

a Korchula Productions film
in association with Brightlight Pictures • based on the book by Jeff Benedict



LITTLE PINK HOUSE

a film by Courtney Moorehead Balaker

Starring Catherine Keener, Jeanne Tripplehorn, and Callum Keith Rennie

Screenplay is adapted from Jeff Benedict's book,

Little Pink House: A True Story of Defiance and Courage.

Original song "Home Free" by DAVID CROSBY

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AWARDS & HONORS

“The bottom line—it hits a nerve ... unmistakable timeliness ... excellent performances ... Jeanne Tripplehorn performs with force and complexity ... *Little Pink House* brings urgency to a fascinating, underexplored theme.” *THE HOLLYWOOD REPORTER*

“Catherine Keener nails the combination of anger, grace, and attitude that made Susette Kelo a nationally known crusader.”
DEADLINE HOLLYWOOD

“When bulldozers show up and demolish the house next door, the sensation is almost akin to watching a bloodbath. The hypnotically controlled shots recall nothing so much as Eisenstein at his best, no low compliment for a debut filmmaker.”
POP DUST

Winner, HBO Audience Award, Provincetown International Film Festival

Winner, Audience Choice Award, Vail Film Festival

Winner, Jimmy Stewart Legacy Award, Heartland Film Festival

Winner, Grand Prize, Anthem Film Festival

Winner, Best Narrative, Anthem Film Festival

Winner, Best Original Score, Anthem Film Festival

Winner, Best Casting, Leo Awards

Finalist, Athena List (and first Athena List film to be produced)

Nominee, Best Picture, Leo Awards

Nominee, Best Costume Design, Leo Awards

Nominee, Best Production Design, Leo Awards

Running Time: 100 minutes

Rating: Not yet rated

Website: www.littlepinkhousemovie.com

Facebook: www.facebook.com/littlepinkhousemovie/

Twitter: www.twitter.com/LPHmovie

To Download Photos and other Materials:

<https://drive.google.com/drive/folders/1LA8dS6mxEpSUs3wPOaWjAJJMI6tWiuwK?usp=sharing>

LOGLINE

Based on a true story, a small-town paramedic flees a bad marriage, buys a cottage, and paints it pink. When politicians plan to bulldoze it for a giant corporation, she fights back, and helps millions protect their homes.

SHORT SYNOPSIS

Based on a true story, a small-town paramedic named Susette Kelo leaves a bad marriage, and starts over in a new town. She buys a rundown cottage with a gorgeous water view. She fixes it up and paints it pink.

Then she discovers powerful politicians want to bulldoze her blue-collar neighborhood for the benefit of a multi-billion dollar corporation. Susette emerges as the reluctant leader of her neighbors in an epic battle that goes all the way to the Supreme Court and helps millions of Americans protect their homes.

SYNOPSIS

Based on a true story, a small-town paramedic named Susette Kelo (Catherine Keener) is starting over after a messy divorce. She buys a rundown cottage in New London, Connecticut, refurbishes it with her own hands, paints it pink, meets a great guy (Callum Keith Rennie), and exhales.

Meanwhile, the governor (Aaron Douglas) devises a plan. If he can rescue New London's sagging economy, he'll win re-election and position himself nicely for national office. The first step is to convince a big corporation to relocate to the blue-collar town. The governor taps Dr. Charlotte Wells (Jeanne Tripplehorn) to lead the redevelopment effort. She is ambitious, accomplished, and the closest thing the gritty town has to a celebrity.

Charlotte attracts the attention of pharmaceutical giant Pfizer, whose execs are looking to expand their facilities because they have high hopes for a soon-to-be-released drug called Viagra. But there's a problem—the city plans to bulldoze Susette's neighborhood to clear the way for a new development that would support Pfizer's new research headquarters.

With the help of a young lawyer named Scott Bullock (Giacomo Baessato), Susette emerges as the reluctant leader of her neighbors in an epic battle that goes all the way to the U.S. Supreme Court, inspires a nation, and helps millions of Americans protect their homes.

Q&A WITH FILMMAKER COURTNEY MOOREHEAD BALAKER

Q) How did you discover the project?

My husband and producing partner Ted covered Susette Kelo's story when he was working at ABC News, and continued to follow it after he left ABC. He actually remembers where he was when the Supreme Court delivered the infamous 2005 *Kelo* decision that allowed governments to bulldoze blue-collar neighborhoods like Susette's to make way for fancier businesses or housing complexes. It's like Robin Hood, but in reverse—take from the poor and give to the rich.

Years later John Kramer from the Institute for Justice contacted Ted and me (IJ is the nonprofit law firm that represented Susette Kelo and her neighbors before the Supreme Court). He told us the film rights to *Little Pink House*, the excellent book by Jeff Benedict that chronicles Susette Kelo's epic battle, were available and asked us if we might be interested in pursuing it.

We knew it would require a big commitment to do it right. We thought about it carefully, and the more we thought about it the more we realized what a special story this was. Ultimately, it was an easy decision to dive into the project.

And it's been so wonderful to partner with IJ throughout the process. They represent underdogs for free, and we love that about them.

Q) What was the casting process like?

After my first conversation with Catherine Keener, there was nobody else I could imagine playing the role of Susette. Catherine understood the story in a profound way. She appreciated the significance of home—of how rooting yourself in the spot you choose allows you to grow and thrive.

She also captured Susette's humility impeccably. Susette's aversion to the spotlight and attention seemed to resonate with Catherine and she embodied that with elegance. It was crucial to Catherine that her depiction be completely authentic and she went to great lengths to ensure that it was.

When I spoke to Jeanne about the character of Charlotte, what I loved most is that she didn't want to make her a villain—that would be too easy. Jeanne felt that this woman truly believed she was on the right side of the fight, and she portrayed that nuance brilliantly.

I've always been a huge fan of Callum Rennie and he blew me away with his performance. He brought so much depth and warmth to a stoic character, and did a marvelous job balancing strength and selflessness.

Q) An actual little pink house is obviously an important part of the film. How did you find the right house?

Susette had been fighting all her life, and her little pink house was the first thing she owned herself. It brought her peace. It was such a special house—a modest cottage with a gorgeous water view. It's really hard to find a home with a gorgeous water view that's affordable, and that's why Susette couldn't simply

move somewhere else. She couldn't afford to buy another house with that kind of view.

As it turns out, we also found it very hard to replicate Susette's house. We traveled all over looking for a peaceful little cottage with a gorgeous water view. But eventually we found it, and it was well worth the wait.

Q) With in essence two opposing groups of characters in the film, how were things on set with the cast?

There are two sides in this story, and it was fun to see how that sparked a lot of discussion among the cast. Should it be legal to force Susette and her neighbors to leave their homes? What if forcing them out would help the economy?

There is a lot to think about, and I hope audiences come away with a clear understanding of both sides of the argument. But in the end, it was pretty clear our cast stood with Susette and her neighbors. That squares with public opinion polls that were taken after the Supreme Court weighed in on Susette's saga in 2005. More than 80 percent of America stood with Susette. That's pretty remarkable considering that how hard it is to get 80 percent of Americans to agree on anything.

Q) For you as a filmmaker, is it important for you to be the writer and director on a film?

Not always. I'm usually more comfortable in the director's chair than the writer's chair. But I took on the writing of this film for a very specific reason—I wanted to make sure that the truth would be told. I wanted to honor Jeff Benedict's book, which told Susette's story in a totally honest way. LITTLE PINK HOUSE is really quite an epic tale. It spans many years, and involves dozens of people. It contains many elements, such as a multi-layered legal battle, that could complicate what is, at its heart, a simple story: powerful people try to bully a woman out of the home she loves.

And I also benefitted greatly from Jeff's book. It's so cinematic already. It's such a great read, and he is such a pleasure to work with. So smart, so clear-headed, such a master storyteller.

Q) Did Susette Kelo visit the set during the production?

Unfortunately, Susette never did get to visit the set. She's one of the hardest working people I've ever met, and with her busy schedule as a nurse and master's student, the scheduling just didn't work out.

Q) And what did she think of the Catherine Keener casting?

Susette loves Catherine's performance. Catherine is such a remarkable artist—so talented, intense, creative, and strong. It was so important to her to honor all that Susette is and represents. And you see it on the screen. Susette's passion, loyalty, and her defiant spirit. It's all there and Susette recognized it right away.

I hope Catherine gets a lot of attention for her performance. This is a high-degree-of-difficulty role. Someone who's an introvert makes a decision to expose her life to the world. Someone who's vulnerable, but also tough. Someone who had every reason to buckle under tremendous pressure, but

chose to fight instead.

And I hope it also helps show that audiences will embrace a strong, female protagonist. Much has been said about the lack of such roles in Hollywood, but deep down I'm optimistic that more stories like this will be told and will be well received.

Q) If Susette has seen the finished film, what did she think?

It was terrifying to show her the film for the first time! I had someone's life story in my hands. Someone I admire so much. Susette put such tremendous trust in me to tell her story, and I didn't want to let her down. It's so surreal to show a story to someone who lived it. It's her life. It's so intimate, and I didn't want her to see it for the first time in front of a big group of strangers. The first time she saw the movie was in a hotel room. It was just Susette, her son, Ted (my husband and producing partner), and me.

I was a wreck when I pressed play. But when Susette smiled at me and told me she loved it, I finally exhaled. She is energized to spread the word about the film. She sees that the film has the potential to help other people avoid the decade-long agony she went through. The official term is "eminent domain abuse," but it's really just a type of legalized bullying. It affected every aspect of her life—emotional, financial, you name it.

Q) What should be people think about eminent domain after seeing the film? Are there any groups they could support?

Eminent domain abuse is a fancy term for legalized bullying. It happens when insiders take advantage of outsiders. And the people who push it have so many resources they often have a huge PR advantage. They promise more jobs and more tax revenue, so it sounds appealing to lots of people. But all the high-minded talk obscures what's really going on—they're forcing people out of their homes. If you own your home and you want to keep living in your home, you should be able to stay in your home.

Eminent domain abuse happens far more often than most people realize, and it rarely brings the kind of economic development its supporters promise. It should come as no surprise that poor and minority communities are especially likely to be targeted.

LITTLE PINK HOUSE will be the centerpiece of an impact campaign designed to end eminent domain abuse.

Anyone interested will find lots of ways to get involved at our website (www.littlepinkhousemovie.com) and on Facebook (www.facebook.com/littlepinkhousemovie) and Twitter (www.twitter.com/LPHmovie).

BACKGROUND ON EMINENT DOMAIN

Little Pink House is based on Susette Kelo's historic battle to save the home and neighborhood she loved. When we started the project, we had no idea her most famous foe would become our next president ...

The Supreme Court's *Kelo* decision allowed a city to bulldoze a blue-collar neighborhood for the benefit of a multi-billion dollar corporation. It is the most widely despised decision in modern history, and it's most prominent defender is Donald Trump who says "I happen to agree with it 100%."

President Trump on camera "I think eminent domain is wonderful."

Donald Trump's History of Eminent Domain Abuse (Washington Post)

New York Officials Should Use Eminent Domain to Seize Trump Tower (Washington Post)

The Taking: The federal government's boldest land grab in a generation produced the first border wall — and a trail of abuse, mistakes and unfairness. (ProPublica)

For-Profit Pipelines Are Growing And So Are Eminent Domain Battles (ThinkProgress)

Video: The Story of Susette Kelo (Institute for Justice)

Backgrounder: Kelo vs. City of New London (Institute for Justice)

ABOUT THE CAST

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CATHERINE KEENER (“Susette Kelo”)

Two-time Academy Award nominee Catherine Keener continues to be dominant force on screen. She was recently seen in “Show Me A Hero,” a 6-part miniseries for HBO, directed by Paul Haggis. She will soon be seen in the highly anticipated crime-drama “November Criminals,” opposite Chloe Grace Moretz and Ansel Elgort. She also recently starred in “War Story” opposite Ben Kingsley, and “Begin Again,” written and directed by John Carney, and alongside Mark Ruffalo and Keira Knightley. She also starred in Nicole Holofcener’s

“Enough Said” alongside Julia Louis-Dreyfus and James Gandolfini. Catherine also starred in the animated adventure “The Croods,” for Dreamworks Animation, “A Late Quartet” with Philip Seymour Hoffman and Christopher Walken, and “Maladies” with James Franco.

Other notable credits include such varied films as “Peace, Love, and Misunderstanding,” directed by Bruce Beresford and co-starring Jane Fonda, the dramedy “The Oranges,” co-starring Hugh Laurie, Oliver Platt and Allison Janney, the thriller “Trust” alongside Clive Owen and Viola Davis,” and the dark comedy “Cyrus” with John C. Reilly and Jonah Hill. She has also worked several times with acclaimed independent director Nicole Holofcener, including the films “Please Give” with Oliver Platt and Rebecca Hall, “Friends with Money,” “Lovely and Amazing,” and “Walking and Talking.”

Additional projects include “The Soloist” with Robert Downey, Jr. and Jaime Foxx, Spike Jonze’s “Where the Wild Things Are”, and Showtime’s “An American Crime” opposite Ellen Page, for which Keener earned both a Golden Globe and Emmy nomination. Previous roles include her Oscar-nominated roles in Charlie Kaufman’s “Being John Malkovich” and Bennett Miller’s “Capote” (as novelist Harper Lee), Barry Levinson's “What Just Happened”, Andrew Fleming's “Hamlet 2”, Sean Penn's “Into the Wild”, “Judd Apatow's “The 40 Year Old Virgin,” Sydney Pollack's “The Interpreter” with Sean Penn and Nicole Kidman; Rebecca Miller's “The Ballad of Jack and Rose” opposite Daniel Day-Lewis, Spike Jonze's “Adaptation”, Andrew Niccol's “S1m0ne”, Steven Soderbergh's “Full Frontal” and “Out of Sight”, Danny DeVito's “Death to Smoochy”, Neil LaBute's “Your Friends and Neighbors”, and the screen adaptation of Sam Shepard's “Simpatico.” She also appeared in four films by Tom DiCillo: “Box of Moonlight,” “Johnny Suede,” “Living in Oblivion,” and “The Real Blonde.”

Keener’s television work also include HBO's critically acclaimed anthology, “If These Walls Could Talk,” directed by Nancy Savoca, and a notable guest appearance on “Seinfeld.” On stage, she starred opposite Edward Norton in the Signature Theater Company's critically acclaimed off-Broadway revival of Langford Wilson's “Burn This.”

JEANNE TRIPPLEHORN (“Dr. Charlotte Wells”)

New



Jeanne Tripplehorn has established herself as one of Hollywood's most dynamic female performers with her taste for challenging roles in film, television and theater. After attending the Juilliard School of Drama in York, Tripplehorn has become a multifaceted performer; working with some of the highest acclaimed actors, writers and directors in

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Hollywood.

Tripplehorn just recently completed shooting the indie drama film, *Little Pink House* starring opposite Catherine Keener. Some of her earlier work includes the HBO film, *"Grey Gardens"* for which she was nominated for an Emmy Award in the category of Best Supporting Actress in a Television Movie. The drama is based on the real life story of Park Avenue debutante "Big Edie" (Lange) and her daughter "Little Edie" (Barrymore) Bouvier Beale who were cousins to Jacqueline Bouvier Kennedy (Tripplehorn).

Tripplehorn was also part of the acclaimed HBO series *"Big Love"* for five seasons. The series was nominated for Golden Globes in both 2007 and 2008 for "Best Dramatic Television Series" and an Emmy nomination this year for "Best Television Drama". Starring opposite Bill Paxton, Ginnifer Goodwin and Chloe Sevigny, *"Big Love"* centers around a polygamist (Bill Paxton) and his relationship with the three wives (Tripplehorn, Goodwin and Sevigny).

Tripplehorn's feature film credits include: *"Morning"* with Laura Linney and Elliott Gould, *"Relative Values"* with Julie Andrews; *"Mickey Blue Eyes"* with Hugh Grant and James Caan; *"Very Bad Things"* with Leland Orser; and *"Sliding Doors"* with Gwyneth Paltrow. Other film credits include *"Til There Was You"*; *"Waterworld"*; *"The Night we Never Met"* and Sydney Pollack's *"The Firm"*, opposite Tom Cruise. Tripplehorn made her motion picture debut in Paul Verhoven's *"Basic Instinct"* opposite Michael Douglas.

Tripplehorn's television credits include the Hallmark Hall of Fame production of William Faulkner's *"Old Man"* and *"The Perfect Tribute"*, with Jason Robards.

On stage, Tripplehorn starred on Broadway in Scott Elliot's stage version of Anton Chekov's *Three Sisters* at the Roundabout Theatre. Her additional theater credits include *Tis a Pity She's a Whore*, opposite Val Kilmer, and John Patrick Stanley's *The Big Funk*, both at The Public Theater.

CALLUM KEITH RENNIE ("Tim Leblanc")

Callum Keith Rennie was born in Sunderland, England, raised in Alberta, Canada and was first struck with the passion to act while living in Edmonton. Starting out in university radio and working his way to the renowned Shaw Festival, Callum moved to Vancouver and quickly caught the eye of the film & television industry. Shortly after co-starring in the hit series *"Due South"*, Callum landed his first independent feature film role in *"Double Happiness"* followed by the critically acclaimed *"Hard Core Logo"*.

His feature film credits would come to include notable projects such as *"Memento"*, *"Existenz"*, *"Flower & Garnet"*, *"Falling Angeles"*, *"Blade Trinity"*, *"Snow Cake"*, *"Normal"*, *"The Invisible"*, *"The X-Files: I Want to Believe"*, *Case 39*, and *"Gunless"*. Recent notable feature film projects include the 3D feature film adaptation of *"The Young and Prodigious T.S. Spivet"* from Oscar nominated director Jean-Pierre Jeunet, pop culture sensation *"Fifty Shades of Grey"*, and indie features *"Into the Forest"*, *"Born to Be Blue"* and the Helen Hunt directed *"Ride"*. Callum's newest indie films include *"Little Pink House"*, and *"Wait Till Helen Comes"*. Highly anticipated video game adaptation *"Warcraft: The Beginning"* and the sequel *"Fifty Shades Darker"*, both opened to record box office totals.

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Television audiences will best remember Callum from “Due South,” hit SyFy series “Battlestar Galactica” (in which he played infamous Cylon 'Leobon') and from his turn as legendary rocker 'Lew Ashby' in the Showtime's “Californication.”

Numerous television appearances include “24,” “CSI: Miami,” and “The Killing.” Callum starred in “Shattered” for E1 immediately followed by NBC series “The Firm” based on the best selling John Grisham novel. Callum appears as a guest in the second season of the FX comedy series “Man Seeking Woman,” and reprised his role in “Longmire” Season Five. Callum joined the cast of the Amazon hit series “The Man in the High Castle” in season two which began streaming in Dec 2016.

Callum has received many accolades for his work over the years including many nominations and taking home two Gemini Awards, two Genie Awards and four Leo Awards in total. Recently Callum took home a Canadian Screen Award for his powerful guest star performance in CTV hit series “Motive.”

Most recently Callum appeared in the much anticipated “Goon: Last of the Enforcer” feature film sequel and wrapped principal photography on SAW: LEGACY which will be released by Lionsgate in October 2017. Callum heads to New York next joining the MARVEL/NETFLIX Hell's Kitchen universe in an, as of yet, unannounced role most likely to be revealed in early 2018.

COLIN CUNNINGHAM (“Billy Von Winkle”)

Considered one of the most versatile actors in film and television, California native Colin Cunningham has made an underground name for himself with his complex and captivating characters. In 2017, Cunningham returns to television starring in SYFY's groundbreaking series “Blood Drive”. Cunningham plays master of ceremonies Julian Slink, a “P.T. Barnum of the underworld” type character who creates a cross-country death race with cars powered by human blood.

In addition to “Blood Drive” Cunningham is well known from his role as John Pope on the hit DreamWorks/Steven Spielberg Produced series “Falling Skies” for TNT. On the film front, he can next be seen starring alongside Katherine Keener in the feature film, “Little Pink House” (the Suzette Kelo Story) to be released later this year.

Additional television credits for Cunningham include: a series lead role on the critically acclaimed series “Da Vinci's Inquest” [CBC], co-starring on the comedy “Living in Your Car” for HBO Canada, and roles on “Rush,” “Hell on Wheels,” “Perception,” “Flashpoint,” “Stargate: Atlantis,” “Eureka,” and “Stargate SG-1,” to name a few.

Cunningham has received two Gemini Award nominations, Best Performance by an Actor in a Featured Role or Guest Role in a Comedic Series for his work on “Living in Your Car” and Best Performance by an Actor in a Guest Role, Dramatic Series for “Flashpoint.”

In film, Cunningham has been pursued by Arnold Schwarzenegger in “The Sixth Day,” [Columbia Pictures], and put his life on the line for Jennifer Garner in “Elektra” [20th Century Fox]. He has also appeared in multiple indie favorites, including comedic turns in “Best in Show” [Warner Bros.] and “Breakfast with Scott” [Regent Releasing].

In 2009 Cunningham made a name for himself as a director, when he [along with actor/ producer Madison Graie] made the short list for an Academy Award nomination, for their film “Centigrade.” The film [in which Cunningham also starred] took over two dozen “Best Of” awards and nominations, and in addition to being considered for the Oscar, it became the first short film in iTunes history to break the Top Ten in Feature Downloads, finding itself right alongside such Hollywood blockbusters as “Iron Man” and “Indiana Jones and the Kingdom of the Crystal Skull.” The film hit numerous Top Ten Lists, including the Santa Barbara International Film Festival, the Palm Springs International Film Festival, the Vancouver International Film Festival, the Jackson Hole International Film Festival, the Montreal World Film Festival, Short Film Corner [Cannes], Best of Shorts Film Festival [France], and Canadian Film Center [CFC]. “Centigrade” enjoys the notoriety as one of the most successful short films ever made and was developed into a project for television.

Along with working the US, Cunningham has dominated the Canadian scene for years, being nominated for twelve Leo Awards including three wins; in 2008 for Best Director for a Short Drama and Best Performance by a Male in a Short Drama for “Centigrade,” and in 2004 for Dramatic Series: Best Guest Performance by a Male for “Da Vinci’s Inquest.” He has also directed several award winning music videos, and was nominated for Best Emerging Director at the 2008 Vancouver International Film Festival [VIFF].

Cunningham currently resides in Malibu, California. In addition to acting, he is on the stable of music video directors for Country Music Television and he also plays the tenor saxophone.

ABOUT THE FILMMAKERS

COURTNEY MOOREHEAD BALAKER, writer-director

Courtney an award-winning filmmaker, theatre director, and founding partner of Korchula Productions, a film and new media production company devoted to making important ideas entertaining.

Courtney wrote, directed, and produced *Little Pink House*, an award-winning Korchula Productions feature starring two-time Academy Award nominee Catherine Keener (*Get Out*, *Being John Malkovich*, *The 40-Year-Old Virgin*) and Emmy nominee Jeanne Tripplehorn (*Big Love*, *The Firm*, *Grey Gardens*).

The film has been lauded by the likes of *The Hollywood Reporter* (“The bottom line—it hits a nerve”) and *Deadline Hollywood* (“Keener nails the combination of anger, grace, and attitude that made Kelo a nationally known crusader”). It has won a variety of awards including the HBO Audience Award at the Provincetown International Film Festival and the Vail Film Festival Audience Award. Courtney’s script was selected as a finalist for the Athena List, which recognizes the best screenplays with strong female protagonists.

Courtney’s feature film production credits include *The Collector* (Josh Stewart), *American Pie Presents the Naked Mile* (Eugene Levy), and *Pulse* (Kristen Bell, Ian Somerhalder). She produced *Can We Take a Joke?*, a Korchula Productions documentary about the clash between comedy and outrage culture. The film has been lauded by *The Hollywood Reporter*, *The Los Angeles Times*, and comedy icon Seth MacFarlane, among others.

Courtney served as a producer on *America in Primetime*, an award-winning four-hour PBS documentary series that examines the creative process behind primetime’s most iconic and groundbreaking shows. The series features interviews with Ron Howard, James L. Brooks, Sarah Jessica Parker, Larry David, Norman Lear, Alec Baldwin, David Lynch, Jon Hamm, Danny DeVito, Mary Tyler Moore, and Dick Van Dyke, among others.

Courtney began her film career at Neo Art & Logic, a feature film production company whose credits include *The Prophecy* (Christopher Walken), *He Was A Quiet Man* (Christian Slater, William H. Macy), and *Dracula 2000* (Gerard Butler, Nathan Fillion). While at Neo, Courtney developed new screenplays and went on to serve as Vice President of Development.

Courtney spent five years in New York City directing Off-Broadway plays. She specialized in contemporary plays with established actors, and her credits include the New York revival of Austin Pendleton's *Uncle Bob* starring George Morfogen of HBO’s *Oz* and Joseph Gordon-Levitt.

“The play has dramatic crackle,” writes Bruce Weber of *The New York Times*. Other reviewers call it “as funny as it is vicious” (*The New York Daily News*), and “a wonderful experience energized by powerful performances and taut direction” (*The New York Post*).

Courtney holds a bachelor’s degree in psychology from the University of Colorado at Denver and a master’s degree in theatre directing from the Royal Academy of Dramatic Art and King’s College London.

TED BALAKER, producer

Ted is an award-winning filmmaker, journalist, and founding partner of Korchula Productions, a film and new media production company devoted to making important ideas entertaining.

Ted directed and produced the award-winning documentary *Can We Take a Joke?*, which examines the clash between comedy and outrage culture and features comedians such as Gilbert Gottfried, Penn Jillette, Lisa Lampanelli, and Jim Norton.

It has been lauded by *The Hollywood Reporter*, *The Los Angeles Times*, comedy icon Seth MacFarlane (“Excellent ... Very necessary”), and by viewers who give it an average rating of four or more stars on Amazon, Google Play, iTunes, Hoopla, and Rotten Tomatoes.

The film has screened on nearly 300 college campuses, and has been the centerpiece of many special events including at the Comedy Cellar (New York), the National Constitution Center (Philadelphia), the Boston Comedy Festival, Stanford Constitutional Law Center, and the Newseum (Washington, D.C.).

Ted produced *Little Pink House*, an award-winning feature film about Susette Kelo’s historic fight to save her home and neighborhood starring two-time Academy Award nominee Catherine Keener (*Get Out*, *Being John Malkovich*, *The 40-Year-Old Virgin*) and Emmy nominee Jeanne Tripplehorn (*Big Love*, *The Firm*, *Grey Gardens*).

Ted is a founding producer of *ReasonTV*, which received the Templeton Foundation’s “Innovative Media Award” during his tenure, and is co-creator of *The Drew Carey Project*, a series of documentary shorts hosted by Drew Carey. He is an executive producer on the feature documentary *Honor Flight*, which broke the Guinness World Record for largest film screening when it attracted an audience of more than 28,000 at its 2012 premiere.

Ted spent five years at *ABC Network News* producing long-form specials on topics ranging from free speech to addiction. Ted’s written work has appeared in many publications including *The Huffington Post*, *The Los Angeles Times*, *The New York Times*, *Reason*, *USA Today*, and *The Washington Post*.

JOEL SOISSON, producer

After attending New York’s Pratt Institute (fine art/animation), The University of Southern California (film studies) and The American Film Institute (cinematography), Joel found initial work in Hollywood as a screenwriter and storyboard artist. His early success in the horror genre led to frequent writing assignments on studio features and trailers.

Joel has produced and/or directed more than 50 feature films spanning all budgets and genres, from the seminal Keanu Reeves comedy *Bill and Ted’s Excellent Adventure* to critically-acclaimed indie dramas like *Infinity* starring Matthew Broderick and Patricia Arquette, and *Sweet Jane* starring Joseph Gordon-Levitt and Samantha Mathis. He collaborated with author Dean Koontz to produce *Phantoms*

starring Ben Affleck, Liev Schreiber, and the late Peter O'Toole.

With the formation of his company Neo, Art & Logic, Joel launched and oversaw production on a number of long-running movie franchises, including *American Yakuza* starring Viggo Mortensen, Virginia Madsen, and Russell Crowe, *The Prophecy* starring Christopher Walken, and *Dracula 2000* starring Gerard Butler. Neo's hit feature documentary *Trekkies* garnered rave reviews and one of the highest advances in documentary history while spawning its own popular sequel.

In 2005, Joel was one of several filmmakers profiled in the Bravo reality series *Project Greenlight*, which was hosted by Ben Affleck and Matt Damon and documented the making of the horror-comedy *Feast* from screenplay to theatrical release.

Recently, Joel wrote, directed, and produced *Buffalo Rider*, a coming-of-age drama set in Thailand.

SHAWN WILLIAMSON, executive producer

In 2001, Shawn started Brightlight Pictures and has since been developing, financing, and producing feature films and television series. He has filmed in a variety of international locations, including: Singapore, Croatia, Romania, France, England, Northern Ireland, South Africa, and Australia. *Fifty Dead Men Walking* (Ben Kingsley, Jim Sturgess) was produced as a Canada/UK co-production, filmed in Belfast, and opened with a Gala Premier spot at the Toronto International Film Festival.

Shawn executive produced the feature film *The Interview* (Seth Rogen, James Franco) for Columbia Pictures, and *Horns* (Daniel Radcliffe), produced in conjunction with Mandalay Pictures and Red Granite Pictures. He also served as a producer on *The Company You Keep* (Robert Redford, Shia LaBeouf) with Voltage pictures, *50/50* (Joseph Gordon-Levitt, Seth Rogen), *The Possession* (Jeffrey Dean Morgan, Kyra Sedgwick), *White Noise* (Michael Keaton), *Passengers* (Anne Hathaway, Patrick Wilson), and *Wicker Man* (Nicolas Cage).

Recently, he produced the feature film *Colossal* (Anne Hathaway, Jason Sudeikis) and *Status Update* (Anne Hathaway, Jason Sudeikis) with Voltage pictures, *The 9th Life of Louis Drax* (Jamie Dornan, Aaron Paul) with Miramax, and *Haters Back Off* (Colleen Ballinger, Steve Little) with Netflix. With Disney, he produced a remake of *Adventures in Babysitting* and *Descendant 2* (Dove Cameron, Cameron Boyce).

ARIELLE BOISVERT, producer

In her role as Director of Production and Development at Brightlight Pictures, Arielle has worked with independent and major studios such as Fox, Disney, Sony, and Voltage.

Arielle recently served as co-producer on the feature film *Colossal* (Anne Hathaway, Jason Sudeikis), and producer on the biopic independent feature *Little Pink House* (Catherine Keener, Jeanne Tripplehorn), and the documentary series *Eastside Stories*. Arielle executive produced the feature film *Status Update* (Ross Lynch), and produced the series *Haters Back Off* (Colleen Ballinger, Steve Little) for Netflix.

SOOJIN CHUNG, editor and co-producer

Soojin Chung graduated from the American Film Institute, MFA in Editing and previously worked as a production editor for feature films in South Korea including Park Chan-wook's *Lady Vengeance*. Many of the films Soojin has edited have gone to win many honors the D.G.A. Student Award, LA Shorts the Best of Fest, Academy Award Qualification Status, and Venice Film Festival Official Selection.

Soojin was awarded the American Cinema Editors (ACE) Eddie Award for Student Editing in 2008 and was nominated for Best Editor at Show Off Your Shorts Film Festival in 2009.

Soojin has produced numerous films such as *Escape from Tomorrow*, which premiered at the Sundance Film Festival in 2013. As a producer, Chung also participated in the IFP Trans Atlantic Partners Program, Film Independent Project Involve, Berlinale Talents (Tokyo Campus) and the CAAM (Center for Asian American Media) Fellowship. In 2013, Chung was named one of the Best New American Filmmakers by the Vilcek Foundation.

MELANIE MILLER, co-producer

Melanie recently served as an Executive Vice President at Samuel Goldwyn Films, where she was responsible for the distribution, marketing and PR strategy for all Samuel Goldwyn films.

Previously, Melanie served as Vice President of Marketing & Acquisitions for Gravitas Ventures, a Video-on-Demand (VOD) distributor that has access to more than 100 million North American homes and more than 1 billion homes worldwide. While there, Melanie headed a team that distributed approximately 400 independent films per year through partnerships with cable, satellite, and online outlets.

In 2009 she launched the production company Fishbowl Films with Diane Becker. Their films include William Dickerson's *Detour*, which released theatrically in 2013, and Shaz Bennett's directorial debut *Alaska is a Drag*, which recently received its world premiere at Frameline. Their latest collaboration is Laura Nix's documentary *Inventing Tomorrow*, which premiered at the Sundance Film Festival.

ALEXANDRE LEHMANN, cinematographer

Alex's credits as cinematographer range from political documentaries to indie dramas to horror comedies involving 3D man-eating fish. He has shot films which have been theatrically distributed by The Weinstein Co, Disney and Roadside Pictures.

Alex has also shot multiple seasons of NBC's *Last Comic Standing* and FX's *The League*. Alex recently shot two films on which he also served as director: *Blue Jay* and the documentary *Asperger's Are Us*.

CREDITS

Written and Directed by COURTNEY MOOREHEAD
BALAKER

Produced by TED BALAKER
JOEL SOISSON
COURTNEY MOOREHEAD
BALAKER
ARIELLE BOISVERT

Executive Producers JEFF BENEDICT
SHAW WILLIAMSON
MELANIE MILLER

CoProducer SOOJIN CHUNG
JOHN KRAMER

Director of Photography ALEXANDRE LEHMANN
Production Design by RICK WHITFIELD
Edited by SOOJIN CHUNG
Original Music Composed by SCOTT MCRAE
RYAN RAPSYS
U.S. Casting by NICOLE ARBUSTO
MONIKA MIKKELSEN
Canadian Casting by MAUREEN WEBB
COLLEEN BOLTON

Line Producer BRIAN DICK

First Assistant Director RICHARD FLOWER

Second Assistant Director BRAD MEDHURST

Cast

Susette Kelo	CATHERINE KEENER
Charlotte Wells	JEANNE TRIPPLEHORN
Tim Leblanc	CALLUM KEITH RENNIE
Billy Von Winkle	COLIN CUNNINGHAM
Scott Bullock	GIACOMO BAESSATO
Jim Bratten	JERRY WASSERMAN
Governor	AARON DOUGLAS

Gallagher
Mayor Lloyd Beachy
Paulette Vecchiarelli
Agnes Vecchiarelli
Sandy Beachy
John Kramer
Dana Berliner
Chip Mellor
Josh Harrigan
Norm Hagen
Howard Munson
Lynette Vargas
Frederick Colanardi
State Supreme Court Judge
Patrol Officer Sam Mahoney
Reporter
Randy Dulmage
NLDC Official
NLDC Receptionist
Distinguished Realtor
Young NLDC Realtor
City Council Member
Antique Customer
Doctor
EMT – Tom
Fireman
Nurse
Justice Breyer
Justice Ginsburg
Justice O’Connor
Justice Scalia
Justice Of The Peace
Journalist – Maggie
vertisement Middle Aged Man
Advertisment Middle Aged
Woman
News Anchor

Stunt Coordinator
Police Officer #2 – Stunt

ROB LABELLE
GARRY CHALK
BARBARA TYSON
BRENDA MCDONALD
CHRISTINE WILLES
DAVID MILCHARD
MIRANDA FRIGON
GARDINER MILLAR
DAVID LEWIS
TOM MCBEATH
MICHAEL KOPSA
DONNA BENEDICTO
GLENN BECK
CHRIS SHEILDS
JOHN PROWSE
MATT GRANGER
D. HARLAN CUTSHALL
LEE VINCENT
SHAUNA JOHANNESSEN
STEPHEN POWELL
CHELAN SIMMONS
ANDY THOMPSON
CHARLES SIEGEL
KURT MAX RUNTE
PRESTON VANDERSLICE
CHRIS NOWLAND
APRIL TELEK
DAVID BLOOM
EILEEN BARRETT
WENDY ABBOTT
FORBES ANGUS
TED COLE
RUKIYA BERNARD
DEREK GREEN
CATHERINE WALKER
ALYSSA DAWSON

ED ANDERS
BRAD KELLY

Associate Producer
MICHAEL J. URANN

Production

Storyboard Artist	RICARDO SANDOVAL
Set Decorator	JACQUELINE MILLER
Assistant Set Decorator / Set Dec Buyer	MYKHILA DRUMMOND
Set Dec Buyer	MICHELLE BARILE
Lead Set Dresser	MATTHEW BRUNT
On Set Dresser	MATTHEW DRUMMOND
Prop Master	DONNA SMITH
Assistant Prop Master	ASHLEY MENDOZA
Props Truck Supervisor	JESSICA SMITH
Costume Designer	LORRAINE CARSON
Assistant Costume Designer	ANGELA GANDERTON
Set Supervisor	KATHY LINDER
Truck Costumer	NICOLE MCCORMICK
Extras Costumer	JILL MACLAUHLAN
Makeup Department Head	CINDY BARLOW
First Assistant Makeup	NIKITA PENNOCK
Hair Department Head	JAALA WANLESS
First Assistant Hair Stylist	FLORENCIA CEPEDA
Script Supervisor	RUBY MUNRO
Third Assistant Director	CYNTHIA DRYKA
Trainee Assistant Director	LEA DE WITT
"A" Camera Operator	MARK COHEN
"B" Camera Operator	YVES BERNADET
"A" Camera First Assistant	TRISTON NELSON
"B" Camera First Assistant	SCOTT ANTIFAVE
A" Camera Second Assistant	ERIK HORN
B" Camera Second Assistant	FRANKIE SHARPE
Camera Trainee	PAOLA CERNICCHIARO

D.I.T.	MARTIN BERTHIAUME
Still Photographer	RICARDO HUBBS
EPK Services Provided By	KENDRA VOTH
Sound Mixer	BRIAN LYSTER
Boom Operator	PAUL BIASON
Location Manager	MICHAEL LEGRESLEY
Assistant Location Manager	MATT VILLENEUVE
Trainee Assistant Locations	CJ MIKO
Key Production Assistants	NAOMI POLK
	ANDREA SHARMAN
	PATRICK MCILVENNA
Gaffer	JEFF TREBENSKI
Best Boy Electrics	DARREN SINCLAIR
Genny Operator	LEE RIGGS
Lamp Operators	JEREMY MCBRIDE
Condor Operator	MARK RESCIGNO
	ROD FREW
Key Grip	NICHOLAS J. PALFY
Best Boy Grip	PHIL HENDERSON
Dolly Grip	CHRIS TAMBOSO
Grips	SEAN COX
	CHRIS DEVITO
Production Coordinator	R. SAMANTHA ISTANCE
First Assistant Production Coordinator	JACQUELINE NGUYEN
Second Assistant Production Coordinator	ZIA MARASHI
Assistant to Courtney Moorehead Balaker	MATT GRANGER
Assistant to Catherine Keener	LARISSA THOMPSON
Assistant to Arielle Boisvert	JEFF GEREIN
Accountant	KERRI BOYCE
Assistant Accountant	SHAYNE JOHNSON
Accounting Clerk	ALEXANDRA PERAGINE

Casting Assistant
Extras Casting
Extras Casting Associate
Extras Wrangler

MEGAN BAYLISS
SANDRA-KEN FREEMAN
CHELSEA STRAND
ANYA GADISON

Post Production

Vancouver Assistant Editor

MARTIN BERTHIAUME

Color and Finishing

by

WILDFIRE
FINISHING

Colorist
Additional Colorist
Online Editor

AARON PEAK
ANDREW BALIS
AARON PEAK

Audio Post
Production by
MONKEYLAND
AUDIO, INC

Supervising Sound Editor /
Re-Recording Mixer
Supervising Dialogue Editor
ADR Supervisor / Mixer
Sound Effects Editors

TRIP BROCK

IAN SHEDD

BEN WHITVER

ZHENG JIA

GW POPE, III

Foley Artists

SANAA CANNELLA

MATTHEW SALIB

Foley Mixers

JORDAN McCLAIN

MATTHEW SALIB

Foley Editors

ALEX JOHNSON

JORDAN McCLAIN

Recordists

CALEB HOLLENBACK

DANIEL DOUGLASS

Post Sound Coordinator
Additional Sound Effects and
Design
Sound Designer
Additional Voices

ROB EMBREY

MISO SOUND

PAUL ANDRÉ FONAREV

THE LOOPING WALLA GROUP

ALEX D'LERMA

KAREN STRASSMAN

JESSE CORTI

ALISON BLANCHARD

Additional ADR (Vancouver)
Vancouver ADR Mixers

SHARPE SOUND STUDIOS

MAY GUIMARAES

MATT DAWSON

Visual Effects
Provided by
REZ-ILLUSION

Visual Effects Supervisor
Digital Compositors
Title Designer / End Credits /
Additional VFX
First Aid / Craft Service
Catering provided by
Executive Chef
Assistant Chef
SP/FX Supervisor
SP/FX Coordinator
Head Greensperson
Best Boy Greens
Animals / Skunk Wrangler
Skunk
Hand Double

JAMISON GOEI
SIMON HARRISON
STEVEN ANDRUS
MIKE "KRUSTY" SANDYKE
FIRST TAKE CATERING
SOREN TAMBOUR
ROB ZYWINA
JAK OSMOND
ROBERT MUSNICKI
TREVOR OLESKY
GERRY CALABRIGO
DANA DUBE
DAISY
AUDREY ANTLEY

Score

Music Scoring Mixer
Guitar, Mandolin And Dobro and
Electric Bass
Drums And Percussion
Vocals
Electric Violin
Trombone
Source Music Provided By

MAURICIO GASCA
WIL PEARCE
ROBIN RAPSYS
JILLIAN RAE
JESUS FLORIDO
RYAN RAPSYS
RESOLUTION MUSIC COLLECTION

Music

"Home Free"
Written by David
Crosby and James
Raymond
Performed by David
Crosby and
Mastered by Dan
Garcia
Produced by James
Raymond

"Blues for Broonzy"
Written and
Performed by
James Houlahan
and Robin Rapsys
Published by
Resolution Music

Collection and
Gumbo Luvah
Music

"Upon the
Foundation"
Written and
Performed by
Timothy Kirchhof
and Robin Rapsys
Published by
Resolution Music
Collection

"Basking"
Written and
Performed by
Timothy Kirchhof
and Robin Rapsys
Published by
Resolution Music
Collection

"In a Tone So
Mellow"
Written and
Performed by
Timothy Kirchhof
and Robin Rapsys
Published by
Resolution Music
Collection

"Melilots Aeon Won"
Written and
Performed by
Timothy Kirchhof
and Robin Rapsys
Published by
Resolution Music
Collection

"Going Home (For
Thanksgiving)"
Written and
Performed by
James Houlahan
Published by
Gumbo Luvah
Music

Transportation Coordinator
Transportation Captain
Picture Car Coordinator
Honeywagon Driver

PETE GIBSON
STUART MARTIN
RICKY WEEKS
JIMMY FARARA

Hair and Makeup Driver
Star Trailer
Cast Drivers

Cable
Security Coordinator
Studio Security
Clearances
Archival Research

MIKE MAHONEY
ANDRE GUIGUIS
FRANK GUADAGNO
JEFF WAKAHARA
RICK BOYD
MORRIS TANCREDI
SEAN HANLIN
BARRY HUNT
KRISTA JOHNSTON
ROBERTA HELLING

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For Sheppard Mullin

Production Legal provided by

Insurance services provided by

Completion Bond provided by

SHEPPARD MULLIN

ROBERT DARWELL

NICOLE BAGOOD

A.D. OLAND LAW
CORPORATION

INTEGRO ENTERTAINMENT

FILM FINANCE CANADA

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Steven Anderson

Clay Epstein

Rima Greer

Lacie Marie Potts

Veronica Mitri

Mark Meranta

Michael

Mendelsohn

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Zach Weissmueller

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Jim Lintott
David Nott
Becky Robinson
Donald Heath
Claudia Anne
Reame
Sierra Fisk
Lou Perez

WILDFIRE LOGO
MPAA #50532
MPAA Logo

MONKEYLAND AUDIO LOGO
UBPC LOGO
DGC Logo

