

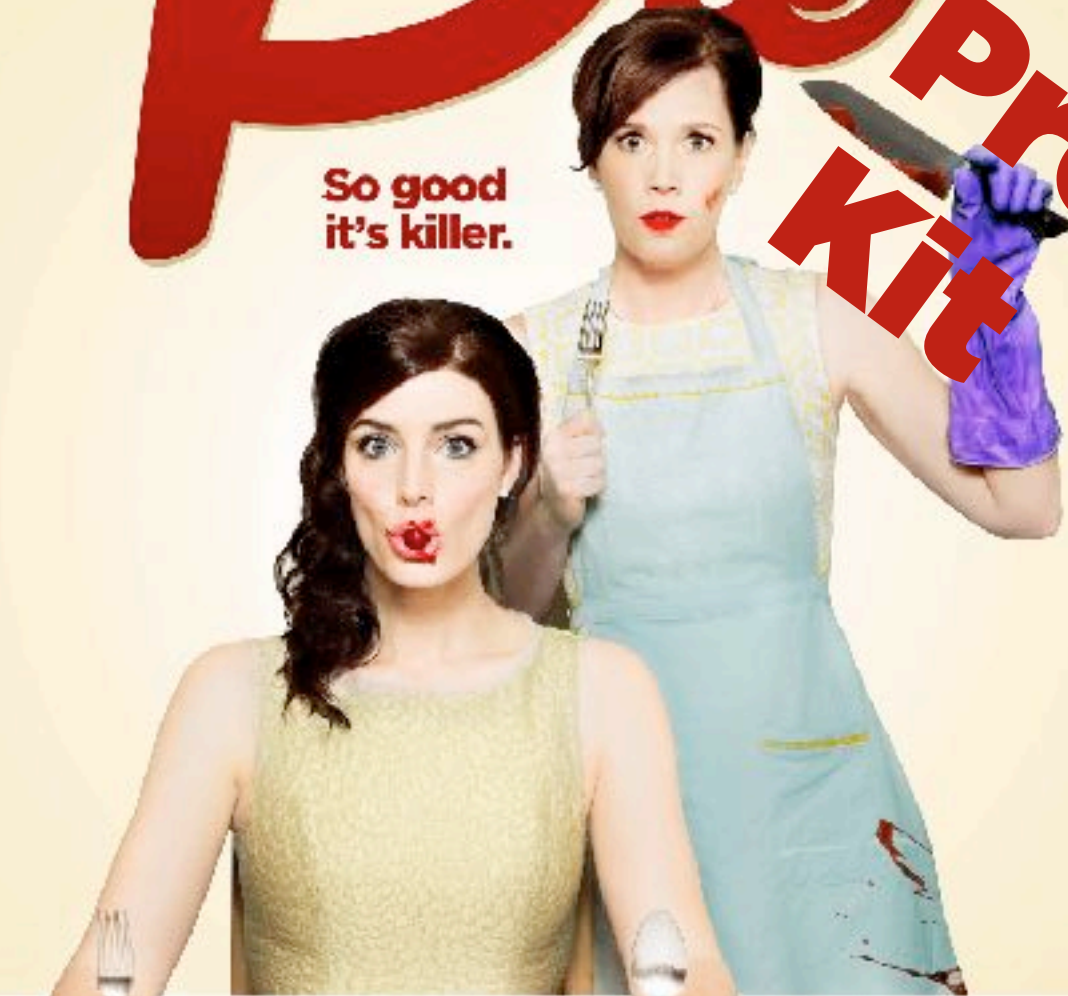
jessica paré

adria tennor

Pie

So good
it's killer.

Kit Press



LAWAKLY FILMS & DOUBLE VENUS PRODUCTIONS PRESENT A FILM BY ADRIA TENNOR "PIE" JESSICA PARE & ADRIA TENNOR
 WRITTEN & DIRECTED BY MINDY ELLIOTT PRODUCED BY J. PETER ROBINSON EXECUTIVE PRODUCERS DENISE HUDSON & JON PHILION & FINNIAN RILEY
 CO-PRODUCED BY JILL BOGDANOWICZ COSTUME DESIGNER GEOFFREY KATER EXECUTIVE PRODUCERS GINDI KNAFTON & ADRIA TENNOR EXECUTIVE PRODUCERS KASSIA CONROY



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Pie

Logline: Carol invites Annette over for homemade pie and after much prodding divulges her special secret and scandalous ingredient. It's **Thelma & Louise** meets **Sweeney Todd** via Stepford, Connecticut.

Synopsis:

Carol bakes a gorgeous cherry pie with flour, butter, sugar, and of course cherries...

But there's another ingredient, something indistinguishable, that Carol feeds through her spiralizer (that's one of those cute kitchen tools that Gwyneth Paltrow favors, in case you didn't know).

Is it? No.... It can't be. Can it..... ?

The doorbell rings, and Carol's younger, prettier friend, Annette, arrives, and Carol serves her a scrumptious, carefully carved slice of the gorgeous pie. It was, after all, baked especially for Annette. After tasting a bite, Annette ardently proclaims its deliciousness, and wants to know what that special, secret flavor is, that deep earthy spice. After much prodding, Carol finally confesses its clandestine contents. And it's pretty horrifying, at least, to Annette. She wishes she'd never laid eyes on Carol or the pie, let alone eaten a piece of it and been privy to its ingredients.

While Annette is in this vulnerable, shell-shocked state, Carol takes the opportunity to gently divulge yet another secret truth that changes their friendship forever - you know, even more than it was already changed by the whole pie thing. And instead of perpetuating their cloaked, jealous rivalry, the two join forces and take on the world...or at least this lady date, gone woefully wrong.



Cast:



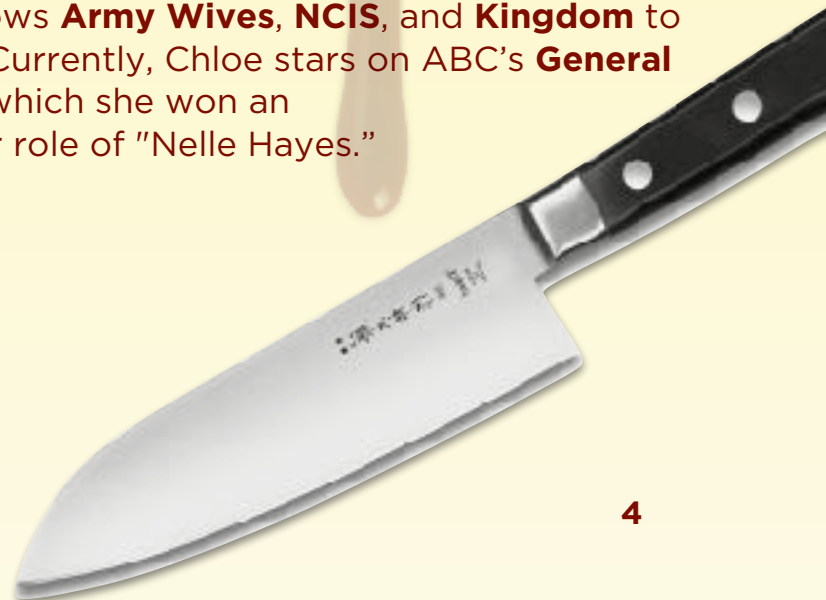
Jessica Paré (Annette)...became Canada's "it girl" in 2000 following the release of **Stardom**, which premiered earlier that year at Cannes. Since then she's appeared in such films as **Lost & Delirious**, **Posers**, **Wicker Park**, **Suck** for which she was nominated for a Canadian Comedy Award, **Hot Tub Time Machine**, and the three-time Oscar-nominated film **Brooklyn**. Paré also had a memorable role on the short lived television series **Jack & Bobby** and is most known for her role of Megan Draper on AMC's **Mad Men**. This fall she'll be seen on CBS's new Navy Seal drama, **Seal Team**.



Adria Tennor (Carol)...has appeared in the films like **Amateur**, **First Wives Club**, **You Don't Mess with the Zohan**, five-time Oscar winner **The Artist**, **Bad Moms** as well as the Lexus Short Film, **Friday Night**. On the small screen Adria has appeared on **Friends**, **Zoo** and **Scandal** to name a few, as well as held recurring roles on **JAG**, **Greek**, **Mad Dogs** and **Mad Men** where she met her **Pie** co-star Jessica Paré.



Chloe Lanier (Debbie)...has appeared on the television shows **Army Wives**, **NCIS**, and **Kingdom** to name a few. Currently, Chloe stars on ABC's **General Hospital** for which she won an Emmy for her role of "Nelle Hayes."



Filmmakers:

Adria Tennor (Writer, Director, Producer) earned her BFA in theatrical stage direction and acting at New York University and Playwrights Horizons Theater School before pursuing a career as an actor. Her first professional job out of college was playing a twelve-year old boy looking at porn in Tompkins Square park in Hal Hartley's **Amateur** which premiered in the Directors Fortnight at Cannes. She works regularly in television and film and is most known for her recurring role on AMC's **Mad Men** as well as in Michel Hazanavicius' Academy Award winning film, **The Artist**. Tennor began writing stand up early in her career, then spun her comedy into a rave-reviewed one-woman show, **StripSearch**, about finding love and happiness with the help of a 12 foot pole. Another monologue she wrote and performed, **Pie in the Sky**, was published in the anthology about lust gone wrong **Worst Laid Plans: When Bad Sex Happens to Good People** alongside works by Whitney Cummings, Mary Lynn Rajskub, Allison Brie and Laraine Newman. Tennor made her producing debut on John Schneider's horror spoof, **Smothered**, and her directorial debut, on her short, **Cracked**, starring Talyan Wright & Marguerite Moreau, which garnered awards and laurels around the country including Best Direction of a Short Film at the Independent Filmmakers Showcase. Her feature script, **Never Been Born**, was a winner of the 2016 CineStory Fellowship and a finalist in several screenplay competitions. Tennor also owns and operates four restaurants in Los Angeles with her restaurateur husband and partner, Claudio Blotta: **All'Acqua**, **Market Provisions**, **Côté Est** and **barbrix** which was named Best Wine Bar in Los Angeles by LA Magazine. Her next project is a short format series called **Fetish** due out in the Spring of 2019 about a single suburban mom who discovers (and monetizes) the art of fetish fulfillment. Tennor penned the project with fellow CInestory alum and celebrated YA novelist and poet, Kristen Tracy,

Cindi Knapton (Producer, First AD, UPM) earned her architecture degree from UC Berkeley and worked around the world scheduling, budgeting and managing the construction of mammoth building projects, all while studying comparative religions. While living in Australia, she was hired to do drafting for the art department on a film, and found herself shifting to cinematic production design, working on several high concept pieces such as **Star Wars Episode II & III**, **Matrix Revolutions & Reloaded**, **Son of the Mask** and **Superman Returns**. Cindi then forayed into producing, working on the critically acclaimed **Hate Crime** which stars Amy Redford. Her passion is producing female driven stories, particularly comedy and science fiction. She is currently developing a feature thriller set in the rainforests of Queensland, as well as a near-future Sci-Fi television pilot about a school for psychic teenagers set on the Moons of Jupiter. She is a dual US/Australian citizen.

Mindy Elliott (Editor & Co-Producer) edited and co-wrote the award-winning documentary **A Plastic Ocean**, which gives an in-depth look at the alarming truths about plastic pollution in the world. The film won the Best of the Festival award at the Blue Ocean Film Festival as well as the Director's Choice award at the Sedona International Film Festival. She also edited Anna Russon's award-winning short **Run Fast** which won the Special Jury Award at the Aspen Shortsfest, Best Short Film at the USA Film Festival and the Woman to Watch award at the Underexposed Film Festival in North Carolina. She edited and produced **Gahan Wilson: Born Dead, Still Weird**, a documentary about the l

egendary cartoonist and illustrator known for his ghoulish horror-fantasy drawings, which won the Best Documentary award at Comic Con. Ms. Elliott also assisted Kevin Tent, A.C.E, on Alexander Payne's Academy and Golden Globe nominated films **Nebraska** and **Downsizing**, and Payne's Academy and Golden Globe winning film, **The Decedents**. Mindy's television work includes **House of Lies**, **Girls**, and **Ugly Betty**. A native Oregonian, Mindy did her undergraduate work at Willamette University and earned her Master's degree at the University of Pittsburgh.

Jon Phillion (Cinematographer) decided at 8 years old that he would be a cinematographer and made his first movie at 12. Raised by an artist father, Jon was drawn to visual storytelling and grew up surrounded by art. As a young man, he worked as a graphic designer and studied theater and photography until he began to put his artistic disciplines together. He learned about composition, lighting, and how point of view can be a powerful story-telling tool and got his degree in cinematography from the California Institute of the Arts. Jon has 10 years of experience in lighting and 10 years in camera. He has been an operator on large-scale Hollywood productions such as **Master and Commander**, **War of the Worlds** and **The Avengers** to name a few. He has worked on countless commercials for RSA, MJZ, A Band Apart, Tool, and @Radical Media, and has also found success shooting smaller narrative films and documentaries.

Finnian Riley (Cinematographer) found his love of filmmaking in 80's and 90's cinema that shaped his view of storytelling. After art school in Detroit and film school in Chicago, Finn moved to LA, began an equipment rental company and worked as a DP for shorts, docs, cable TV and indie features. He loves working with a team to use the kinetics of cinematography to set things in motion and then get out of the way. Currently he is shooting a documentary about Disney's "Song of the South."

J. Peter Robinson (Composer) is an English composer who studied piano and composition at the Royal Academy of Music and enjoyed a successful career as a session keyboardist throughout the 1970s, working with artists such as Phil Collins, Al Stewart, Mike Rutherford, Shawn Phillips, Quatermass, Brand X, Carly Simon, Bryan Ferry, Stealers Wheel, Andrew Lloyd-Webber and others. He made his film music debut as a solo composer in 1985 with John Schlesinger's eerie voodoo movie **The Believers**, and has since scored a number of successful films including **Cocktail**, **Blind Fury**, **Cadillac Man**, **Encino Man**, **Wayne's World**, **Wes Craven's New Nightmare**, **Highlander III: The Sorcerer**, **Vampire in Brooklyn**, **Rumble in the Bronx**, **The World's Fastest Indian** and **The Bank Job**. J. Peter has also contributed music to a number of acclaimed TV series including **The Wonder Years**, **Tales from the Crypt**, **Eerie Indiana**, **Charmed** and **The Handler**. As a successful pop arranger, he has collaborated with Eric Clapton, Manhattan Transfer, Al Jarreau and Melissa Etheridge.

Denise Hudson (Production Designer) is an accomplished designer of film, fashion and theater. She earned a master's degree in theater design at Yale University and studied haute couture fashion design at Syndical de la Couture in Paris. She also studied at Worcester College, Oxford University, England, and graduated from the University of California, Berkeley in Political Science. Her film work includes **Flipper**, **Austin Powers: The Spy Who Shagged Me** and **Goldmember**, festival darling **Quinceañera**, the Sacha Baron Cohen starrer, **Brüno**, and Denzel Washington's **Unstoppable**. Denise's television credits include production designing the Crackle show **Cleaners**, as well as art directing Ryan Murphy's hit show **American Horror Story**, for which she was nominated for a Primetime Emmy and won the Art Directors Guild award.

Jill Bogdanowicz (Colorist) is a senior colorist at Company 3 where she has brought her unique talents to features including **Ghostbusters**, **Miracles from Heaven** and **War Dogs**. Previously, she spent two years at Modern VideoFilm, where she colored an impressive list of films, including the lush and beautiful **The Grand Budapest Hotel** for director Wes Anderson and cinematographer Robert Yeoman. Prior to that, Bogdanowicz worked for eight years at Technicolor on a large slate of projects that comprises almost everything Clint Eastwood finished during that period including the stark **Letters from Iwo Jima** and powerful period drama **The Changeling**. Bogdanowicz started her work as a digital colorist at Cinesite on the first full DI, **O Brother, Where Art Thou?**, for Joel and Ethan Coen and cinematographer Roger Deakins. She comes from a family of imaging experts — her father spent his career as a top-level scientist at Eastman Kodak and her sister is also a successful digital colorist. Bogdanowicz majored in Art and minored in Physics at the State University of New York, Geneseo. She is also an avid painter of large format oils and watercolors, which she has exhibited at a number of high-profile galleries.

Trina Turk (Principal Wardrobe) founded her women's contemporary clothing line in 1995 with her husband, photographer Jonathan Skow. Since then it has evolved into an iconic lifestyle brand, celebrating California style with eleven annual collections of chic women's ready-to-wear and accessories, including jewelry, handbags, eyewear and footwear, plus swimwear, activewear, a Mr Turk menswear line, and residential décor and textiles. Trina splits her time between two historic, mid-century homes in Los Angeles' creative enclave of Silver Lake and in Palm Springs. She and her husband also share a keen passion for architectural preservation and are active philanthropists. Trina and Jonathan met Adria in Silver Lake on one of their frequent visits to her restaurant there, **barbrix**.



Cast & Crew

Annette.....Jessica Paré
Carol.....Adria Tennor
Debbie.....Chloe Lanier
John.....John Nielsen

Written & Directed by Adria Tennor
Produced by Cindi Knapton & Adria Tennor

Edited & Co-Produced by Mindy Elliott

Cinematographers.....Jon Phillion
& Finnian Riley

Production Design.....Denise Hudson
Set Decorator.....Patricia Louis

Principal Wardrobe.....Trina Turk

Composer.....J. Peter Robinson

UPM & First AD.....Cindi Knapton

First AC.....Rochelle Brown
Gaffer.....Ty Strickler
Key Grip.....Brian Thesing
Grip.....Aloura Charles
On set stills.....Lisa Franchot

Colorist.....Jill Bogdanowicz
Assistant Editor.....Jon Reed
Visual Effects &
Title Animation.....Geoffrey Kater

Location Sound.....Ben Jacob
Sound Design & Mix.....Jamie Coupar

Key Hair & Make Up.....Rachel Stolte
Additional Hair
& Make Up.....Jamie Richmond

Script Supervisor.....Rose Schimm
Craft Services.....Judy Fleming
Catering.....Market Provisions
PA.....Mackenzie Myers

“Killer” written & performed by Kassia Conway

Poster Design.....Andrew Marciniak

Production Consultant.....George Zaverdas

Special Thanks.....Mitch Engel, Josh Hollien
Adam Hendricks, Morgan Marinoff,
Stephanie, Alan & Claudio Blotta





Directors Statement:

I've become very conscious of the way women are portrayed in media. Maybe it's the #MeToo movement, or maybe it's just my own awareness, stirring, awakening, as I move through womanhood and life on the planet as female. Now, when I write, I feel responsible for the integrity of women, and not just the ones in my story, but the ones in stories yet to come. I want to make sure we do them justice and crack the mold, and not perpetuate a stale, inadequate convention of who we used to be, or who we never were.

With Pie, I wanted to rewrite the archetype in which betrayal pits women against each other. I looked for another resolution for that scenario, one that didn't conserve the dynamic of women as enemies. I'm embarrassed to confess that in one early version of the script, I succumbed to the gravitational pull of the "male gaze" that seems ingrained in me, in our culture, and proposed ending the story with a lesbian encounter. Realizing this preserved an unrealistic male fantasy, I edited that cliché, and came up with something I like better. I hope you do, too.

- Adria Tennor

Festival Specifications:

Original Title: Pie
International Title: Pie
Original language of film: English
Genre: Dark Comedy / Horror
Running Time: 10 minutes 44 seconds
Image Format: 16:9 /1.85
Camera: Fuji X-T2
Color
Sound Formats: Dolby 5.1 & Stereo
Completed: 2017
World Premiere/Release TBA
Exhibition Formats: DCP, HD CAM, BluRay, DVD, .MOV

Contact: Adria Tennor (Director/Writer/Producer)
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Link to Trailer: <https://vimeo.com/269976663>
Link to film: <https://vimeo.com/229356995>
(password: cherries)

Instagram: @PieTheMovie
Twitter: @PieTheMovie
Facebook: facebook.com/piethemovie/
Site: piethemovie.com



Awards & Laurels:



Dress & Quotes:

“... every aspect of the production (is) top notch...we both laughed out loud...Oh, and the acting was terrific.” - **Mitchell Burgess & Robin Green** (Three-time Emmy Award winners, **The Sopranos**)

“But I believe it’s not the tale, it’s the telling that makes a short worth watching. Tennor believes in the power of suggestion, giving at best just glimpses of viscera, leaving far more to our imaginations. It fills “Pie” with a delightful sense of dread, and yet the twist may be more human than you’d think.” - **Derek McCaw, Fanboy Planet** (full review: <http://fanboyplanet.com/cinequest-2018-pie/>)

“Darkly original...visually rich...uncomfortably beautiful...You can’t bear to watch, but you don’t want to look away.” - **Ruth Copland, It’s a Question of Balance**

“I’ve been looking forward to seeing this film for nearly a year, and let’s just say it does not disappoint...With delightful performances from both Tennor and Paré, Pie ends up being a fruity insight into the underlying darkness of suburbia.” - **Vijay Varman, Circle of Cinema**

“FUCKED. UP. I love it....Lemme know when we shoot!” - **Jessica Paré** upon reading the script.

Fanboy Planet Podcast - Cinequest 2018: <https://itunes.apple.com/us/podcast/fanboy-planet-podcast-503-cinequest-2018-more-creators/id164051160?i=1000406913906&mt=2>

Radio Interview: It’s A Question of Balance with Ruth Copland: <https://www.itsaquestionofbalance.com/arts-interview-jessica-pare-adria-tennor-mindy-elliott-cinequest-world-premiere-film-pie/>

Radio Interview: Robert Emmett at KFJC - Cinequest 2018 featuring music by J. Peter Robinson: <https://vimeo.com/262743817>

