

STEELE FILMS

presents

fling

directed by John Stewart Muller

written and produced by Laura Boersma & John Stewart Muller

starring

Brandon Routh
Steve Sandvoss
Courtney Ford
Shoshana Bush
Nick Wechsler
Ellen Hollman

98 min

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SYNOPSIS

By all appearances, Samantha (Courtney Ford) and Mason (Steve Sandvoss) are the picture perfect couple: young, attractive, successful, and madly in love. At her sister Allison's (Ellen Hollman) idyllic spring wedding, Samantha, a twenty-something fashion designer, finds herself irresistibly drawn back into the arms of her ex-boyfriend, James (Brandon Routh), a surprise wedding guest. Meanwhile, Mason, a published novelist just shy of thirty, spends a flirtatious evening culminating in a steamy hot tub encounter with his best friend Luke's (Nick Wechsler) 18 year-old sister, Olivia (Shoshana Bush). Carefully sneaking out of James's room, Sam is startled by Mason and confesses her affair. Mason responds by relating his evening's adventures as well. Exhausted, they climb into bed together, this night merely being another chapter in their constantly evolving open relationship.

A few days after the wedding, Sam finds herself agreeing to go on a date with James. Mason encourages her, citing his own experiences, but Sam is apprehensive about this new stage in their relationship. As the weeks progress, Sam starts to develop stronger feelings for James, whose levelheadedness is a welcome contrast to Mason's immaturity. While tolerating Sam's new relationship, Mason continues to secretly see Olivia behind her overprotective brother's back. At first it all seems like fun and games until things start to get more and more complicated. As secrets begin to manifest in their open relationship, Sam and Mason are forced by surprise events to finally take responsibility for their actions and make important decisions that will affect their respective futures.

Fling is a unique twist on the traditional love story addressing concerns that every couple deals with: honesty, jealousy, commitment, maturity, understanding and ultimately our capacity for love.

ABOUT THE PRODUCTION

In late 2005, John Stewart Muller and partner Laura Boersma decided to take their commercial production company, Santa Monica-based Steele Films, to the next level by developing and producing their debut feature film, *Fling* (originally titled *Lie to Me*). Having formed Steele Films in May of 2000 as a boutique production company creating high-caliber commercials for primarily local and regional clients, their segue into features was the logical next step for their growing company.

By early 2006, Muller and Boersma had completed the original screenplay of *Fling*. “Before we did anything else, we worked this script to death. John and I wrote it together to capture a balanced male-female voice with the film,” says Boersma. “We created the screenplay based on a collection of many real situations and stories we’ve heard from many different people or have experienced ourselves. We live in a time where the majority of marriages fail, people are often dishonest about their feelings and there’s a generalized anxiety about commitment. John and I are in our late 20s, an age where a lot of people are deciding whether to stay single or start settling down. However, at the same time, we’ve seen many of our friends end their first marriage and revel in their newfound single life.”

Every relationship is unique, but a lot of the broad strokes are the same: communication, jealousy, commitment, marriage and how to make it all work. With *Fling*, the filmmakers are trying to realistically ask “what if” questions and keep the film a personal character piece without passing any overall judgment on the choices the characters make.

“Before we really pushed forward and started spending money, we wanted to make sure that this script was airtight. We workshopped it with friends and did read-throughs with actor buddies. Most importantly, we wanted it to feel natural, and serve as a topical conversation piece about modern relationships,” says Muller.

Some of the first people brought on to the production were executive producer Joanna Colbert and her partner, casting director Richard Mento. Colbert and Mento are one of the best-known casting teams in the business, having assembled incredible ensembles for films such as *Hollywoodland*, *The Good Girl*, *Step Up 1 & 2*, *Beyond the Sea*, *Wimbledon*, *Van Helsing* and many more.

Casting began in early Fall 2006 in anticipation of a Los Angeles start date that December. During that time, a name came up that interested the filmmakers: Brandon Routh. “Joanna and Rich told us that Brandon had read the script and really liked the project. I was very interested because Brandon has much of the look and character of a classic Hollywood leading man. You definitely do not see

much of that in modern independent films, and what an incredible foil that would make for our other lead role,” explains Muller.

As the start date loomed on the horizon, the filmmakers decided to delay the production due to budgetary reasons and relocate the shoot to Kansas City, Missouri. “We always pictured Kansas City as the setting for the film and originally wrote the story around that city. John is from Kansas City and we’ve spent a lot of time there. However, we were afraid that if we wanted great talent, we would have to keep the shoot in Los Angeles. John and I went back and forth about the pros and cons for the shoot in both locations and decided it would be creatively stronger for the film to shoot in Kansas City. We bit the bullet and set a new start date for May 7th, 2007 in Kansas City and it has been the best decision we ever made,” says Boersma.

Casting started back up again in February of 2007. The first person officially cast was Nick Wechsler for the role of Luke. “When Nick first came in during the fall of 2006, I knew immediately he was who I wanted for Luke. You always hear about those moments and assume they’re just publicity hype, but in this case it was true! I crossed my fingers that he would be available to come back in during our second round of casting in Spring of ’07 and when he did, he blew us all away”.

The most difficult part of the casting process was making sure that there was chemistry between the actors for such intimate scenes. The actress for the role of Samantha had to not only have great chemistry with whoever ended up playing Mason, but also with James. “Since her character is in love with both men at the same time, it had to be believable,” explains Muller.

“We saw a lot of talented actresses for the role of Sam. This was a very hard role to cast, especially for me, because we were looking for someone who can really capture all the complexities of the character and come across as a woman in control and relatable to an audience”, says Boersma. “We were making offers and also bringing in actresses for the role. When Courtney Ford came in to audition she was the first actress we saw who actually blew us away. She was the perfect Sam. In the room, we were all clapping as she finished the scene. After Courtney left, Rich informed us that she was Brandon Routh’s fiancé.”

“We thought for a long time about casting Brandon and Courtney, a real life couple, and how that would affect the film. But since the film is about real relationships, to have them both on and off screen should only add to the realism we’re trying to convey with the story”, adds Muller. “Plus they’ve already got natural chemistry!”

Once the role of Sam had been cast, it was quickly determined who would play her younger sister Alison: Ellen Hollman. “What I love about Ellen is that she is herself a leading lady. She is an incredible talent who could easily carry a movie

on her own. She was too young to play Sam, but we loved that she agreed to play Alison because she strengthened a smaller role and really brought to life this character in the film. Her charm, humor, intelligence and depth really make her a rising star to keep your eye on,” says Muller.

Next cast was Shoshana Bush in the role of Olivia. Olivia is a challenging role because the character is an 18 year-old girl who has a variety of emotionally and physically intimate scenes. “We wanted the film to be very realistic which is why we wanted to cast someone who was actually 18 years-old in real life. We saw a lot of young actresses, but what proved difficult was finding a performer who could be both sexually confident and seem immature at the same time. Some actresses came across as too young, which made the sexy stuff seem kind of creepy. Other actresses came off as too confident, which made them feel too grown-up. With Shoshana, we found the perfect combination of youthful naiveté and budding sexuality. Coupled with her incredibly natural acting instincts, she brought Olivia to life perfectly,” says Boersma.

The last, but definitely not least role to cast was Mason. This role came down to the wire because the film had a very firm shoot start date and the actor originally slated to play the role dropped out close to the last minute. “This is where Joanna and Rich really saved the day,” exclaims Boersma. Actor Steve Sandvoss had gone through a difficult ordeal with tonsillitis and had undergone surgery while casting was taking place, which is why the filmmakers did not meet with him earlier. As the production was scrambling to find a Mason, Rich took a risk on Steve’s health and brought him in to meet with John. “It was a funny meeting because I really liked Steve and we really clicked, but he could barely talk. I was thinking to myself, ‘We have to shoot in four days and one of our leads might not have a voice!’ Steve and his doctor assured me that his voice would be 100% by the first day of the shoot so we all agreed to go for it. He has this natural charm and energy coupled with boyish good looks which ultimately made him the perfect Mason,” says Muller.

Finding the perfect cast and taking time to really work with them and develop character is incredibly important for Muller as a director. “Working with director John Stewart Muller is exciting,” says actor Brandon Routh. “John always has an opinion and knows what he wants and that’s what any good director needs to have. He has tons of energy and is very passionate about his work. While directing, he has countless stories to help understand where the character is coming from and what the character is going through. John allows actors to open up and even improvise lines a little to keep scenes feeling very natural. This results in a more honest and realistic film.”

The crew of the film was much easier to find. With Muller and Boersma’s background in television commercials, most of the crew were familiar faces on those productions. “With a lot of our crew, we just didn’t think of anyone else. We always knew that Fred Schroeder would be our cinematographer. Fred and

John have been working creatively together for ten years and that's an asset we can't afford not to have on our first film," says Boersma. In fact, Schroeder has been a part of Steele Films from its inception, shooting almost every commercial the company works on.

Muller and Boersma first met in 1999 during film school at Loyola Marymount University in Los Angeles, CA. That is also where they met Schroeder, Peter Soto (gaffer), Sam Restivo (editor), Carla Marie Rugg (production designer), Tom Beach (associate producer/UPM), Aaron Wilson (best boy electric) and many more. Boersma explains, "What we love about our crew is that it is a collection of artists and filmmakers whom we all know and trust." One LMU filmmaker who assisted the production was Aric Avelino, writer/director of the 2006 IFC release *American Gun* starring Forrest Whitaker, Donald Sutherland and Marcia Gay Harden. "Aric is a great friend who helped give us notes on the script, advice on making the film and also came on set for a week to help Pete and his team light," says Muller.

If the crew didn't come from LMU and LA, then they were local hires from the Kansas City film community. The filmmakers made a decision to set the story in the Midwest and specifically Kansas City, MO. "The entire city was so supportive. So many people came out to help us with locations and production resources. This really helped us put so much quality up on screen," says producer Boersma. "There is also so much about this city that many people don't know about. Kansas City has an incredibly burgeoning art and fashion scene. For the film, we shot in amazing art galleries with numerous pieces done by local artists. In addition to the amazing local artists, there were quite a number of local fashion designers and fashion students who readily donated clothes and time to the production."

The lead female character, Samantha, is a fashion designer. "We wanted to pick a line for Sam that was consistent with her character and the look of the film," says costume designer Keylee Sanders. "Jamie Lauren of LA-based Lure Clothing gave us full access to her collection and everything was perfect for Sam. Lure became the line for Sam. The most fun was turning dresses into bridal ware. I was concerned about the colors, but I also wanted to show character through the choices for those pieces. John loved it and was very happy with everything and that's really all I need."

The filmmakers really fought for quality on screen and one thing they did not compromise on was shooting on film. The filmmakers were awarded a Panavision New Filmmaker Grant, which allowed them to use a super 35mm Panavision Gold package for the four-week shoot.

"Because we were working on such a tight budget, we had to have everything mapped out as much as possible in order to avoid too much wasted time and resources. We planned out the post-production work flow very carefully with

post-supervisor/editor Sam Restivo and editor Ben Waters,” says Muller. “We set everything up in-house at Steele Films. While we were shooting, Sam and Ben were cutting scenes. By the time we wrapped, they had already assembled a rough cut of the first 20 minutes of the film. It was amazing to see everything coming together so quickly. We were actually able to watch it at the wrap party, even though everybody was too drunk to pay attention,” jokes Muller.

The offline edit was finished in less than 3 months with only a few minor changes done after that time frame. “Once picture was locked, we really focused on sound and music,” says Boersma.

“The music of *Fling* is very important,” says Muller, “I wanted to make sure that we had a soundtrack that helps the audience understand what these characters are going through. I also wanted music that fit the style and tone of the film. We found Vicki Hiatt through our post-supervisor/editor Sam. They had worked with Michael Mann together on a few recent pictures. Vicki brought us so many great bands to check out and then she introduced us to Nick Urata. Before we met Nick and listened to his work, I had never thought of having a score or original music in the film. I always saw the soundtrack as a collection of source music. Once Nick started working and we started placing his music in the story, it took the film to another level. His work is amazing and brings a depth and soul that is hard to describe.”

Fling is a truly independent film. Working with a low budget makes it difficult to have everything that is needed to get the job done. “We were very fortunate to have so many people donate time and resources to this project to make it what it is. We’re extremely lucky to have such great actors, artists, musicians, and crew members working so hard to help us bring our vision to life,” says Boersma. “We’re so thankful to everyone who came out to be an extra and all the companies who donated products and services to us. When you don’t have money, you need to put a lot of time and work into making a quality production and I’m very proud of what we all accomplished with *Fling*.”

INTERVIEW WITH DIRECTOR JOHN STEWART MULLER

Q: What made you want to direct and co-write *Fling*?

I've always been fascinated with relationships and pushing boundaries and the struggle to push for something more with a relationship than what's the status quo. I'm sick of movie love stories with fairy tale happy endings that aren't like reality at all. I'm much more interested in what happens after those movies end, like when the hero and heroine have to pay rent or visit their parents or change their kids' diapers or whatever. While *Fling* definitely has a bit of that fairy tale romance stuff, it actually depicts more of a clash between a traditional movie romance and a real-life romance. Nowadays, something like 60 percent of marriages end in divorce, 40 million Americans have sexless marriages, we have politicians left and right confessing to affairs or secret love lives or airport bathroom misadventures or whatever and this is all because people can't be honest and open with each other about their feelings. I don't know if this is due to society or the expectations individuals have about love, marriage and romance or something else altogether, but I hope that with *Fling* we have explored these issues a bit and posed some engaging questions that will at least get people to have some decent conversations.

Q: The film brings up a lot of discussion about relationships. What are you trying to communicate with this film?

I definitely didn't want to place a judgment one way or the other on open relationships. Rather, I wanted to ask a lot of "what if" questions. While these characters are primarily in their late twenties/early thirties, I feel like the issues they are dealing with are relevant to anybody who's ever been in any kind of long-term relationship. If anything, I hope *Fling* gets people to talk about things that maybe they would've been uncomfortable bringing up with their partners or friends or whomever before they saw it. Ultimately, the film is about growing up and the sheer difficulty of being completely honest, even with your closest loved ones.

Q: What is it like to direct feature films as opposed to commercials?

First off, there's no client! That's a big difference since you don't have to get approval on every decision. Unfortunately, I'm probably the worst client I know, since I'm so critical and have such a distinct idea of what I want, even if I'm not able to fully articulate it to my crew. My cinematographer, Fred Schroeder, says that there's two types of artists... those who know exactly what they want and those who know exactly what they don't want. I guess I'm a bit of both, because I definitely know what I want, but I also really enjoy the collaboration of our department heads. They are artists themselves and I trust what they bring to the project. If anything, I hope my directing style encouraged everybody to try harder to make a better movie. As far as commercials, it's very helpful working on them because you get used to restrictions in time and budget and everything else. That definitely helped me during *Fling's* editing process. My editors left me alone

for one day and I cut out twenty minutes of the movie! I guess working in 30-second intervals has helped hone my ability to tell a decent story in less time. Hopefully that keeps the energy of the film moving.

Q: The film feels very realistic. How did you capture that?

I really wanted to encourage camaraderie between the cast and crew, so by shooting on location in Kansas City, Missouri (where I grew up), we were all able to stay in a great old loft building downtown. That way, there was a whole summer camp/college dorm vibe to the whole thing where everybody hung out and partied together the whole shoot... when we weren't too dead from our 16-hour days, six days a week. For the actors especially, I wanted their characters to all have the vibe that they had been best friends for years, and fortunately everybody fell into these roles perfectly. As far as the look of the film, Fred Schroeder, my cinematographer, and I have worked together for ten years (we met in film school at Loyola Marymount University) so we had a lot of unspoken understanding about what we were going for. We've always been attracted to handheld camerawork, so it seemed like the right option for *Fling*. The whole thing is handheld, which can be a little crazy at times, especially for Fred who weighs about 120 pounds soaking wet and had to carry the 60 pound Panavision Gold on his shoulder for hours and hours everyday. I shot one, ten-minute take one night, and had a massive welt on my chest and shoulder. Fred is clearly much tougher than me. I feel like the handheld, long lens aesthetic gives *Fling* more of a sense of immediacy and reality, which is always kind of the clichéd answer for "why go handheld", but there's just something interesting about making the camera a character as much as the ones on screen. In fact, when blocking, it was like having another actor there (Fred) and I think his instincts and skill added a lot to the realism of much of the film.

Q: How much of the film is autobiographical?

There are a variety of moments culled from real-life situations, but it's mainly a composite of different people we know and stories we've heard. Laura Boersma, my writer/producer, and I wanted to explore some of the crazy things we've seen our friends and ourselves get into... especially as people reach the point where they're coming to grips with having to settle down and have kids or get married or whatever. It was important to set the film in the Midwest (although we never specifically say Kansas City, I hope it's pretty obvious that *Fling* takes place in some kind of urban Midwest city), since we wanted to show that it wasn't just freaky LA, San Francisco and New York people who have relationships like this. In fact, some of the craziest stuff I've been around has taken place in the Midwest. I think people just have a bit more time, what with less traffic and more 9-5 jobs and whatnot. That gives them more time to drink and get crazy. Plus there's this weird vibe where everybody kind of knows each other or has hooked up with a friend of a friend or whatever, so there's always this weird layer of drama just waiting to boil over.

Q: How did you come to work with your key department heads?

As I mentioned before, Fred Schroeder, my cinematographer, and I have worked together for years on commercials and art films and all sorts of stuff, so having him shoot the film was a no-brainer. I'm very lucky since most first-time filmmakers are often stuck with DP's who may have a lot of experience, but will walk all over them. Since Fred and I have shot so much together already, it only seemed natural to work with him. Most of our key crew came from the years of commercials we have done. And these aren't all glamorous, Nike-type commercials either... these are for hospitals and baby-care videos and amusement parks and stuff like that. We always tried to push the envelope but a paycheck's a paycheck and I'm glad we did the work because it has allowed us to make this movie the way we wanted! Keylee Sanders, our costume designer, I've known since high school when I dated her cousin back in Kansas City. Since then Keylee has developed fashion lines and hosted shows and I basically needed someone who has great style and who I could trust to pull it together on a tiny budget and she did it! Our lighting crew, Pete Soto, Aaron Wilson, Kevin Stewart... these are all guys we have worked with for years, many going back to film school at LMU and most having worked on our commercials over the years. In fact, this is probably the only way we could have got such talented people to work on the film is that we have always tried to hire them as much as possible for our commercial shoots. Aric Avelino, who worked in the lighting department, is actually a director himself, having directed IFC's *American Gun* starring Marcia Gay Harden, Forrest Whitaker and Donald Sutherland. He's been working with us since we started Steele Films in the summer of 2000, and we tried to help him out as much as possible on his movie, so he returned the favor big-time by helping us.

Q: For such a small budget, why did you shoot on Super 35mm film?

Fred and I always wanted to shoot *Fling* on film, either super16mm or 35mm if possible. Luckily, through our commercial work, we had shot a decent amount of 35mm film, so it wasn't a technical challenge, which, besides budget, is another of the big reasons I think films tend to go HD. Because of our experience with 35mm, it allowed us to figure out ways to cut costs and corners and not sacrifice the look. It also helped that we got a Panavision New Filmmaker Grant, so the camera equipment was free! Unfortunately, it was the monstrous Panavision Gold, which is a ridiculously reliable workhorse and had no technical problems at all, but weighs 60 pounds and since the movie is entirely handheld, we had to give Fred a lot of backrubs!!! The only hard expenses ended up being the films stock and processing, and since we did an HDCAM SR digital intermediate, we haven't had to mess with the negative since. I knew that we would have to move fast and shoot fast and one of the best things about shooting on film is that even if you don't have time to light everything perfectly, it is a much more forgiving format. Plus since our movie is full of pretty faces, I know Kodak Film does a

great job making pretty faces look even better!

Q: The film has a nice balance of humor with very serious moments, how did you approach those moments?

Since we've all seen most movie moments time and time again, one of my techniques was playing the opposite... like having a character laugh when they should be crying or be calm when they should be angry. This helped to further the themes of people's inability to be honest to themselves and others, but it also brings a sense of freshness to situations that we're all a bit used to in our own lives or on the movie screen. In addition, I encouraged the actors to improvise when they felt comfortable doing so, and I would always try to run takes all the way through from beginning to end so they could get in the flow and mood of each scene. This loosened everybody up and kept things light and energetic. The most important thing to me was making a movie where the characters feel like they're having fun, since that's what life's all about.

Q: Did you have any specific techniques in working with your actors?

Given that we're a typical no-budget indie film with lots and lots of stressful behind-the-scenes problems, I tried my hardest to keep them away from any goings-on backstage so they could just have a good time and bring that sense of fun to their performances. I'm blessed to have had so many wonderfully talented performers to work with on this film and I hope that they're as proud of their work as I am. If anything, I just tried to create a comfortable environment for them to do their work and to not be distracted by problems we might have been experiencing behind the camera. In fact, even though Nick Wechsler wrapped a week early, he decided to hang around set until the shoot wrapped just because he enjoyed everybody so much. It's this kind of camaraderie that I tried to foster and encourage because it's what ends up on the screen. When watching the film, I think you can really see that that these people genuinely care about each other. Since truth is what we're after, I constantly strived to keep my actors off-screen lives intertwined with their on-screen personas. Hopefully that didn't make them go too crazy!

Q: What was the best part of the production?

The entire filmmaking process, because it's so all-consuming! It's like being in a commune or something where your whole life is devoted to it and you eat, breathe, and live with it every waking (and sleeping) moment. I'm assuming being on location helped add to this feeling since we were all together all the time, as did writing/producing/directing and everything else. There's just this incredible sense of bringing something to life from nothing. Laura always talks about how weird it is that two years ago we were just sitting around a computer writing dialogue and now we're watching a completed film. We're just so lucky we were able to do it and pull it off. We're lucky that so many people believed in the project and were willing to donate a month or more of their life to immerse

themselves in this incredibly stressful environment for little to no pay just to be a part of the movie. I'm unbelievably proud of all their work and I hope they feel like it was worth it!

CREW BIOS

JOHN STEWART MULLER – writer/director

A founding partner of Steele Films and a multi-talented and highly skilled director, John Stewart Muller began making films at the age of seven. Experimental, artistic and incredibly personal, his past work has helped hone his creative skills allowing him to pursue a career as a highly recognized commercial director. Raised in Kansas City and educated at Loyola Marymount University's film program in Los Angeles, Muller officially founded Santa Monica-based Steele Films in the summer of 2000. Since then, Muller has been directing award-winning television spots around the country for an exclusive, yet diverse clientele. With over seven thrilling years in commercials, Muller continues to focus on features, completing a number of original screenplays with his partner, producer Laura Boersma. Having recently completed his first commercial feature, *Fling*, (which premiered to a sold-out crowd at the 2008 Newport Beach Film Festival and received an award for "Outstanding Achievement in Filmmaking"), Muller continually strives to create compelling, challenging and inspiring work both in commercials and features.

LAURA BOERSMA – writer/producer

As a founding partner of Steele Films, producer Laura Boersma utilizes her unique skills to ensure that every production runs on time and under budget while continually seeking out and creating important and entertaining film work. After graduating from Loyola Marymount University with honors, Boersma put those skills to use forming Santa Monica based Steele Films in the summer of 2000. Since then, Boersma has produced a wide variety of live action and animated commercials in addition to many other film productions, from features to documentaries. In addition to the feature film *Fling*, she helped to produce *Prom Queen*, the first internet video series funded by Michael Eisner's new company, Vuguru. When not producing, Boersma is a prolific screenwriter. She is also an active member of Women in Film, The National Association For Female Executives and Film Independent of Los Angeles.

JOANNA COLBERT – executive producer

It was in New York City, where Joanna Colbert was born and raised, that she worked as an intern for Juliet Taylor Casting. After graduating from Trinity College in Hartford, Connecticut and then attending the California Institute of the Arts dance program, she began working for Juliet full time in New York and Los Angeles. While with Taylor, Colbert worked on a number of Woody Allen films and in 1994 worked in association with Taylor on *Interview with a Vampire*. She conducted a nationwide search for the film which resulted in the discovery of Kirsten Dunst. Colbert then went on to work at Universal Pictures as the Manager of Casting and soon became Senior VP of Casting. In 2001 she formed

Joanna Colbert Casting. Colbert's credits include: *The Good Girl*, *Beyond the Sea*, *Wimbledon*, *Must Love Dogs*, *Step Up*, *Hollywoodland*, *Mr. Nobody*, *King of California* and many more. Since forming Colbert/Mento, with Richard Mento, their projects include: *The Wackness* (2008 Sundance Audience Award winner - Drama), *Kids in America*, and *The Post-Grad Survival Guide*. Joanna is also a producer of the films *Wonderful World*, *Danger*, and *Fling*.

RICHARD MENTO – casting director

Richard Mento's casting career began at Livent, the Garth Drabinsky-founded (then Mike Ovitz-financed) theatrical production company, alongside such musical theatre luminaries as Frank Galati and Graciella Danielle ("Ragtime"), Susan Stroman ("Show Boat"), Gwen Verdon and Ann Reinking ("Fosse"), Nicholas Hytner ("The Sweet Smell of Success") and the legend, Harold Prince ("Show Boat", "Parade"). Looking to expand his "mental rolodex" of actors (and add a few that neither sang nor danced), he then segued into TV casting at CBS and Sony Pictures Television. His association with Joanna Colbert began in 2003 and was recently offered the opportunity to partner with her; Colbert/Mento Casting formed in early 2008. Selected film credits include: *Step Up*, *The Wackness* (2008 Sundance Audience Award - Drama), and the upcoming *Wild Child*, *Fling*, *Kids in America*, and *The Post-Grad Survival Guide*. Mento would like to thank his family for their continued support, and the casting directors from whom he hopes he has taken the best, while learning and honing his craft: Mark B. Simon, Arnold Mungoli, Todd Thaler, Mark Saks, Ronna Kress, Terri Taylor, and his partner and friend, Joanna Colbert.

FREDERICK SCHROEDER – cinematographer

A rising talent in the world of independent film cinematography, Frederick Schroeder has been working professionally as a director of photography based out of Los Angeles, California for over eight years. Nominated for best cinematography at the 2007 Sundance Film Festival for his work on the Sundance Institute film *Four Sheets to the Wind*, Schroeder has recently completed production on *Fling* and the indie road drama *Barking Water*. In the summer of his freshman year of college, Schroeder gained his first professional work as a crime photographer, later moving on to industrial films and video projects. Before he completed his undergraduate work, Schroeder was already shooting television programs, commercials and video projects with longtime collaborators John Stewart Muller and Laura Boersma. Schroeder has since gone on to shoot over fifty commercials, working all over the world and winning numerous awards. In addition to his commercial work over the years, Schroeder has continued to photograph numerous short films and experimental features. The scope of this work has allowed Fred to shoot in many different formats including 16/35mm film, digital, and Hi-Def. While adept and versatile at creating a wide breadth of looks, from gritty realism and low-key horror to lyrical naturalism and high-key romanticism, Schroeder has maintained a unique and

uncompromising vision and hopes to continue to create moving images which help to tell powerful stories.

NICK URATA – composer

The grandchild of an arranged marriage between a Sicilian and a Gypsy, Nick Urata is known to the world as the soulful singer and front man for the band DeVotchKa. Based in Denver, Colorado, Urata is also a skilled multi-instrumentalist putting his work on the big screen as original music composer for the 2008 film *Fling*.

Urata and his band DeVotchKa, along with composer Mychael Danna, composed and performed the majority of the music for the Academy Award nominated film *Little Miss Sunshine*. The film's soundtrack was nominated for a 2006 Grammy Award for Best Compilation Soundtrack.

Originally a backing band for burlesque shows, in their early years DeVotchKa also toured with fetish model Dita von Teese. Numerous nationwide tours in support of self-released records earned the band an underground following. Their song "How It Ends" was featured on the trailer for the film *Everything Is Illuminated*, introducing the band to a widening audience. Their performance at the 2006 Bonnaroo music festival was considered a breakout event. DeVotchKa recently finished work on their fourth studio album, *A Mad & Faithful Telling*, which was released on March 18, 2008. In addition to his current world tour with the band, Urata is actively pursuing a career as a feature film composer. He is represented by Kraft-Engel Management who represents composers Danny Elfman, Jon Brion, Angelo Badalamenti, Marc Shaiman, Graeme Revell and many other composing giants.

VICKI HIATT – music supervisor

Vicki Hiatt is a musical maverick. She has worked as a music editor and supervisor with Michael Mann, Hans Zimmer, Adrian Lyne, James Newton Howard, Werner Herzog, Ramin Djawadi, Harry Gregson-Williams, John Powell, Jack Johnson, Anthony Hamilton, King Brit and more. Her resume of movies include *Mr. Brooks (2007)*, *Miami Vice*, *Curious George*, *Collateral*, *Chicken Run*, *Equilibrium*, *Biker Boyz*, *Invincible*, *Hannibal*, *The Pledge*, *Heat*, *Dangerous Minds*, *Jacob's Ladder*, *9 1/2 Weeks* and the TV series *New Amsterdam & Thief*. She is a great DeVotchKa fan, and happy to have united Nick Urata with Laura Boersma and John Stewart Muller for *Fling*. She and Stephanie Sanditz would like to thank Steele films for creating a world in which everyone is beautiful, and when you have a problem, you *#\$(@&! it out.

STEPHANIE SANDITZ - music supervisor

Stephanie Sanditz is honored to be working with Steele Films and Vicki Hiatt in her Music Supervising debut. When not trying to clear rights for songs, she is

also a screenwriter/actress. She has written three features, including *Creve Coeur, Mo.* in which she is set to play opposite Virginia Madsen with Marilyn Agrelo (*Mad Hot Ballroom*) directing. She has appeared on the television shows *Strangers With Candy, Law and Order, Law and Order: Criminal Intent* as well as in the film *Kate and Leopold* and independent films *Brother* and *Transdermal*. She was just awarded the 2008 Tribeca Film Festival's All Access Award for emerging talent. She is a Dean's Honors Scholar graduate of NYU's Tisch School for the Arts.

SAM RESTIVO – editor / post-production supervisor

Since graduating from Loyola Marymount University's film program, Sam Restivo has worked extensively in post-production with filmmakers Michael Bay (*The Island*), Michael Mann (*Collateral, Miami Vice*), Andy Cheng (*Redline*), David Zucker (*Scary Movie 4*) and John Stewart Muller (*Fling*). He is currently hard at work as assistant editor on Robert Zemeckis' newest film *A Christmas Carol* starring Jim Carrey in multiple roles. It is slated for release in late 2009.

BEN WATERS – editor

An alumnus of New York University's film program, as an editor, Ben Waters has done work for Fox, ABC, The Disney Channel, and Lifetime among others. Waters is proud to call *Fling* the first feature film he has cut. He also is involved in improv and sketch comedy in LA, though you wouldn't know it to read this bio.

KEYLEE SANDERS – costume designer

Keylee Sanders has been involved in fashion for more years than she can count. After her year as Miss Teen USA 1995, Sanders attended Kansas State University and made fashion her official career choice by graduating with a Bachelor of Arts degree in Fashion Merchandising and Design. She quickly started her own business, which provided personal shopping, custom design and consulting. In addition, she paired with legendary designer Stephen Yearick out of New York to create one of a kind couture eveningwear for clients all over the country. She also acted as a buyer for local boutiques during this time. Shortly thereafter, she took to the airwaves with her own radio show, "Clothes with Keylee", on a number one radio station during prime morning drive time.

Once her career brought her to Los Angeles, it did not take Sanders long to make the transition to TV, quickly being hired by Fox, Soap Net, ABC, E!, and many other networks. She quickly started building her clientele list for styling and corporate consulting while also working as a costume designer for national and international commercials, print campaigns and film.

Sanders stepped right into the role of costume designer, heading up the wardrobe department for *Fling*. She was brought on to the film because of her keen sense of style and knowledge on current trends in fashion. Her

Midwest roots helped to balance out the film's unique fashion to create a look that is very stylish, but still accessible to everyday people.

VICKIE GRANADO – key makeup

Vickie Granado has over 13 years experience in the entertainment and beauty industry as a professional makeup artist. After graduating from the University of Maryland with a Marketing degree, she went on to work at Christian Dior. There she developed her passion for teaching women how to know what works best for them. She then moved forward to M.A.C. Cosmetics where she one of the few that was chosen to be a Certified Artist, which allowed her to be more creative with makeup in the story telling process. Granado is also one of the few Certified Novalash Lash Extension Specialists in the Los Angeles area.

Currently, she has two TV shows on MTV Networks and is Beauty Editor for 13Minutes, an Orange County based magazine. Her span of work includes commercials, music videos, feature films and various print work. You can always find her on a set with a great attitude and love for her work.

Her passion for beauty goes beyond just lipstick and eyeshadow. She believes that women of all ages can use makeup as a tool to project their inner beauty that we all have within us. Vickie resides in Los Angeles with her husband and two daughters. Her family is the most important part of her life and she is so grateful to do life with them.

THOMAS BEACH – associate producer / unit production manager

Since graduating with a BA in Communications from Loyola Marymount University, Thomas Beach has found himself wearing many hats. From sports broadcasting to feature films, electric to editorial, there has been little production work he has not tried, at least once. Beach has worked with Steele Films for several years in production capacities ranging from Dolly Grip to Unit Production Manager. In addition, he has produced and directed multiple award-winning short films, as well as feature length documentaries in locales from Los Angeles to Europe to West Africa.

MARCIANNA JASKO – associate producer

Marcieanna Jasko has worked with Steele Films from the advertising side on a number of successful commercial spots. While working in entertainment advertising at BPG, Jasko co-produced the Fine Living Network's new campaign photo shoot and contributed copy for Bravo's "Blow Out", "Work Out", and "Top Chef: Season 2". She also worked on the campaigns for 88 Minutes starring Al Pacino and Sci-Fi's programs "Eureka" and "Lost Room". Prior to advertising, Jasko worked as a Literary Assistant in TV Long Form at ICM and is a currently earning her MFA in TV/Film Producing at Chapman University.

SUMMER SPOONER – co-producer

Summer Spooner is experienced in producing and getting things done. She received her BA in Communications from the University of Southern California in Los Angeles, and over the years has worked on many films, commercials and music videos, as well as the Academy Awards, Emmy Awards, and MTV Awards. Spooner is the Co-Founder and Festival Director of the Charleston International Film Festival. She was the Production Manager for the Beverly Hills Film Festival in 2003 and the Producer/Managing Director in 2006, 2007, and 2008. She has worked at Creative Artists Agency in the Motion Picture Talent Department, been involved with successful projects for Steele Films, Bulls Eye Entertainment, New Ground Productions, Dialogue Heavy Pictures, Think Tank Productions and American Film Institute and is an active member of Women in Film.

STEELE FILMS – production company

Since May of 2000, the Santa Monica based, full-service production company of Steele Films has produced award-winning television spots for an exclusive and diverse clientele. Featured in such publications as *'boards* and *Communication Arts*, Steele's work has garnered accolades throughout the industry, from National Addys to golds in the *Creativity Awards*.

An elite group of talented filmmakers form the core of Steele Films, headed by founding partners Laura Boersma and John Stewart Muller. From concept development to completion, Steele Films is a creative powerhouse with the talent, resources and expertise to turn any commercial production into a stunning success. After almost eight successful years in commercials, Steele is proud to have completed its first feature film, *Fling*.

For more information, please check out www.steelefilms.com.

CAST BIOS

BRANDON ROUTH - james

Brandon Routh made a name for himself in Bryan Singer's *Superman Returns*, playing Superman, the title character in the latest chapter of the saga of one of the world's most beloved superheroes. In Singer's film, Clark Kent/Superman returns to save the world from cataclysmic destruction and to once and for all see if love between he and Lois Lane, who is portrayed by Kate Bosworth, is everlasting.

Brandon can next be seen as James in *Fling*, a romantic drama about a couple navigating the hazards of an open relationship. He also appears in *Life is Hot in Cracktown* (currently in post-production), an indie drama based on the novel by Buddy Giovinazzo, where he stars opposite Lara Flynn Boyle and Kerry Washington. Currently, Brandon is working on *Miss Nobody*, a dark comedy about a secretary who discovers she has a talent for murder as she ascends the corporate ladder.

Brandon recently starred in an episode of NBC's new 13-episode suspense and horror anthology series *Fear Itself*, directed by Mary Harron. He has appeared in such shows as NBC's *Will and Grace*, the WB's *Gilmore Girls*, and CBS's *Cold Case* and ABC's *One Life to Live*, as well as in the indie film *Karla* directed by Joel Bender, based on the real-life events of a couple who kidnaps, abuses, and murders three young girls.

Originally from Norwalk, Iowa, Brandon attended University of Iowa where he studied English. He was active in theater in college before moving west to pursue his dream of an acting career.

Brandon resides in Los Angeles, California.

STEVE SANDVOSS – mason

Steve Sandvoss has been seen in several feature films including Warner Bros.' comedic drama *Rumor Has It*, *Kiss The Bride*, *Buried Alive*, *Waning Moon*, *Price To Pay*, and *Latter Days*. He has also guest starred on several television series such as *Grey's Anatomy*, *Nip/Tuck*, *Cold Case*, *The Inside*, *Dr. Vegas*, *American Dreams* and the television movie *Judy's Got A Gun*. Sandvoss grew up in the suburbs of New York City and attended school there and in Connecticut before enrolling at Harvard University. He currently resides in Los Angeles.

COURTNEY FORD - samantha

Fling is a breakthrough performance for Courtney Ford. After a series of TV appearances, she is able to show off her acting skills and range of talents in the role of Samantha. Ford shines in a role that is both comedic and emotional. She effortlessly portrays a character that every woman can relate to and every man

longs to be with. Ford is without a doubt a young actress to watch. Born in Huntington Beach, CA, Ford currently resides in Los Angeles.

SHOSHANA BUSH - olivia

Shoshana Bush got her start in front of the camera as a model and has just begun a promising acting career in roles on *CSI: Miami*, the premiere of *Moonlight* and in the independent film *Palo Alto*. She plays the energetic and sexy 18 year-old Olivia in *Fling*. Originally from Northern California, Bush currently resides in Los Angeles.

NICK WECHSLER - luke

Born September 3, 1978, Nick Wechsler grew up in Albuquerque, New Mexico. He is the fifth of eight sons, born to Mother Janet, a secretary for the US Forest Service, and Father Joseph, a sheet metal worker. He began his acting career while still in high school, performing in numerous plays. After graduation, he left Albuquerque and moved to Los Angeles and after several months, he won several small roles. His big break came when he played Kevin 'Trek' Sanders on *Team Knight Rider*. A couple of TV appearances later, Nick developed an incredible fan following when he played the role of Kyle Valenti on the hit TV series *Roswell*. While never a critical success, *Roswell*, along with Wechsler, developed an incredible fan following. In *Fling*, Wechsler lights up the screen with his performance as Luke. Wechsler is not known to frequent message boards or websites about him but one Internet based cause he is always willing to participate in is the Zeke Lerner Celebrity Bowl-A-Thon. He is also more than willing to greet his fans at various fan meetings and will stay for as long as he needs to satisfy his fans.

ELLEN HOLLMAN - alison

Ellen Hollman was born on April Fools day in 1983 in Detroit Michigan to musical parentage. Her mother Julie, is a master pianist and her father Hart Hollman, a principal violist. She is the oldest of four, two brothers and a sister, Eric, Ben and Jane. Hollman graduated from Troy High School in Michigan with honors in 2001 and went on to attend Michigan State University with a focus on business and marketing. After being approached numerous times about the modeling world, Hollman left school at the age of 19 and headed to New York City to pursue her modeling career.

While in NY, Hollman began to study acting with Nina Murano and Anthony Abeson. It was there and then that she fell in love with performing and decided to pursue the craft and the business full time. After a year, she packed up and moved to the west coast where she began auditioning for television and film roles. Hollman quickly landed an independent film entitled *Quarter Life* in 2003 and has since appeared in numerous films and television series. Her credits include: *Criminal Minds*, *Malcolm in the Middle*, *Roadhouse 2*, *The O.C.*, *NCIS*,

and *Fling*. She has most recently finished her latest film project, *Under the Same Sky*.

Hollman now lives in Los Angeles with her husband James and their two dogs Hailey and Oscar (a boxer-pitbull and boxer-dane).

DEBORAH RUSH - katherine

This delightful, comic redhead from theater, films and TV customarily steals scenes with a mere vacant look or simply by opening her mouth. With her patent quirky demeanor and trademark scratchy voice she is one of those gifted characters that defies description. Deborah Rush was born on April 13, 1954, in Chatham, New Jersey and developed an early interest in making people laugh as a child. Following high school she decided to pursue acting head first, apprenticing with the Playhouse of the Ridiculous comedy troupe for starters. Deborah eventually headed for New York and made her Broadway debut in the Tony-winning musical "Dance with Me" (1975) which ran nearly a year. Later in the decade she appeared winningly in a number of New York Shakespeare productions for Joseph Papp including "The Misanthrope", "All's Well That Ends Well", and as Bianca to Meryl Streep's Katherine and Raul Julia's Petruchio in "The Taming of the Shrew". She also understudied Streep's Alice in Papp's "Alice in Concert" musical, based on the popular Lewis Carroll character. Film and TV began coming her way in the late 70s, making her movie debut in a bit part in *Oliver's Story* (1978), the wan remake of the romantic tearjerker *Love Story* (1970). By her second film, however, she was starting to grab notice even in the smallest of contributions. Who can forget her hilarious scene as the cooey-voiced dental assistant with patient Dudley Moore in Blake Edwards' *10* (1979)? Elsewhere, Deborah's stage performances in *A Midsummer Night's Dream* (1982) (TV) (as Hermia), and in the Streep musical *Alice at the Palace* (1982) (TV) were engagingly recaptured on TV. Deborah remained strongly rooted in the theatre over the years. Other plays that captured her special brand of eccentrics included "Sister Mary Ignatius Explains It All for You", "Maybe I'm Doing It Wrong", "Lips Together, Teeth Apart" and "The Sisters Rosenzweig". Sitcoms would have seemed a vital, natural direction for Deborah's brassy talents but, strangely, she seemed to avoid that type of work. In 1983 she returned to Broadway in 1983 and, for her portrayal of Brooke Ashton in the slapstick farce "Noises Off", captured a Tony nomination as well as a Drama Desk Award. She returned to Broadway a couple years later to co-star with Rosemary Harris and Campbell Scott in Noel Coward's "Hay Fever" (1985). Character stardom proved elusive although Deborah provided amusing secondary finesse for a sprinkling of notable directors over the years including Woody Allen (twice), John Schlesinger, Sidney Lumet, and John G. Avildsen, Frank Perry and in a number of independent films. Still in all, she has that constant habit of grabbing attention wherever she works. On television, she played the recurring role of the Mayor's wife on the comedy series *Spin City* (1996) and had a regular part on the short-

lived but critically-acclaimed series *Strangers with Candy* (1999). A prequel of sorts was made later with the feature film version of *Strangers with Candy* (2005). She has also had wonderfully off-kilter roles in *The Good Girl* (2002) with Jennifer Aniston, and the second *American Pie* sequel *American Wedding* (2003). More recent sightings have included a Broadway return (after a two-decade absence) in the revival of "Absurd Person Singular" in 2005; the off-Broadway stage role of Henrietta Iscariot in "The Last Days of Judas Iscariot" opposite Sam Rockwell's title role; and standout supporting work in the dramatic film *Half Nelson* (2006) as Ryan Gosling's wacky mom. Interestingly, the comic-edged Deborah has been married since 1985 to Chip Cronkite (né Walter Leland Cronkite III), son of the iconic news anchor, and is the mother of their two sons: Walter Cronkite IV and Peter.

FLING

directed by
JOHN STEWART MULLER

written and produced by
LAURA BOERSMA & JOHN STEWART MULLER

executive producer
JOANNA COLBERT

associate producers
**MARCIEANNA JASKO
THOMAS BEACH
KEYLEE SANDERS**

cinematographer
FREDERICK SCHROEDER

edited by
SAM RESTIVO & BEN WATERS

production designer
CARLA MARIE RUGG

costume designer
KEYLEE SANDERS

co-producers
**SUMMER SPOONER
BRANDON ROUTH**

music supervisors
**VICKI HIATT
STEPHANIE SANDITZ**

music by
NICK URATA

casting by
RICHARD MENTO

CAST

james	BRANDON ROUTH
mason	STEVE SANDVOSS
sam	COURTNEY FORD
olivia	SHOSHANA BUSH
luke	NICK WECHSLER
alison	ELLEN HOLLMAN
katherine	DEBORAH RUSH
patrick	MOUSA KRAISH
kim	TAMAR
amy	DIANA NEWTON
brooke	MARY KAY RILEY
becky	ERIN MCGRANE
jessica	GINNY WEIRICK
jenni	MAKINNA RIDGWAY
josh	BRANDON WHITE
tom	LAHCEN ANAJJAR
bill	TED PORTER
shelly	CASSIDY BROWN
phil	BEN HOLT
pete	BRENNER BARKLEY

jeremy JOSHUA HUNT
natalie NATALIE WENNINGER
model FERUZA KASYMOVA
mother in park CAROLINE VINCIGUERRA
mother of bride MARGI POSTEN
groomsman J. FINLEY HELMSTETTER
wedding bartender KRIS DELAURIER
man in pajamas DANIEL CAMPO
voice of wedding dj BEN WATERS

unit production manager THOMAS BEACH

first assistant director JIM WHITWORTH
key second assistant director MICHAEL ROUD
second assistant director CHRYSTAL GRONDIN
third assistant director JASON WOODRUFF

second unit director BEN WATERS

music supervisors VICKI HIATT
STEPHANIE SANDITZ

art director E.J. HOLLAND
art department assistants TAMARA GERMANN
TARA SMITH-HULEN

first assistant camera TIM BALCOMB
second assistant camera/loader DEBBIE FORMOSO
camera department intern ZACHARY NEHRING
still photographers MICHAEL ROUD
MICHAEL CANO
J. MICHAEL STRANGE
STEVEN TAYLOR
WILL MOTTER

unit publicity VALERIE JENNINGS
JENNINGS PR

script supervisor KELLY KELLEY

production sound mixer DAVID STEVENS
boom operator CLAY MORRIS
additional boom operator STERLIN HARJO

gaffer PETER SOTO
best boy electric AARON WILSON
JON BREITKREUTZ
key grip KEVIN "PORTO" STEWART
ARIC AVELINO
grip/electric CHRIS CELESTIN

key wardrobe assistant EDGAR REVILLA
costumers TRACI FEURBACK
IDA LAMBERTON
ANNIE LANE
TIFFANY MATALONE
MATTHEW WHITEHEAD

department head & key makeup makeup	VICKIE GRANADO ALYSSA BOWSER GINA BOYCE SHERRY CHANEY JENNIFER JOHNSON NATALIE KNOX
key hair & department coordinator key hair department liaison hair	ROBERT MCCAIN AMY CROUCH JOSEPH R. FULGENZI JALISA DEL BIDGIO JO ROGERS KRISTEN SLOAN VIRGINIA ZETMEIR
production coordinator	GABRIEL LANG
payroll services provided by payreel contacts	PAYREEL, INC. LISA COBB VICKIE MILLER
location manager	MICHAEL CANO
los angeles casting los angeles casting assistant kansas city casting	JOANNA COLBERT CASTNG JESSE ALLEN ANNE KELLOGG AKA CASTING
transportation captain transportation assistant drivers	MICHAEL CANO BRYCE VEAZEY JERRY ARMENTROUT JOE HEYEN CHRIS SWARTZ PAUL YANEZ BEN ROMANO
catering services provided by craft service	THERESE BEACH AND TOM BEACH SR. EXECUTIVE CATERING THERESE BEACH AND TOM BEACH SR.
assistants to the producers	LAURA O'BRIEN ANNA TOMS KELLY JORDAHL
key production assistants	NANCY PLATT SONYA HADDAD PAUL YANEZ
set production assistants	JACE BREWSTER CRAIG DOTY BEN HOLT LEROY METCALF ALEX PAXTON DAMIAN RINIKER
post production supervisor	SAM RESTIVO
post production interns	ANGELA GARDNER WILL AKERS

sound designer & supervising sound editor
CHARLES MAYNES

sound mixed at
TODD-AO STUDIOS

re-recording mixer AARON LEVY
recordist ONNALEE BLANK

original music written & performed by
NICK URATA

orchestration by
TOM HAGERMAN

drums SAM YOUNG
violin TOM HAGERMAN
KEYNES YINFENG CHEN
cello ELEANOR WELLS
viola SUMMER RHODES
MACKENZIE ROBERTS
vocals ALEXANDRA WALKER

original music edited and mixed by
ERIC CORNE

recording engineer GREG MACRAE

“GOOD GRACES”

written and performed by Nick Urata
little devotchka music

“HOT PANTS”

written by Philmore Oakes
courtesy of Extreme Production Music

“WEAK CONDITION”

written by Paul Layton
performed by MaxxFemm
published by Songs Music Publishing LLC
o/b/o Ram Island Songs (ASCAP),
Layton Songs (ASCAP)

“THAT TIME”

written by Paul Layton
performed by Layton
published by Songs Music Publishing LLC
o/b/o Ram Island Songs (ASCAP),
Layton Songs (ASCAP)

“ORANGE MARMALADE”

written by Jonathon Forrest Bates
performed by Mellowdrone
courtesy of Rhino Entertainment
by arrangement with
Warner-Tamerlane Publishing Corp. (BMI)

“YOU KNOW I TRIED”

written by Verhoeven/Hangauer/Nesbitt
performed by Dri
courtesy of Range Life Records
by arrangement with
Diamond Casino Music (SESAC)

“ON THE REAL”

written by Mark Hart
courtesy of Extreme Production Music

“SHARP EDDIE”

written by Kenny Werner
courtesy of Extreme Production Music

“AVERAGE JOE”

written by Steve Dudas
courtesy of Extreme Production Music

“BUILDINGS & MOUNTAINS”
written by Ben Grimes, Kenn Jankowski,
Harry Anderson, Ryan Shank, Adam McGill,
Ryan Pinkston, Mark Pepperman, Justin Tricomi
performed by The Republic Tigers
courtesy of Chop Shop Records/Atlantic
c/o Zync Music
by arrangement with WB Music Corp/
Chop Shop Arch/The Republic Tigers Music (ASCAP)
administered by Warner Chappell Music Publishing

“KANSAS CITY”
written by Will Sheff
performed by Okkervil River
courtesy of Bank Robber Music
o/b/o Jagjaguwar
by arrangement with Constant Artists

“WHO AMONG US”
written and performed by Nick Urata
little devotchka music

“WHOOOPS!”
written by Ashley Miller
performed by Pewep In The Formats
courtesy of Ashley Miller

**“FLYENTOLOGY (CASSETTES WON’T LISTEN
REMIX)”**
written by Jaime Meline
performed by El-P feat. Trent Reznor
published by Songs Music Publishing LLC
o/b/o Songs Music Publishing (SESAC)
and Definitive Jux Music (SESAC)

“CONTORTIONISTS”
written by Kenn Jankowski, Adam McGill,
Ryan Pinkston, Mark Pepperman, Justin Tricomi
performed by The Republic Tigers
courtesy of Chop Shop Records/Atlantic
c/o Zync Music
by arrangement with WB Music Corp/
Chop Shop Arch/The Republic Tigers Music (ASCAP)
administered by Warner Chappell Music Publishing

“WHERE DID YOU SLEEP LAST NIGHT?”
written by H. Ledbetter
performed by Leadbelly
courtesy of
Cleopatra Records/San Juan Music Group
by arrangement with Folkways Music Publishers

“ROCK ‘N’ ROLL FANTASY”
written by Stephen McBean
performed by Pink Mountaintops
courtesy of Jagjaguwar
by arrangement with Bank Robber Music
o/b/o Your Bad Evening’s Music (SOCAN)

“HOPE’S ALL THERE IS”
written by Paul Layton
performed by MaxxFemm
published by Songs Music Publishing LLC
o/b/o Ram Island Songs (ASCAP),
Layton Songs (ASCAP)

“THURSDAY”
written by Yuki Chikudate, James Hanna
performed by Asobi Seksu
courtesy of Friendly Fire
published by Songs Music Publishing LLC
o/b/o Ram Island Songs (ASCAP),
503 Publishing (ASCAP), Joneshona (ASCAP)

“LIE TO ME”
written by Sara E. Love and Dustin O’Halloran
performed by The Devics
courtesy of Filter
by arrangement with Bug Music

“HOW CAN YOU HAVE THE BLUES?”
written by Tom Dorsey
performed by Kansas City Kitty & Georgia Tom
courtesy of Document Records Ltd.
by arrangement with Hull Music

“GOODBYE”
written by Yuki Chikudate and James Hanna
performed by Asobi Seksu
courtesy of Friendly Fire
published by Songs Music Publishing LLC
o/b/o Ram Island Songs (ASCAP),
503 Publishing (ASCAP), Joneshona (ASCAP)

“HENRY COLLAPSED”
written by Jeremy Simon
performed by Dylan Trees
courtesy of Mother West
by arrangement with
Gin Lane/Mother West Music (ASCAP)

“I’M SO GOOD AT SEX”
written by Dom Bianchi and Brian Horn
performed by Viklas
courtesy of Brian Horn and Dom Bianchi

“ALL IS FORGOTTEN”
written and performed by Nick Urata
little devotchka music

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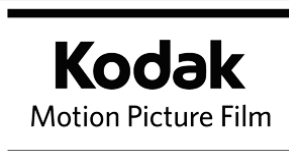
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Holly, Marisa, Shane and Kelly at The Library Lofts
Jason Leriche at Aarons Corporate Furnishings
Dr. Roger Coleman • Motorola • Mr. Goodcents
Muller + Company • Nintendo • Palm • Red Bull
Ronald Cattelino, Larry Stone, Phyllis Moore and The Kansas City Art Institute
Keith Winge, Gregory Haught, and the staff at The Elms Resort & Spa
LuAnn Sudarich and the Hyatt Regency Crown Center
Scott Stuart and the Nelson Atkins Museum of Art
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Michael Allen and Kathleen Engstrom at The Crossroads Blues Gallery
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Annie Kennedy and Hemline • Rane Cross and The Leedy Voulkos Gallery
Luis Garcia and The Vault Gallery • Rick Brown and Crown Center
Lynn Richardson • IFC Kansas City • Hallmark • Jan Parkinson • Butch Rigby
Peregrine Honig and Corrie Van Ausdal at Birdies • Chris Acton
Hadley Johnson and Spool • Bon Bon Atelier • Ashlee Broome
David Ford and YJ's • 18th Street and The Crossroads Art Community
Joan McCrillis and Johnson County Community College • Ben Meade
The Kansas City Film Commission • Ann Brown and Andy Chambers
Bill and Steve with PlazaView • The Toms Family • Gina Serrano
Tamara Sanders and The Sanders Family • Cindy & David Porter, Garment Care
The Hubbard Family and Halco Inc. • Lights On Kansas City
Derek Syverud • Jason Harper • Heather McNeill • David Gaume
Kris DeLaurier and his house • John Helmstetter and his handmade poker table
Judge Simpson and his EMT powers • Steve and Margaret Sanders
Grant Campbell • The Pointe in Kansas City • Jeremy Stalter
Shaul Jolles and Suzie Aron, Crossroads Community Association
Bonnie Grace Hodge • Ron Carpenter and Complete Music DJs • Carianne Brown
Anton Leung • The LMU Film Community • Mary Ramos • Bryan H. Carroll
Kate Miccuci, Matt Miccuci, Dave Scales, Heidi Netzley, James Hart
Brian Liscek and Chris McCaleb • Shana Feste and Brian Kavanaugh-Jones
Bob, Mona, and Susie Boersma
John and Kathy Muller

and

Everyone who donated their time to be an extra

To all our friends, family, cast, and crew:
Thanks for everything!
We could not have done this without you!!!

FILMED ENTIRELY ON LOCATION IN AND AROUND KANSAS CITY, MISSOURI



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