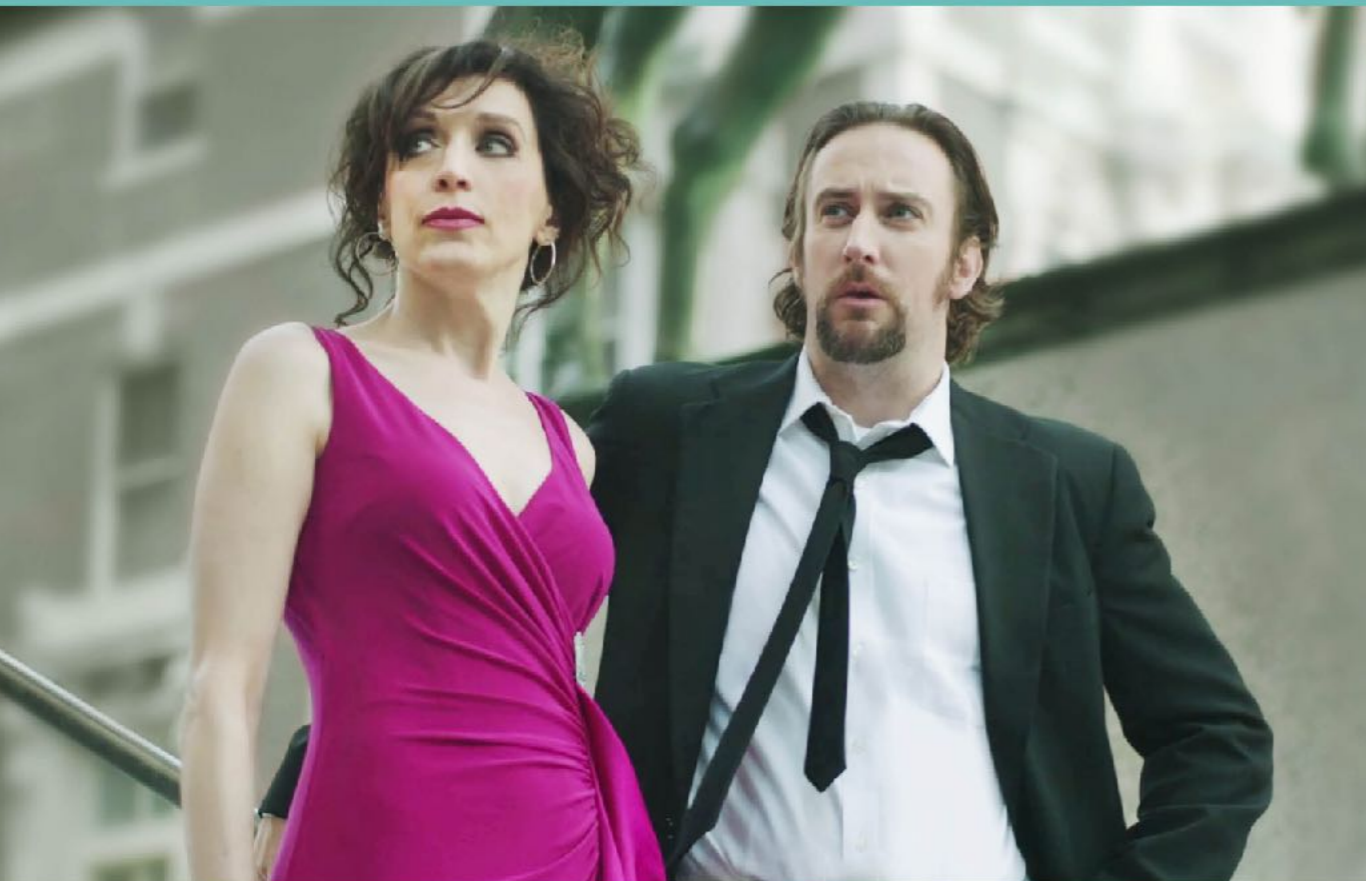


Stevedore Productions presents

# Toss It



**Anti-Romantic-Comedy**

Written / Directed / Produced by  
**Michele Remsen**

starring

**Phil Burke Michele Remsen Blair Ross  
Stephen Bogardus Allison Frasca Eric Goss  
Jenny Zerke and Malachy McCourt**

# Toss It

a timeless yet timely story about love in the digital-age, when we can download information about everything ...except our truest selves

**Directed, Written, and Produced by**  
Michele Remsen

**Director of Photography**  
George Barnes

**Editor**  
Lorna Chin

**Composer**  
Owen Ross

runtime: 118 min

press contacts:  
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at CINEMATIC RED  
310.995.3834

## LOGLINE

Two savvy adults discover what they don't know about themselves, in a subversive movie that starts where most rom-coms end -- tossing tropes, dismantling genres and asking deep questions in a funny, beautiful, unexpected story.

## SYNOPSIS

Opening on the last two bitter singles at a wedding -- smart-skeptical Emily and obsessive-compulsive-flirt Finn – (latter-day Rosalind Russel and Cary Grant types) who can witty-banter-for-days and seem a perfect match -- then everything gets tossed. Finn wonders why he's so fucked up, and Emily wonders why she's so drawn to him. A younger couple, sophisticated parents, a wise great-uncle, and a flaky friend impact both, driving them apart until they take a leap. Then a major curve-ball hits, the curtain gets pulled-back on dearly-held traditions and reveals what made them who they are. Discovering the real-deal goes down in back-hallways, Finn and Emily kick against convention to find some kind of truth of their own.

TOSS IT explores women as the real power players because women, by and large, run and nurture the fundamental unit of society: family. And via this particular family, TOSS IT looks at Natalie blindly following what she thinks is woman's role, Marie seems to know nothing but by the end attains some wisdom by actively exploring female-options, Adele has wisdom but in retrospect re-evaluates women's culpability in fostering dominant men, and Emily discovers the age-old Socrates' maxim 'I know that I know nothing' applies to herself – pushing her to learn what really matters. While Emily evolves, Finn seeks to discover 'why he's so fucked up' - and finally, together, they toss everything they know, in this entertaining film that opens a dialogue for the audience to continue long after it ends.

Website: [www.tossitthemovie.com](http://www.tossitthemovie.com)

IMDB: <http://www.imdb.com/title/tt3882054>

Twitter: [@TossItMovie](https://twitter.com/TossItMovie)

Country of Production: USA

Genre: Anti-Romantic-Comedy

Language: English

Year: 2018

# About The Production

## 12-day feature

I opened up my stage-play to a screenplay that moved between Philadelphia, New York, Los Angeles, Las Vegas and Main Line Philadelphia; prepped meticulous shot-lists, detailed scheduling and location-scouted for fully-dressed-sets to shoot it in 18 days, and was thrilled that 20-year veteran-DP George Barnes loved my script, owned piles of glorious Arri Alexa camera gear and had his own company-crew to shoot it. But, trick was: to get his top-notch crew, George could only ask them to work for a fraction of their normal fees for two-weeks, not three. So I reworked the script, relocated scenes and cut flashbacks and we shot over eight-pages a day, thanks to George working quickly with me on camera-coverage, and the amazing super-chill crew who had every set-up ready in lightning-quick-time, never keeping me as Director waiting. Enhancing the quick pace was George's long-time editor, Lorna Chin, who pulled double-duty as DIT: a key-member of Team Toss It, she worked inside George's customized truck containing an editing-suite that traveled to every location, allowing us to insure we had all coverage before we wrapped locations which were available for limited time-frames. And, bonus-round: being on-set every day, Lorna was intimately familiar with the film when she sat down to edit it. She was dubbed a Wizard by cast and crew for her editing skills and the speed with which she executed her magic. And the final key-component that made it all flow: the cast arrived with letter-perfect-lines, diving immediately into scenes and owning their roles with a creative ferocity that made my heart swell. Everyone was all-in for 12 days we all treasure.

## **The house that almost wasn't.**

My dear cousin, Dan Ross, graciously allowed me to film half my movie in his house. But funding fell through so filming was pushed back a year while I fund-raised. Then Dan and his wife, Tamara, decided to finally sell their home to downsize and travel more. So the gun was to my head to film now or it would never happen: I could never replace a free family-home location, beautifully appointed that perfectly suited the story, and being conveniently located 25 miles from NYC in Rye, New York, meant cast and crew could travel-daily without any lodging expenses. (#producingsavvy #SAG-ULB) Their house was snapped up immediately, but Dan and Tamara managed to push back the sale one-week so I could film. The debt I owe Dan and Tamara is enormous. Though they happily did this for me, I repaid them by preserving in film forever their gracious, warm and memory-filled home.

## **NYC for LA / Vegas / ALF**

One magic location provided locations for Los Angeles, Las Vegas and even an Assisted Living Facility. All without leaving Manhattan. A true New Yorker won't leave the City but finds other cities in it. The Out Hotel was sold just days before my one-day shoot was already scheduled to film nine scenes. A heart-attack that, in the end, turned into a magical day of filming. Mid-century-modern architectural lines, interior courtyards and blazing sun brought the West Coast to West 42nd Street. Even a last minute room-shuffle was miraculously resolved by our crew that worked like elves converting a conference-room into a marriage-registry-office. And the final rabbit-out-of-the-hat was my turning a storage-closet into Uncle Claude's Assisted Living Facility apartment (thanks to strategic camera angles and a little VFX). ...And who said making movies isn't fun?

# DIRECTOR'S STATEMENT

TOSS IT began as a one-act play for my LA theater company's annual show, *My Bitter Valentine*. An actor asked to work with me, so I wrote what became the film's opening-scene: two bitter singles at a wedding. But before February rolled around, I moved back to New York and forgot about the piece – until I returned to Naked Angels' Tuesdays at 9 cold-reading series, where I'd begun my writing career under the mentorship of Kenny Lonergan. Asked to bring in 10-pages the following week, I dug out that scene, read it with an old friend, the crowd loved it and kept asking: 'What happens next?' Soon after, I was offered an evening at 92Y Tribeca to read my new work, so I wrote another scene...and the accidental play was born.

I continued writing TOSS IT because audiences delighted in its wit and depth -- though, without consciously realizing it then, I also kept writing it for my own need for some light: the greatest joy of my life had been taken in the saddest of circumstances and ever since then, I've tried to put some joy back into the world. So I write comedies, mostly, and ask questions to which I don't know the answers. I'm curious about things that don't have easy answers, so I open a dialog with the world, in a way, by making films or plays or books, to see what others think. I like the give and take. I think we're all discovering life every day – if we're truly awake. I suppose that's what's underneath TOSS IT: I jokingly thought it was an exploration of why men are so fucked up, but as I crafted the characters, it turned into an examination of what or who made them so screwed up and, then by extension, of society at large. How people are shaped by traditions, lore, myths. And only the brave or desperate or seekers kick against convention to find some kind of truth that's their own.

Disguised as an anti-romantic-comedy, out to cleverly up-end the genre, the story wound up surprising me as it evolved into something deeper. Life is often defined by big events, but it's really in the back hallways that the real-deal goes down. So I peeled back the curtain on cornerstones of Western Civilization to try to figure out a few characters, and inadvertently stumbled onto things I didn't know. Much like Finn and Emily: he thinks he can spin everything and she thinks she knows everything, until everything gets tossed -- it's then both discover what they don't know -- as I did, as I made this film: I tried to make it earlier, had money, lost money, finally begged, borrowed and crowd-sourced enough to get it in the can. And, as I pushed this production through, as producer / director / writer / actor, I discovered what I was made of, how every obstacle became a problem to solve, and that I never broke under pressure. I learned I'm good at this, the cast and crew worked for fumes because they loved the project so much and, by the end of an intense 12-day shoot, we felt like family. Which is one of the things I've been trying to get back, and which I think most people want: a tribe to which they belong. It's lonely to navigate the world alone, but sharing it via film stories, makes it cozier, funnier and a little more joyful.

- Michele Remsen

# **MAIN CREDITS**

Stevedore Productions  
presents

# Toss It

a film by  
**Michele Remsen**

Director of Photography  
**George Barnes**

Editor  
**Lorna Chin**

Composer  
**Owen Ross**



# **CAST BIOS**



**PHIL BURKE – “Finn”**

Phil Burke is well known as one of the main characters, menacing casino owner Mickey McGinnes, on the hit AMC show *Hell on Wheels*. Born in Toronto, Canada to immigrant parents from Ireland, Burke attended The American Academy of Dramatic Arts in New York. He has appeared in several plays and commercials in the New York area, and is currently working with Tony Award Winner Scott Wittman in the new Sam Shepard Theater Festival.

He can be seen in the Judd Apatow feature film *This Is 40* for Universal, *Dirty Weekend* directed by Neil LaBute and opposite Matthew Broderick and Alice Eve. Burke also starred in LaBute's cult-hit TV series *Billy and Billie* for DirecTv.

He is currently recurring in SYFY's *Van Helsing* and will be upcoming in the very topical *Ask For Jane* about Women's Rights with abortion during the 70's.

Also know for guest starring spots on NBC's *Chicago Fire*, a recurring role on the NBC series *Mercy*, NBC's *Law & Order* and CBS' *The Good Wife*.



**MICHELE REMSEN – “Emily”**  
**(Director / Writer / Producer)**

As an actor, Michele most recently starred in her award-winning short film *Juke*, a twist-filled 25-minute featurette, which she wrote, directed and produced. She also starred opposite Grant Shaud in his writer-directorial debut, *A Five Minute Epic Love Story*.

Michele began acting at Barnard College and Columbia University, starring as Rosalind in

*As You Like It* and Titania in *A Midsummer Night’s Dream*, and, after graduation, played Olivia in *Twelfth Night* (Pearl Theatre). She has performed in New York at 92Y Tribeca, Access Theater, EST, PSNBC; and in Los Angeles at The Lillian, The Coast Playhouse, Hudson Theater, The Matrix, HBO Workspace, Edgemar Center for the Arts. Credits include her plays, *Toss It* and *Try This At Home* (solo-show) at Ensemble Studio Theatre in New York (Member), and in Emmy-winner Craig Carlisle’s *A Delicate Flower* (dir. Noah Emmerich) at EST-LA. She had a bucket of fun playing gun-slinging Deputy Alex in Liz Tuccillo’s critically-acclaimed comic-musical *Cheyenne: A Transwestern*.

She is the Founder and Co-Artistic Director of The Stevedore Confederacy who specialize in original short darkly-comic plays. She performed, wrote and directed extensively in their hit shows *The Other Shoe*, *Misanthropic Delight*, *Unclean Hands*, *Autumn in L.A.*, *Kittens and Flowers*, *The Angry and The Lame*, and the crowd-pleasing series: *My Bitter Valentine I, II, III, IV*. Participating Artists include Kenneth Lonergan (*Manchester by the Sea*), Rainn Wilson (*The Office*), Liz Tuccillo (writer, *He’s Just Not That Into You*), Sam Catlin (Prod.: *Breaking Bad*), Noah Emmerich (*The Americans*), Kate Walsh (*Private Practice*), Glenn Kessler (EP: *Damages*), Elizabeth Benjamin (Co-EP: *13 Reasons Why*), and the late Bruno Kirby.

Acting Training: William Esper Studio

Shakespeare Training: British American Drama Academy - Midsummer at Oxford (in association with Yale School of Drama).



**BLAIR ROSS – “Adele”**

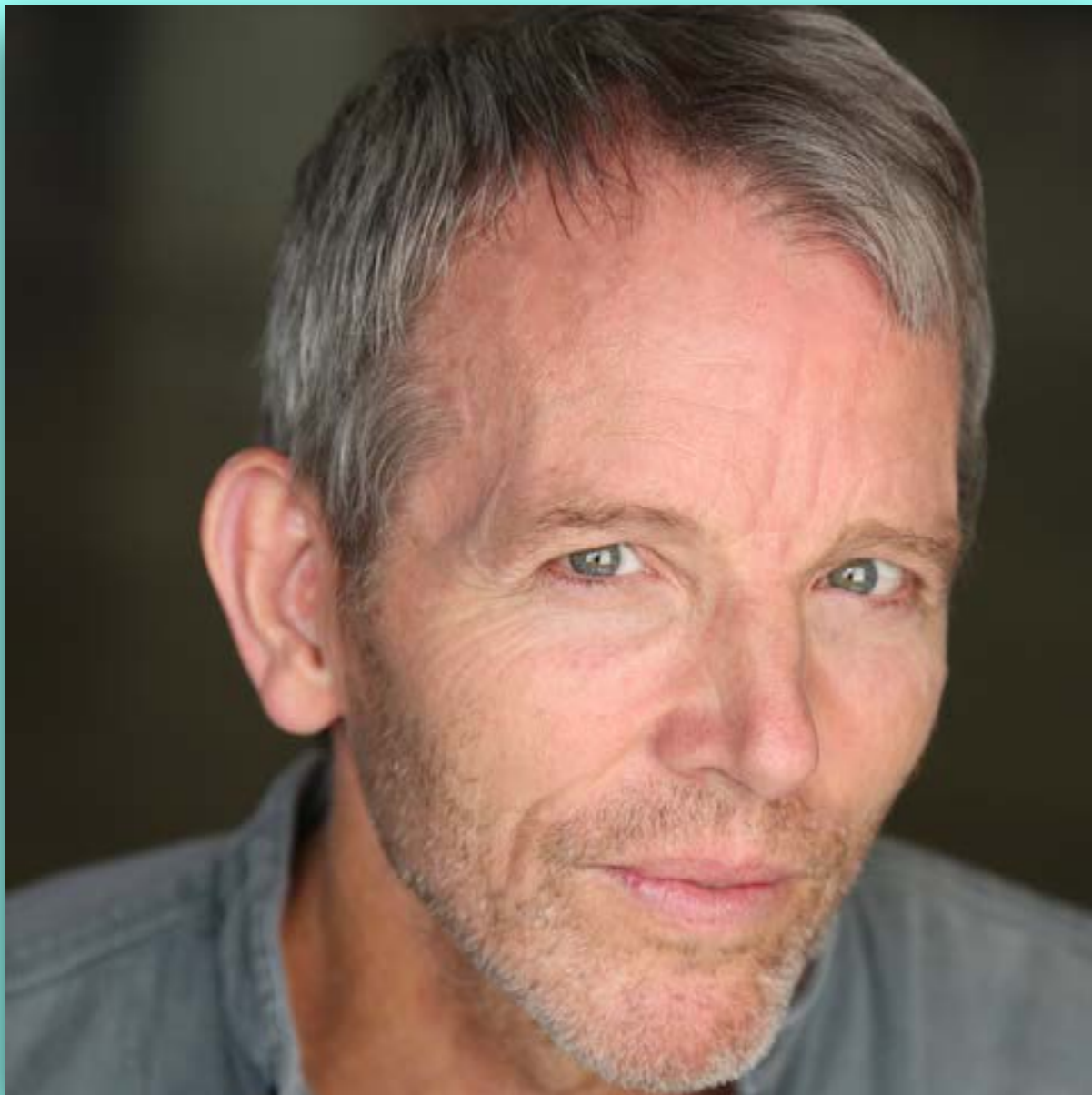
Blair will be seen in the Broadway revival of *My Fair Lady* (with Lauren Ambrose, Diana Rigg, Harry Hadden-Paton) in the Spring of 2018 at Lincoln Center. Recently she appeared as the Wicked Stepmother in the National Tour of *Cinderella*, directed by Mark Brokaw. Other Broadway credits include the revival of *Side Show* directed by Bill Condon, *Jekyll & Hyde* and *42nd Street*.

She has also performed across the country in regional theater productions at The Kennedy Center, La Jolla Playhouse, The Old Globe Theatre (San Diego), Actors Theatre of Louisville, Ford's Theatre (Washington, DC), Goodspeed (East Haddam, CT), Walnut Street Theatre (Philadelphia).

Blair has guest-starred in the television series *Law & Order: Special Victims Unit*, *Craft & Burn* and *Entrepreneur*, along with voice-work in the animated television series *Spy Groove*.

As a writer, she has written the book for two new musicals, *Touché* and *Guts & Glory*, both created with composer Randy Redd. She has also contributed to The History Channel, Discovery Channel and Travel Channel.

Blair received a degree in Art History from Vassar College and divides her time between her Times Square apartment and a rustic cabin in the woods overlooking the Hudson River.



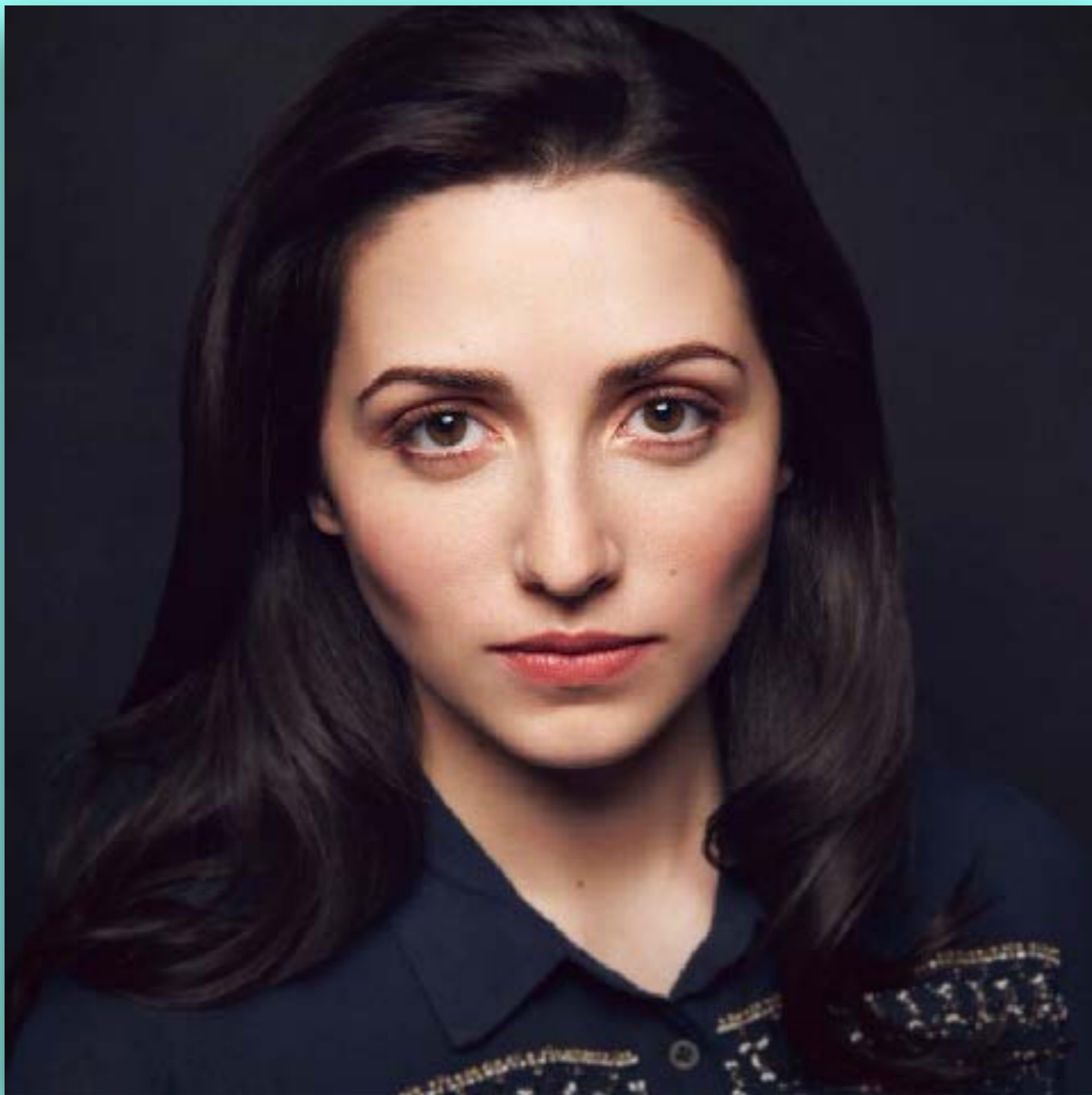
## **STEPHEN BOGARDUS – “Jim”**

Stephen is a Broadway veteran seen most recently in Steve Martin and Edie Brickell’s bluegrass-inflected musical, *Bright Star*. For Terrance McNally's *Love! Valour! Compassion!* he received a Tony Award nomination and an Obie Award. His 12 additional Broadway appearances include Bob Wallace in *Irving Berlin’s White Christmas*, Gabriel Conroy in *James Joyce’s*

*The Dead*, reporter Mike Connors in *High Society* and featured roles in revivals of *Old Acquaintance* and *Man of La Mancha*, and the Alan Menken/Tim Rice opus *King David*, and in the Tony winning productions of *Les Misérables* and *The Grapes of Wrath*. An original cast member (Whizzer) of *Falsettos*, he made his Broadway debut in the 1980 revival of *West Side Story* as Mouthpiece, later starred as Tony in Paris and at the Hamburg Staatsoper, and sings the role of Baby John on Leonard Bernstein's Deutsche Gramophone recording of the show.

His film work includes *Gold*, *House of Teeth*, *Toss It*, *Julie and Julia*, *Second Best*, *States of Control*, *Little Ones* and *Love! Valour! Compassion!* For television, he has guest-starred on *The Blacklist*, *Elementary*, *The Good Wife*, *Smash*, *The Big C*, *Monk* (“the Leper” in ‘Mr. Monk and the Leper’) and *Law and Order* (the trilogy).

Bogardus has also performed extensively Off-Broadway and in regional theatres throughout the country. His most recent endeavor was starring in the musical premiere of Ray Bradbury’s, *Something Wicked This Way Comes*, at the Delaware Theatre Company. He is a Princeton University graduate where he played varsity volleyball, sang with the a cappella group, The Nassoons, and performed with the theatrical troupe, The Princeton Triangle Club.



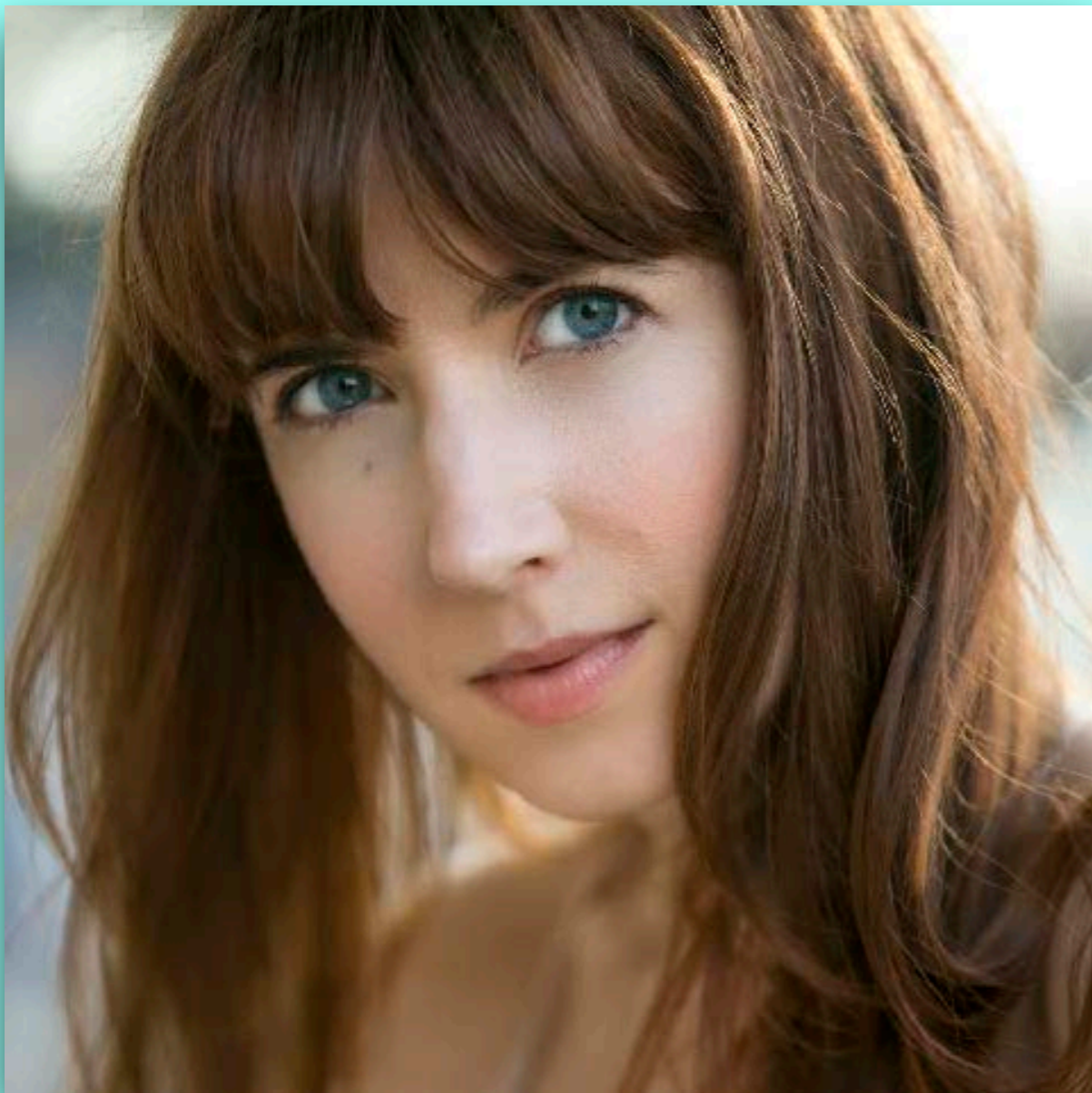
**ALLISON FRASCA – “Natalie”**

Allison Frasca is a New York-based actor, writer, and singer, by way of Long Island. She graduated from New York University's Tisch School of the Arts. During her time at NYU, she studied acting at The Atlantic Theater Company, as well as Stonestreet Studio's Conservatory for Film Acting.

While with the Atlantic Acting School, she starred as Suzanne in *The Marriage Of Figaro* and Mary Swanson in *Middletown*. She starred in two short films, *Blackline*, based on a true story of a soldier returning home and struggling with PTSD, and *A Room Without a View*, based on the experiences of a woman living in the aftermath of the Iranian Revolution, both of which went on to be screened in the Cannes Film Festival's Short Film Corner.

Her acting credits include playing Alyssa in *Situationships* (Amazon Prime), Chantal in *Neurotica* (IFC's Comedy Crib), as well as an Off-Broadway run of *Gruff!* - a children's musical. Experienced in improv and sketch-comedy, she also wrote, produced and acted in a sketch called *Which Witch is Which* (think: *Who's on First?* at Salem witch trials) which won Audience Choice Award for comedy-short at the Audience Awards Film Festival 2016.

Allison is also working on producing *All Star: The Best Broadway Musical*, a musical using only the song "All Star" by Smash Mouth, which she wrote and stars in.



### **JENNY ZERKE – “Marie”**

Originally from Houston, Texas, Jenny’s first stop on the East Coast was Washington, D.C., where she attended Georgetown University. At Georgetown, she initially started out studying business. On the way to her accounting final at the end of freshman year, she walked into a photography exhibit and had an epiphany that she wanted to be an artist, and that she would never be a businesswoman. After changing her major to English and her minor to French, she started acting in student plays and films and studied everything she found to be interesting. She graduated with honors and a few months later moved to New York to pursue acting.

Jenny is absolutely thrilled to have portrayed Marie in *Toss It*. She loved playing such a complex, brave, quirky woman, and working with such an incredible cast and crew has truly been a career highlight for her. Jenny has appeared in performances and readings at Ensemble Studio Theatre, Urban Stages, Abingdon Theatre Company, The Lark, Naked Angels, HB Theatre, and The Dramatists Guild. She has also worked regularly with the Abingdon Theatre Company’s playwrights group.

Some of her favorite roles on stage include Marcy in *Restrain Yourself, Please* at Ensemble Studio Theatre, in which she played a woman confronting the ghost of her boyfriend’s ex-girlfriend, and Izzy in *The God Particle* at Manhattan Theatre Source’s Estrogenious Festival, in which she played a spy trying to steal secrets from a nuclear physicist. Jenny has also acted in several independent films, and the latest short she appeared in, *Silly String Forever*, premiered at the Soho International Film Festival. She has studied with John Gould Rubin and Rob McCaskill, and at Stella Adler and The Matthew Corozine Studio.

She is the author of two plays, *A Rat Bastard for Love* and *The Bride*. *A Rat Bastard for Love*, a play about romance, religious fundamentalism, and cross-dressing, was developed at Ensemble Studio Theatre’s First Brew reading series and at the McCaskill Studio. *The Bride*, which deals with themes of infidelity, growing up, and getting married for all the wrong reasons, recently received a Memberfest staged reading at Ensemble Studio Theatre. She has written a short film, *Samurai*, about a truly unique first date, which is in the initial phases of pre-production. She is also currently writing a feature.



**ERIC GOSS – “Bobby”**

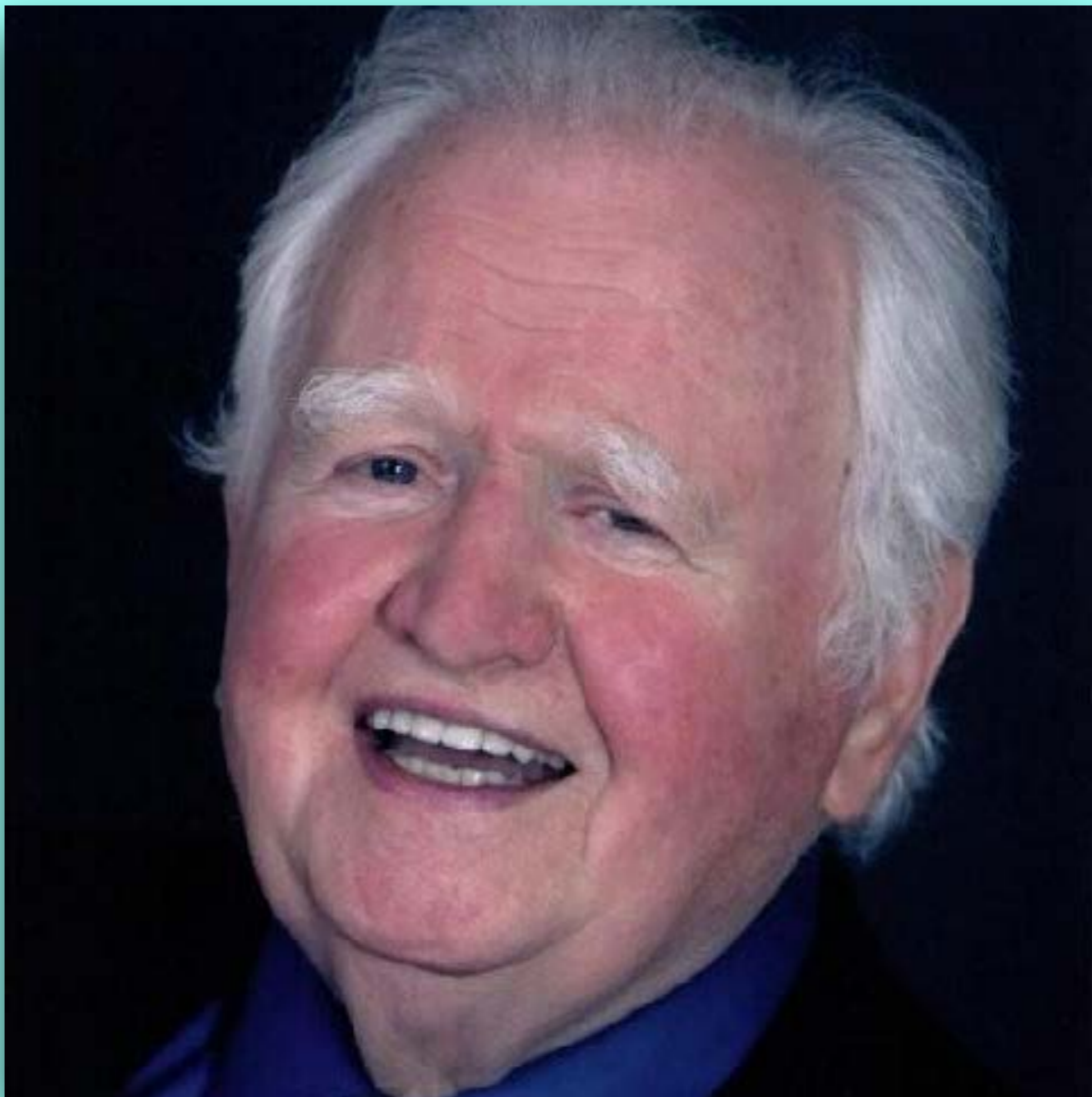
Eric makes his feature-film debut in *Toss It* and is thrilled to be working with Michele again. Attached to play Bobby from the first reading of the script, he has also read in developmental-staged-readings of Michele’s new play, *Diary of a Novel*.

Goss has appeared on television in *As The World Turns* (CBS), *What Would You Do?* (ABC) and *St. Clair Falls* (CosmoTV), as well as in commercials for Nickelodeon, Mastercard and Google Wallet.

His recent New York Theatre credits include *O, a Recovering Memory Play* (La Mama), *Fear Itself* (Theatre for the New City) and *Ougadougou* (Samuel French Off Broadway Theatre Fest).

A Manchester, New Hampshire native, Eric is presently a Creative Director at Naked Angels and its long-running Downtown reading-series “Tuesdays at 9” (Theatre80 St. Marks), where he also frequently performs. He attended The American Musical and Dramatic Academy in New York City.





**MALACHY McCOURT –  
“Uncle Claude”**

Malachy McCourt was born in Brooklyn and raised in Limerick, Ireland. He has appeared On- and Off-Broadway during a sixty-year career. The soap operas *Ryan's Hope*, *One Life to Live* and *All My Children* all contracted him at various times. The HBO series *Oz* was his home for several years. He has appeared in about forty movies, from *The Molly Maguires* to *The Other Guys*, including *The Devil's Own*, *Righteous Kill*, *Gods and Generals*, plus three for Edward Burns (*She's the One*, *Ash Wednesday*, *The Fitzgerald Family Christmas*).

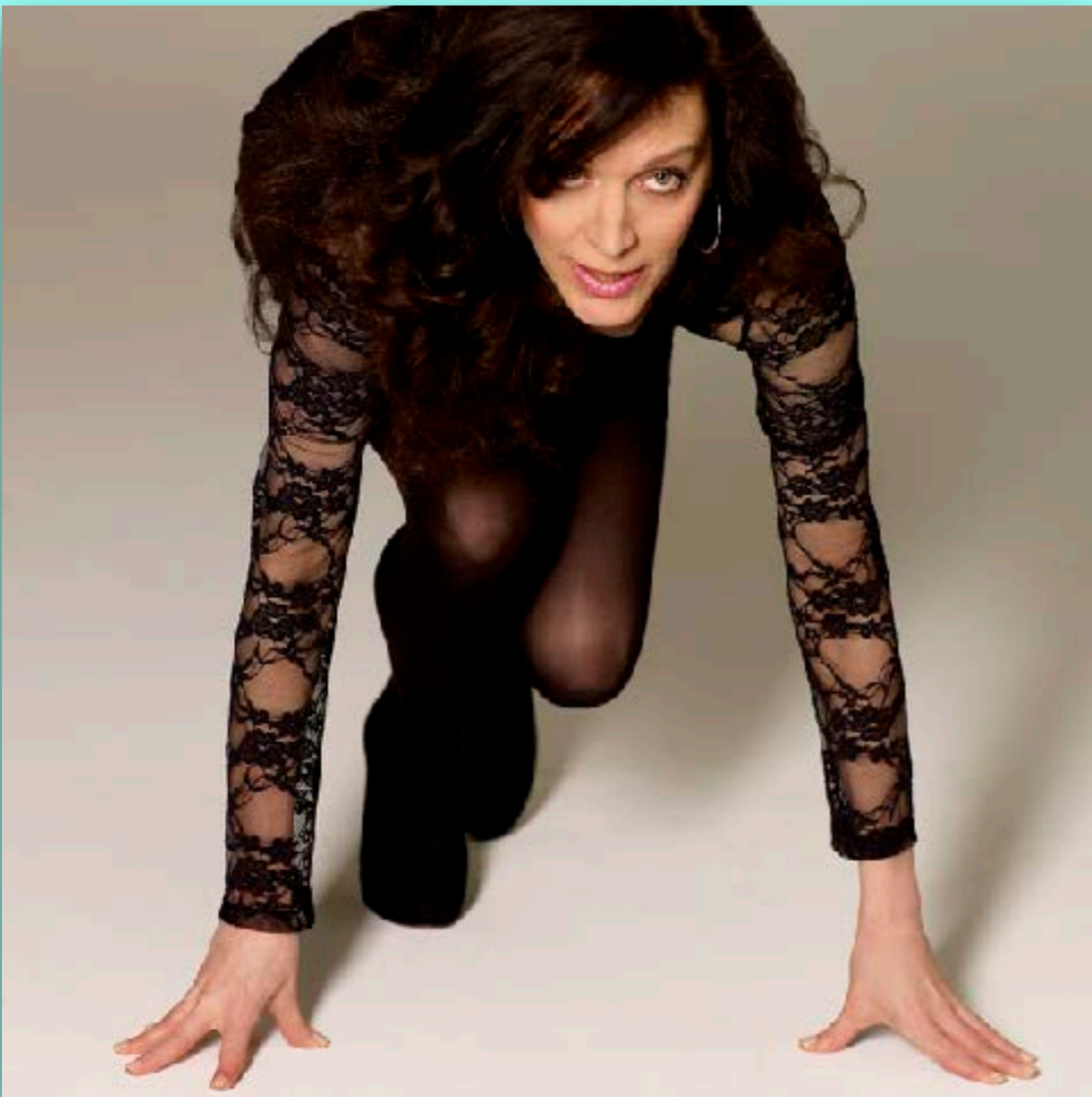
He also gained fame in New York as the owner of Malachy's, a bar on Third Avenue that became a legend in its time, where celebrities and others gathered nightly in an atmosphere of unmatched conviviality. One of his frequent patrons was, actor and friend, Richard Harris, who took some downtime to bartend for McCourt.

McCourt ran for Governor of New York on the Green Party Ticket in 2006. He lost.

He is the author of ten published books, including *A Monk Swimming* and *Singing Him My Song*, with the last one being *Death Need Not Be Fatal*, and co-wrote one play, *A Couple of Blaguards*, with his brother Frank.

Malachy is married to Diana and is the father of five children and grandfather to eight.

# FILMMAKER BIOS



**MICHELE REMSEN (Writer / Director / Producer)**

Michele is a New York-based hyphenate who, after a West Coast sojourn of several years, during which she founded Stevedore Productions, returned to the seasons and the subway.

Her career began as a playwright, learning on her feet at Naked Angels' Tuesdays at 9 weekly-reading-series, where she was taken under-wing by Kenneth Lonergan, and mentored by Frank Pugliese (EP: *House of Cards*) and Warren Leight (EP: *Law & Order: SVU*). Bringing fresh-pages to be read cold, if the audience laughed, she knew it worked; if they didn't, the guys gave honest notes over pints at the pub afterwards. This was her informal-education.

Moving to LA to explore filmmaking, she was a finalist for AFI Directing Workshop for Women with a short-script based on her scene from Naked Angels' *La Ronde Project* – which she shot as her first short-film, *Two in the Morning*, starring Selma Blair and Peter Frechette, under her banner, Stevedore Productions. She also formed an off-shoot, The Stevedore Confederacy, with New York writers and actors who, to keep themselves sane between LA gigs, wrote and performed darkly-comic one-acts. At one of these shows, the one-line play she wrote for a Naked Angels' dysfunctional-family-Christmas writing-challenge was directed by Michele, and a producer fell out of his chair laughing and offered to produce it. She took him up on it and directed her second short, *Twas* (now streaming on FunnyOrDie.com). Her third short-film sprung from a request by Rainn Wilson to act with her, after seeing her in a Stevedore show, so she wrote them a twisty two-hander, but by the time she finished it, Rainn was booked solid on TV. She staged it in LA and performed staged-readings in NY with other actors, and the response was always so strong, she felt it could be a good calling-card, so she turned it into a 25-minute screenplay and shot *Juke* which won several festival awards.

Also out of Stevedore shows, which were scouted by HBO, came pilot-presentations, including Michele's comedy, *Slackley Manor* (now written as an 8-episode streaming-series). And while in L.A., two of her screenplays made the finals for the Sundance Screenwriters Lab. After funds fell apart for two features in pre-production, Michele returned to New York and playwriting, while still seeking financing for a first feature, with *Juke* as a work-sample. Eventually realizing the way to 'prove you can do it' is to do it, she used her own money (i.e. debt) and donations, adapted one of her plays, and shot TOSS IT as a commercial feature and gateway-drug to her larger film and TV projects.



**GEORGE BARNES – DOP**

George has been a Director of Photography for 20 years and has lived and worked around the world. George has shot thousands of projects ranging from entire YAMAHA watersports product lineup, to many global automotive launch campaigns, to award winning commercial campaigns and music videos. He also is the newest Director on Ridley Scott Associates' roster.



**LORNA CHIN – EDITOR**

Lorna is President, Senior Editor and Producer at Pro Edit Media, Inc., as well as Editor at Take 2 Productions, where she has worked with *Toss It* DP, George Barnes, for 20 years. Their long collaboration is enhanced by a mobile on-location editing-suite where Lorna creates camera-to-rough-assembly work-product – allowing for on-site shot-review, insuring all coverage is shot before locations are wrapped, and quick turn-around-time for clients. Her keen eye and long experience is an asset on the diverse projects she has cut. She has worked extensively in commercials, music videos, political campaigns, feature films and live-streaming-editing. Lorna studied Theater and Film at University of Miami, resides in Miami and is from Kingston, Jamaica.



**OWEN ROSS – Composer**

Owen Ross is an American multi-instrumentalist, songwriter, singer and producer. After studying guitar and synthesis at Berklee College of Music, Ross spent years as a touring guitarist. He was playing and writing many styles of music with an emphasis on Soul, R&B, Gospel and Hip Hop music until 2011, when two new creative avenues opened up for Ross: he moved to Brooklyn where he began writing and playing music with some of the most talented singer songwriters in America; and he also was exposed to a wide range of experimental music and began integrating ethereal samples and unorthodox techniques into his music production. Since then Ross has toured the US and Europe as a solo artist and released 3 EPs under the name "Goste." In a review in *The Huffington Post*, Morena Duwe wrote: "His sound is a fusion of opposites: delicate and dissonant, ethereal and nebulous, sensual and forlorn, organic and electronic. Goste's tracks reflect the duality within the human spirit. He takes us on a journey through his mind as he artfully connects his lyrics with skillful wordplay." Ross recently finished his first full-length album, released under the name *Owen Ross* (2017). Currently based in Berlin, Owen previously worked with Michele, composing music for her award-winning short film, *Juke* (2011). This is the first time Owen has scored a feature film.



**TOM FLEISCHMAN – Sound Editor**

Tom is a sound engineer and Re-recording mixer. The son of film editor Dede Allen (*Bonnie and Clyde*, *Dog Day Afternoon*) and documentary filmmaker Stephen Fleischman, Tom has worked on over 170 films since 1978. He won an Academy Award in 2011 for *Hugo* (Best Sound Mixing) and has received four other Oscar nominations: *Reds* (1982), *The Silence of the Lambs* (1992), *Gangs of New York* (2003), *The Aviator* (2005). In addition to his work in feature films he has also done work in television, winning four Emmy Awards for *ABC Afterschool Specials: Can A Guy Say No* (1986), Martin Scorsese's *No Direction Home: Bob Dylan* (2006), *History of the Eagles* and *Boardwalk Empire: The Milkmaid's Lot* (2013), and also garnered Emmy nominations for Scorsese's *George Harrison: Living in the Material World* and *Boardwalk Empire*. Tom previously worked with Michele on her award-winning short film, *Juke* (2011).



**P.J. PALMER – Associate Producer**

P.J. is an award winning filmmaker who directs and produces projects for theatrical release, TV, web and commercials. His journey as a filmmaker has been diverse, having worked with major film studios, boutique ad agencies, indie film and web series, network TV, digital content start-ups and his own production company, Twenty2 Films. He studied filmmaking hands-on while working on stage at Warner Bros. He also learned by directing, producing and writing short films, commercials and web-series. All these experiences shaped and molded him, and taught him to stay open to new ideas, be authentic and enjoy the ride. He studied screenwriting at UCLA and was Associate Producer for Michele's award-winning short, *Juke* (2011). P.J. and Michele first worked together at Voices In Harmony, a theater-based at-risk urban-youth outreach-program in Los Angeles, and have remained producing-partners and friends ever since. P.J.'s upcoming projects include the documentaries *For Ed Ricketts* (dir. P.J. Palmer), *ONE: LGBTQ History* (prods: Neal Bear, P.J. Palmer, Michael Wolfe) and the webseries: *#ghostedlife*.





# **PRODUCTION STILLS**





















# Behind the Scenes







# END CREDITS

Written & Directed by  
**Michele Remsen**

**Phil Burke**  
*Finn*

**Michele Remsen**  
*Emily*

**Blair Ross**  
*Adele*

**Stephen Bogardus**  
*Jim*

**Allison Frasca**  
*Natalie*

**Jenny Zerke**  
*Marie*

**Eric Goss**  
*Bobby*

and  
**Malachy McCourt**  
*Uncle Claude*

**CAST**  
**(in order of appearance)**

Finn	Phil Burke
Emily	Michele Remsen
Adele	Blair Ross
Jim	Stephen Bogardus
Natalie	Allison Frasca
Bobby	Eric Goss
Uncle Claude	Malachy McCourt
Marie	Jenny Zerke
DJ	Paul Maggio
Wedding Bartender	Andrew Hendrick
Hotel Housekeeping	Lorna Chin
Cabdriver	Richard Vetere
Fun Date #1	Shelley Dague
Fun Date #2	Rachel Lynn Jackson
Fun Date #3	Lee Fitzpatrick
Waitress	Jennifer Wilson McGuire
Bad Date #1	Kerry Malloy
Bad Date #2	Paul Davee
Bad Date #3	Philip Martin
Bad Date #4	Pete Walters
Client	Joe B. McCarthy
Olivia	Jess Watkins
Fake-Emily	Lauretta Pope
Uncle Alden	Ron Piretti
Assisted-Living-Facility Manager	Karla Chee-a-tow

### **Wedding Guests**

Mother of the Bride	Andrea Frasca
Wedding Photographer	Michael Hardgrove
Best Man	Conor McGiffin
Wedding Guest #1	Kathy Ecoffey
Wedding Guest #2	Nathania Reid
Wedding Guest #3	Matteo Scammell
Wedding Guest #4	Giovanna Tartaglia Holden
Wedding Guest #5	Linda Hardwick
Wedding Guest #6	Katherine Hasell
Fun Wedding Couple Woman	Mary Schreck
Fun Wedding Couple Man	Ryan Leeds

### **Vegas Staff**

Vegas Bartender	Teresa Cesario
Vegas Wedding Registrar	Dianne McGuire

### **Funeral Guests**

Cousin Cormac	Cormac McCourt
Cousin Dan	Daniel Ross
Friend of Family #1	Lynn Weinberg
Friend of Family #2	Gloria Lalor

### **Casting Consultant**

Allison Estrin



## Production Crew

Producer	Michele Remsen
Consulting Producer	P.J. Palmer
Assistant Director	Dianne McGuire
Director of Photography	George Barnes
Editor	Lorna Chin
First Assistant Camera	Ryan Dee
Gaffer	Omkar Gauchan
Key Grip & Electrician	Max Suri
Assistant Camera	Bryan Rogers
Sound Mixer	Kym Lukacs
Boom Operator	Brian Rockwell Kuciak
Set Decorator, Production Assistant	Gloria Lalor
Script Supervisor, Production Assistant	Andrew Hendrick
Script Supervisor	Luke Swenson
Makeup Department Head	Ariana Andaluz
Makeup Artist	Lynn Weinberg
Stunt Coordinator	Ron Piretti
Production Assistant	Conor McGiffin
Driver	Gerardo Ruiz
Catering Consultant	Mary Schreck
Graphic Designer	Russell Miller

### Post-Production Sound

Re-Recording Mixer	Tom Fleischman
Supervising Sound Editor, Re-Recording Mixer	Ric Schnupp
Dialogue Editor, ADR Recordist	Kristin Catuogno
ADR Mixer, ADR Editor	Tyler Newhouse
SFX Editor	Roni Pillischer
Foley Artist, SFX Editor	Nick Caramela
Foley Mixer	Beauxregard Neylon
Foley Editor	Connor Nagy
Additional Sound Editor	Chris Chae
Sound Facility Producer	Ted Mahoney
ADR Producer	Carlie Bergman
Post-Production Sound Facilities	Soundtrack Group NY

### Post-Production Picture

Post-Production Services provided by Technicolor PostWorks NY	
Supervising Conform Editor	Benjamin Murray
Conform Editor	Ryan Rolandelli
Conform Producer	Joey Handy
SVP Theatrical Services	Clark Henderson
Account Executive	Barbara Jean Kearney
Colorist	Nick Metcalf
Group Color Director	Dee Allen
Senior Color Producer	Natalie Westerfield
Color Production Coordinator	Evan Bauer
Color Production Coordinator	Elizabeth Nagle
Color Assistant	Elias Nousiopoulos
Color Assistant	Nate Seymour
Color Assistant	Zack Wilpon
Color Assistant	Daniel Moisoff

Production Crew Insurance Skylar A. Wilman - Reiff & Associates  
Payroll Services ABS Payroll & Production Accounting Services  
Classic Auto Raj Thadani, Peter Dunsay  
Graphic Designer Henry Lopez  
Intern Anabelle Barnes  
Intern Jeremy Glass

**Music**

Original Score

Written & Performed by Owen Ross

“Slow Down”

Written & Performed by John DeLore

"Best Day Of My Life"

Performed by American Authors

Courtesy of The Island Def Jam Music Group under license from Universal Music Enterprises

*The Producers Wish to Thank*

Daniel Ross & Tamara Mitchel

*Thanks:*

Adam Wade McLaughlin

Daphne Moore

River Edge Police Department

Mike Walker

Rob Naprstek

Indiegogo / Fractured Atlas Supporters:

*Special Thanks*

Paul Oosterhuis

Fred Goldberg

Jane Baum

Celine Daly & David Butler

Kenneth Plevan

Michael P. Clifford

*Thanks:*

Paul Maggio

Catherine Samuels & Jeremy Henderson

Pat Profeta & Rob Aranow

Rand S. April

Anthony & Andrea Frasca

James S. Stringfellow

Shane Patrick & Ania Chowaniec

Max Mayer

Jean & Scott Chambers

Michael Rogosky & Phi-Oanh Pham

P.J. Palmer

Gale Ann Hurd

Michelle Danner

Jacqueline Christy

Jan Jalenak

Steve Atinsky

Tachi Taylor & Harry Rodriguez

Anthony Mechcatie

Ann Link

Sonia Dinham

Charles Saaf

William Oliver Watkins

Liz Benjamin & Nathan Dean

Geoffrey Nauffts

Kathleen Dennehy

Kathy Ecoffey  
Midge Sanford  
Karla Chee-a-tow  
Andrew Leon  
Jeremy Berman  
Diane & Chris Power  
Jonny Rosenblatt  
Katie Atcheson & Matt Hoverman  
Kristen Cerelli  
Jennifer & Craig Gildee  
Mike Bencivenga & Jennifer Light  
Paul Zablocki  
Jake Manabat  
Jessie McCormack  
Mary Flanagan  
Amy Staats  
Timothy Brandoff  
Peter & Charise Rogosky  
Frederick Freyer  
Julie Stainer & Bob Loehr  
Melissa Smith  
Edmund Miller  
Dawn Gray  
Dan Elish  
Jim Nugent  
Christopher Frommer & Richard Sheinmel  
Sandra Boue

Karen Quiroz  
Joan Kasarda  
John Martin  
Jessica Landau  
Nicole & Norm Isaksson  
Lucy Colon  
Ljubinka Dimeska  
Dorothy Zalewski  
John Beaulieu & Helen Kaplan  
Doug Culhane  
Fred Soffa  
Katherine Meredith  
Cynthia Rose  
Mark Gorham  
Rachel Lynn Jackson  
Jeff Puccillo  
Debra Shapiro-Goldes  
Paul Porter  
Ellen Hasell  
Mark Sullivan & Elizabeth Terhune  
Andrew Grusetski  
Christopher Boerboom  
Gibson Frazier  
Susan Ziegler & Michael Albala  
Russ Pagan  
Rebecca & Cyril Merle  
Rosanne Gideon

*Special Thanks:* SAG-AFTRA  
NYWIFT - Nancy Malone MAP Grant



**Shot On-Location:**  
The City of New York  
Hotel Wales  
MansionLocation.com  
The Out Hotel  
Macchina  
Steps New York - Broadway  
River Edge, NJ  
Rye, NY



**NYWIFT** || New York Women  
in Film & Television



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