TV Special*, which was nominated for five Emmy Awards and won for Best Writing and Best Entertainment Program.

Rob made his Broadway debut as author and star of *More to Love*. His Broadway Credits also include Amos Hart in *Chicago*, Mr. Mushnik in the 2003 revival of *Little Shop of Horrors*, and as Herman in the 2005 revival of *Sweet Charity* with Christina Applegate. In the fall of 2005, he began performances as Speed, the poker-playing crony of Oscar and Felix, in the revival of Neil Simon’s *The Odd Couple* with Nathan Lane and Matthew Broderick. In 2012, his most recent Broadway appearance was in the revival of *How to Succeed in Business Without Really Trying* starring Daniel Radcliffe. Rob also won a Drama Desk award for his role in the critically acclaimed play *Tabletop*.

MUSIC FROM THE FILM



THE BADLEES (as The Damnsels) are a six-piece rock band that have been creating and performing music since 1990. **Pete Palladino** (vocals), **Bret Alexander** (guitar), **Paul Smith** (bass) and **Ron Simasek** (drums) joined forces decades ago after a few happenstance introductions, that some would say, were driven by destiny. In 2009, guitarist **Dustin Drevitch** and violinist **Nyke Van Wyk** joined the band.

In October 2013, The Badlees released their 10th studio album *Epiphones and Empty Rooms*. This double disc release of new material highlights the band's complex duality. The band's career features a couple of major label record deals, radio hits, and national critical acclaim.

LAURA SHAY (as Laura Kelly) is an independent musician from Philadelphia. Her latest record, *Love & Other Things*, is a continuation of Laura's unique style of organic piano- and acoustic guitar-based tracks, coupled with honest lyrics and rich vocals. A collection of nine songs primarily focused on love in its various stages and forms, the album was independently produced and features select musicians and engineers who embraced Laura's Do-It-Yourself, home-grown vibe.



CHRISTOPHER NORTH (Composer) is a composer for Film, TV/Web Series, Theater, Dance/Installations and various ensembles (chamber music, orchestral, jazz, etc.) He's also a singer/songwriter (eclectic rock and children's music including Disney & *Sesame Street*), bassist and multi-instrumental musician (on Broadway / Grammy award-winning recordings.) Hailing from Texas, he followed his muse to Manhattan in 1997. He now thrives in Brooklyn, having released 14 albums (with 5 more out this year), scored 12 feature films as well as countless shorts, most of which currently screening and distributed around the world (DVD, Netflix, iTunes.) VARIETY says he's a "notable asset." His first feature, *Everything's Jake*, starring Ernie Hudson as a homeless musician, can be seen on STARZ. His 6th feature, *Bible Quiz*, won Best Documentary at Slamdance 2013 in Park City, UT and is on SUNDANCE Global.



OBIE O'BRIEN (Music Supervisor) has worked with a diverse group of artists including projects with Bon Jovi (with whom he has worked for over 30 years), Soraia, Patrick Droney, Alice Cooper, Chris LeDoux, The Baha Men, The Seldom Seen, The Country Gentlemen, Ralph Stanley, The Nighthawks, Sam Moore, and Danny Gatton & The Fat Boys to name a few. He was the music director for the Nick Jonas led Broadway recording of *How to Succeed in Business Without Really Trying*.

ABOUT THE CREW



DAVE DUNLAP (Director of Photography) has recent credits including *The Great Gilly Hopkins*, directed by Stephen Herek, starring Kathy Bates and Glenn Close. *SongByrd*, a pilot for Universal Cable TV, the CWTV show *Gossip Girl* and the NBC TV shows *Lipstick Jungle* and *Mercy* starring Taylor Schilling & Michelle Trachtenberg.

Dunlap can also add London to his production list having photographed Universal's *Shaun of the Dead* and *The Calcium Kid* in the UK for Working Title Films. Dunlap made the jump to Director of Photography shooting the Second Unit on Robert Zemeckis' Academy Award winning *Forrest Gump*. Among his other Second Unit DP credits are Ron Howard's Academy Award winning *A Beautiful Mind*, Nora Ephron's *Julie and Julia*, Charlie Kaufman's *Synecdoche*, Gary Winick's *Bride Wars*, Mark Waters' *The Ghost of Girlfriends Past*, Kirsten Sheridan's *August Rush*, Kevin Lima's *Enchanted*, Sydney Pollack's *The Interpreter*, Wolfgang Petersen's *Air Force One*, Iain Softley's *K-Pax* and Barry Sonnenfeld's *The Wild, Wild West*.

Other camera operator and focus puller credits include Martin Scorsese's *After Hours*, *Goodfellas* and *The Age of Innocence*, Joel and Ethan Coen's *Raising Arizona*, Laurie Anderson's *Home of the Brave*, Volker Schlöndorff's *Death of a Salesman*, Peter Yates' *House on Carroll Street*, Francis Ford Coppola's *Dracula*, Mike Nichols' *Working Girl* and *Postcards from the Edge*, Steve Kloves' *The Fabulous Baker Boys*, James L. Brooks' *Broadcast News*, Frank Oz's *What About Bob*, Wes Anderson's *The Royal Tenenbaums*, Ridley Scott's *Hannibal*, Joel Schumacher's *The Client*, Marco Brambilla's *Demolition Man* and Andrew Fleming's *The Craft*.

CINDY LEE (Co-Editor) is a New York-based editor working in narrative and docuCo-mentary film. Her editing credits include: *Una Noche*, which was nominated for two Independent Spirit Awards in 2014 (Best First Feature and Best Editing) and won awards for Best New Narrative Director, Best Actors, and Best Cinematography at the Tribeca Film Festival; *Hot Coffee*, which premiered at Sundance in 2011 and was broadcast on HBO; the Oscar-nominated *No End in Sight*, which won the Sundance Special Jury Prize and New York Film Critics Circle Best Documentary in 2007; and *We're Not Broke*, which premiered at Sundance in 2012. Most recently, she was an editor on the Showtime series *Years of Living Dangerously*, executive produced by James Cameron, Jerry Weintraub, and Arnold Schwarzenegger.





MICHAEL TAYLOR (Co-Editor) has credits including Liza Johnson's *Elvis & Nixon*, starring Kevin Spacey and Michael Shannon, and *Hateship Loveship*, starring Kristen Wiig and Guy Pearce; Ira Sachs' *Love is Strange*, starring John Lithgow and Alfred Molina, Rick Alverson's *Entertainment*, starring Gregg Turkington and John C. Reilly, and *The Comedy*, starring Tim Heidecker; and Julia Loktev's *The Loneliest Planet*, starring Hani Furstenberg and Gael Garcia Bernal, and *Day Night Day Night*. His documentary credits include Holly Morris and Anne Bogart's *The Babushkas of Chernobyl*, Josef Astor's *Lost Bohemia*, Heidi Ewing and Rachel Grady's segment of *Freakonomics*, and Margaret Brown's *The Order of Myths and Be Here to Love Me*.

JUDY KELLER (Casting) is president of Judy Keller Casting Inc., founded in 1992. Since 1998, Judy Keller has worked on Independent Feature films as both a Producer and Casting Director. Judy is proud to have worked on *Everything's Jake* starring Ernie Hudson, Debbie Allen, Lou Rawls and Phyllis Diller, which took home the Best Film Award from both The Santa Barbara Film Festival and The Big Apple Festival in New York. Both *Everything's Jake* and *Eavesdrop* (released in 2008 and starring Chris Parnell, Wendy Malick, Lynn Collins, Anna Chlumsky, Tovah Feldshuh and Stephanie Szostak) can be viewed through Netflix.



This year, Judy Keller Casting has been busy casting the television series *Deadly Sins*, currently in its 4th Season on the Discovery ID Channel. Their latest short film, *Pamanhikan*, is in post-production. The film's screenplay, written and directed by Angelo Santos, was awarded 1st place at the 2013 Vail Film Festivals Short Screenplay Competition and plans to compete in the 2015 Film Festivals.

A Corner Bar Pictures Production

In Association With Expressway Productions and Headspark Productions

A Chris Fetchko Film

CAST

Charlie	Sean Modica
Rachel	Vanessa Ray
Clark	Jean-Luc Bilodeau
Mrs. Joshman	Lynn Cohen
Glen	Josh Burrow
Rick	Rob Bartlett
Lane	Connie Shelhamer
Laura	Laura Shay
Sam	Jay Klaitz
Tracy	Pete Palladino
Marc	Ron Simasek
Bassist	Thor Fields
Sameer	Pritesh Shah
Rusty	Fred Norris
Dentist	Tom Wopat
Betty	Holly Golightly Perlo
Charlie's Dad	David DeCosmo
Charlie's Mom	Beverly Brennan
Aunt Joann	Judy Martini
Time Travelers	Ryan Gibeau
	Jay Russell

Casting by	Judy Keller
Original Score Composed and Performed by	Christopher North
Costume Designers	Brenda Moreno
	Rita Squitiere
Editors	Cindy Lee
	Michael Taylor
Production Designers	Alanna Dempewolf-Barrett
	Chuck Yarmey
Director of Photography	David M. Dunlap
Written, Produced and Directed by	Chris Fetchko & Marina Donahue

Music of The Damnsels	Written and Performed by The Badlees
Music of Laura Kelly	Written and Performed by Laura Shay
"Amazing Grace"	Written and Performed by Ellis Paul
Music of Street Performer	Written and Performed by Anthony Krizan
The Damnsels and Laura Kelly's Live Performances	Recorded and Mixed by Obie O'Brien

Story by	Chris Fetchko
Additional Photography by	Eli Aronoff
Supervising Sound Editor	Tom Effinger
Associate Editor	Dylan Greiss
Executive Producer	Paul Donahue
Executive Producer	Robert Najim
Producer	Chandra Baird
Co-Producer	Ava Spanier
Associate Producers	David Leach
	James Madison
	Ralph Tarnofsky
	Obie O'Brien
	Ron Simasek
	David M. Dunlap

Line Producer	Pete Paduano
Unit Production Manager	Edward Eberwine III
Production Consultant	James Madison
First Assistant Directors	Scott Ambrozy
	Sandi Greenberg
	Lauren McGarry

Second Assistant Directors	Matt Bonuso Sandi Greenberg Ashley McGarry Lauren McGarry
Camera Operator	Eli Aronoff
Script Supervisors	Jannelle Coleman Heather Quick
Camera Operator	Chris Raymond
1st Assistant Camera	Dan Casey Corey Gegner Candice Higgins Alex Peterson
2nd Assistant Camera	George Alvarez Sarah Guenther Jen O'Leary Flipp Penson
Loader	Seth Knepley
DIT Techs	Christine NG Flipp Penson Khai Wong
Still Photographers	Melissa Krycia Scott Krycia
Gaffer	David Briggs
Best Boy Electric	Katelyn Ceccheti Matt Imbrogno
Rigging Gaffer	Blaze Miller
Best Boy Rigging 3rd	Andrew Shankweiler
Additional Electric	John Baum Gartner Tony Jimenez Andrew Joffe Ryan Mast Danny Periera Brandon Spratt Phil Tartaglione
Genny Operator	Quint Clinger
Board Operator	Brandon Spratt
Lamp Operator	Phil Barbagliones
Key Grip	Kevin Gallagher Jozef Jozefowski

	Zach Rubino
Best Boy Grip	Zachary Kind
	Nic Reader
Additional Grips	Dave Greenplate
	Sean Hoffman
	Sonic Kim
	Michael Stubblebine
	Gino Veransano
Scorpio Tech	Lance Rieck
Truck Rigging	Joe Santarelli
Sound Mixers	John Paul Golaski
	Benjamin Wong
	Nikolas Zasimczuk
Boom Operators	Matt Agosta
	Carlos Rodriguez
Set Decorator	Logan Monighan
Prop Master	CJ Johnson
Leadman	Chuck Yarmey
Set Dressers	Roberto Hernández
	Mark Rome
Art Department PA's	Kayla Arrell
	Natalie Jedlicki
	Emily Yarmey
Graphic Designer	Ben Schaffner
Music Gear Consultant	Gene Smith
Animal Wranglers	Cathy Gordon
	Janet Horney
	Cary Moran
Key Hair / Make-Up	Tara Matlock
	Dhyana Renee
Key Make Up	Rachel Donahue
	Barbara Stolz
Key Hair	Tammie Castagna
	Lauren Clapper
HMU Assistant	Michelle Gruver
	Michaela Sulka
Wardrobe Consultant	Kecia Price
Asst. Costume Designer	Brian Moreno
Wardrobe Assistant	Shannon McKernan

Wardrobe Intern	Ardenn Stolz
Rachel's and Laura's Jewelry	Marina Donahue
Production Coordinators	Christina Leshner Johanna Rockwell Don "Mega" Stewart
Casting Associate	Nathalie De Lange
Story Consultant	Joe Stargensky
Creative Consultants	Joe Cosgriff Anthony Jannelli Ava Spanier
Post Production Supervisor	Alan Oxman
Editorial Facilities	Post Factory The Edit Center
Post Production Assistant	Thomas Wallen
Sound Supervisor	Tom Efinger
Sound Designer	Gisela Fulla-Silvestre
Dialogue Editor	Claire Bell
ADR Recordists	Claire Bell Abigail Savage Jeff Seelye Ben Whitver
Foley Artist	Shaun Brennan
Foley Recordists	Gisela Fulla-Silvestre Kate Bilinski
Re-Recording Mixer	Tom Efinger
Audio Post Facility	Dig It Audio, Inc
LA ADR Recording Studio	Monkeyland Audio
Sound Post Facility	
Producer	George Dellinger
Music Mixing Facilities	Sine Studios Quad Studios
Assistant Engineers	Mike Lawson Bryce Roberts Matt Teacher
On Location Sound Tech	Cody Smith
Loop Group Artists	Alejandro Chapa Matt Clegg Linda Conti Nat Conti

Marina Donahue
Paul Donahue
Chris Fetchko
May Flam
Cathy Gordon
Giacomo Lamparelli
Nick Pellicoro
Tammi Pellicoro
Kecia Price
Ron Simasek

Additional Music Editing
Featured Violinist
Additional Engineering

Christopher North
Nyke Van Wyk
Tom Camuso
Dave Goodermuth

Digital Intermediate and Color by

Prime Focus

Digital Intermediate Editor
Colorist
Post Producer
Prime Focus
Managing Directors

Eugene Lehnert
Alex Berman
Alex Laviola

Post Production Assistant
Visual Effects Artist

Mary Martin
Anthony Matt
Justin Smith
Brian Young



Music of The Damnsels

“Amazing Grace”

Written and Performed by Ellis Paul
Published by Ellis Paul Publishing

“Angeline Is Coming Home”

Written by George Bret Alexander,
Jeffrey S. Feltenberger, Michael James Naydock,
Peter A. Palladino, Terry L. Selders,
Ronald Anthony Simasek, Paul Andrew Smith
Performed by The Badlees
Courtesy of Rite-Off Records
Published by Bretlee Music, Rastafarian Amvets

“Anodyne”

Written by George Bret Alexander,
Michael James Naydock, Peter A. Palladino,
Ronald Anthony Simasek, Paul Andrew Smith
Performed by The Badlees
Published by Bretlee Music, Rastafarian Amvets

“Back Where We Came From”

Written by George Bret Alexander,
Jeffrey S. Feltenberger, Peter A. Palladino,
Ronald Anthony Simasek, Paul Andrew Smith
Performed by The Badlees
Courtesy of Rite-Off Records
Published by Bretlee Music, Felty Music,
Fuzz Tone Tunes, I Don't Even Like Music,
United People's Temple of Rhombus Music

“Beyond These Walls”

Written by George Bret Alexander,
Jeffrey S. Feltenberger, Michael James Naydock,
Peter A. Palladino, Ronald Anthony Simasek,
Paul Andrew Smith
Performed by The Badlees
Courtesy of Rite-Off Records
Published by Bretlee Music, Felty Music,
Fuzz Tone Tunes, I Don't Even Like Music,
Rastafarian Amvets,
United People's Temple of Rhombus Music

“Dirty Neon Times”

Written by George Bret Alexander,
Jeffrey S. Feltenberger, Michael James Naydock,
Peter A. Palladino, Ronald Anthony Simasek,
Paul Andrew Smith
Performed by The Badlees
Courtesy of Rite-Off Records
Published by Bretlee Music, Felty Music,
Fuzz Tone Tunes,
I Don't Even Like Music, Rastafarian Amvets,
United People's Temple of Rhombus Music

“Fear of Falling”

Written by George Bret Alexander,
Jeffrey S. Feltenberger, Peter A. Palladino,
Terry L. Selders, Ronald Anthony Simasek,
Paul Andrew Smith
Performed by The Badlees
Published by Bretlee Music

“Hindsightseeing”

Written by George Bret Alexander,
Jeffrey S. Feltenberger, Peter A. Palladino,
Ronald Anthony Simasek, Paul Andrew Smith
Performed by The Badlees
Courtesy of S.A.M. Records
Published by Bretlee Music, Felty Music,
Fuzz Tone Tunes, I Don't Even Like Music,
United People's Temple of Rhombus Music

“Long Goodnight”

Written by George Bret Alexander,
Jeffrey S. Feltenberger, Peter A. Palladino,
Ronald Anthony Simasek, Paul Andrew Smith
Performed by The Badlees
Courtesy of Rite-Off Records
Published by Bretlee Music, Felty Music,
Fuzz Tone Tunes, I Don't Even Like Music,
United People's Temple of Rhombus Music

"Perfect Smile"

Written by George Bret Alexander,
Ronald Anthony Simasek, Paul Andrew Smith
Performed by The Cellerbirds
Courtesy of S.A.M. Records
Published by Bretlee Music, Fuzz Tone Tunes,
United People's Temple of Rhombus Music

"Peter Pan"

Written by George Bret Alexander,
Peter A. Palladino, Ronald Anthony Simasek,
Paul Andrew Smith
Performed by The Badlees
Published by Bretlee Music

"Two States"

Written by George Bret Alexander,
Peter A. Palladino, Ronald Anthony Simasek,
Paul Andrew Smith
Performed by The Badlees
Courtesy of S.A.M. Records
Published by Bretlee Music
Music of The Damnsels

Music of Laura Kelly

"Bedroom Light"

Written and Performed by Laura Shay
Published by Laura Shay Music

"In Andy's Room"

Written and Performed by Laura Shay
Published by Laura Shay Music

"Learning"

Written and Performed by Laura Shay
Published by Laura Shay Music

"Toronto"

Written and Performed by Laura Shay
Published by Laura Shay Music

Music of Street Performer

"If You're Gonna Do It"

Written and Performed by Anthony Krizan
Published by Krizan Music Publishing

"Skip The Goodbyes"

Written by Anthony Krizan and Tom Marshall
Performed by Anthony Krizan
Published by Krizan Music Publishing
and Marshall Mountain Music

Other Music

"Hey Bartender! (Give Me a Beer)"

Written & Performed by Obie O'Brien,
Mike Lawson, & Matt Teacher as The Boils

"Down The Line"

Written by Dennis Fallon
Performed by Katsu
Courtesy of S.A.M. Records
Published by Dennis Fallon Music Publishing

"Sweet Jenny"

Written and Performed by Jared Campbell
Published by Jared Campbell Music

"Not The Woman"

Written by Sue Mansour and Obie O'Brien.
Performed by Soraia
Published by Soraia LLC

