

**Amanda McCann**

**Christine Moore**

**Cassie Ramoska**

*Crafty Shoddmanship Presents*

# JUNE, ADRIPT



**Directed by Adrienne Subia**

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Produced by  
Amanda McCann, Christine Moore, Cassie Ramoska

Directed by  
Adrienne Subia

Running Time: 1 hour 24 minutes  
Format: Apple ProRes HQ 422 1920x1080p  
Sound: Dolby Digital 5.1

<http://juneadrift.com>  
<http://craftyshoddmanship.com>  
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**FACEBOOK** - <https://www.facebook.com/JuneAdrift>  
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## LOGLINE

Three millennial women escape Los Angeles on the impulse that building a sailboat can change their lives.

## SHORT SYNOPSIS

Emma is an aspiring sound designer in LA stuck paying the bills by creating sound effects for pornos. Barkley has secretly dropped out of her Masters program but still pretends to go every morning so her Polish immigrant family doesn't have to find out she fizzled. And Rachel is the best elementary school teacher in the world but has a completely empty life when she's not at school. After hearing that Emma's parents have abandoned her failed boat building project to the trash collectors, the three millennials drive to rural Maryland to rescue and restore both the boat and their pride. As they build, they learn from each other and two colorful locals what may be required to reconcile their dreams with their realities.



## LONG SYNOPSIS

Emma, an aspiring sound designer in LA, supports herself by recording sound effects for porn movies. Though she is finally making a living, she lies about her newest “indie project” to her loving but clueless parents when they call to congratulate her on her big break. Meanwhile Barkley, a first generation American living in a one-bedroom home with her Polish parents and grandmother, pretends to head off to her “Masters of Geotechnical Engineering program”, in actuality showing up for her job as an Ace Hardware paint mixer. At a nearby elementary school, teacher Rachel finishes packing up for the summer and realizes she has absolutely nothing to do for three months. Barkley, generally frustrated, has sex with her mildly disgusting coworker in a car in her apartment complex parking lot. The coworker accidentally sets off the alarm and Barkley's conservative family discovers them while coming out to stop the alarm with the extra key.

Emma's parents call her to remind her they are leaving for the summer and, in an effort to make room for July renters, have dumped Emma's unfinished boat kit project into the garbage heap. Unable to convince them that she is capable of finishing the job, Emma swallows her feelings and meets with a repulsive, forward porn producer who gives her more Foley Art (sound effect) work and creepily promises to become personally involved in her career if her work pleases him. Emma accepts the hard drive but heads straight to the lumber aisle at Ace to get lumber for her boat. Barkley, filling in for a coworker, assists Emma. After discovering common ground, Barkley lies about having a background

in structural engineering and a long history of distinguished woodworking and asks to come along. Emma happily accepts Barkley's employee discount and the two head out, stopping only to ask Rachel the teacher, Emma's longtime friend, to care for Emma's plants. Rachel, appalled at Emma's lack of planning and desperate for something to do and someone to nurture, packs her suitcase and muscles her way into the car.

As the three travel across the country, Rachel becomes suspicious of Barkley's woodworking experience and Emma becomes convinced that completing the boat will restore her family's faith in her and pave the way for success for all three. Emma abandons the hard drive with the porn on it and ignores phone calls from the producer as Barkley ignores calls from her irate family.

The girls arrive in charming rural Maryland and go to work on the woefully neglected sailboat, making little progress. Emma is unfailingly optimistic but Barkley's cover wears thin and Rachel corners Barkley and forces the truth out of her. When Barkley reveals her fraught family life and voices her desire not to disappoint yet another person who trusted her by telling Emma the truth that she has no idea how to complete the boat, Rachel softens and offers to help maintain the ruse.

Local town hero Deputy Dusty shows up, responding to a call by the girls' next door neighbor alleging the girls stole a dog. Irritated by the absurdity of the claim, Dusty baits the neighbor Roy, an elderly ex oyster farmer, into coming over and meeting the girls. Despite how drunk and curmudgeonly Roy is, once he sees the boat it is clear he is knowledgeable and enthusiastic about the building process. Emma invites him to help and the two strike up an unlikely friendship. Deputy Dusty also returns often to lend a hand and pursue an ongoing flirtation with Rachel.



While Barkley and Rachel are in town with Dusty, Emma gets a call that the July renters have moved up their date and are arriving in forty eight hours. She finally realizes how unrealistic completing the project (which is still a relative disaster) really is. She melts down and Roy shows up to help. As Roy and the girls work tirelessly, tempers flare. Emma accuses Roy of being a sell out for not trying harder to keep sailing once oysters disappeared from the Chesapeake Bay and Roy insults Emma by calling her a child and telling her to get a real job.

In the garage, Barkley fields yet another hysterical phone call from her family, which has disowned her. She snaps, grabbing a sledgehammer and smashing the boat to pieces. As Emma races outside she is shocked to see Barkley destroy the last twisted shreds of the boat. Barkley tells her to grow up and stop tracing her failures back to a childhood project

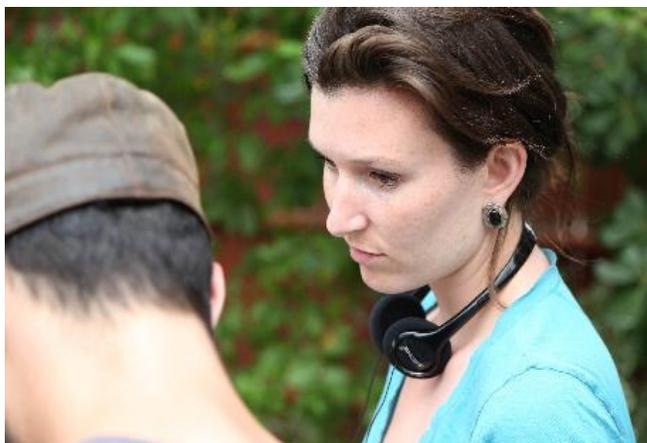
and Barkley leaves, deciding to focus on her own problems before getting caught up in what anyone else wants or needs from her. Emma, devastated, calls the porn producer and begs for a job. When he promises her he has had her blacklisted, anxiety gives way to grief and she has a breakdown in the rubble of the boat, eventually falling asleep.

Emma wakes up to rainfall and realizes the boat is not synonymous with her life prospects. She begins tossing the rubble. Rachel enters and fills Emma in on Barkley's real background as they clean. Emma seeks Barkley out as Barkley waits for the shuttle to the airport and they both decide to move forward with the goal of making themselves happy long term by pursuing passions despite the uncertainty and stress of that course of action. They join Rachel for a last look at the bay and Rachel reveals she ordered a stupidly simple boat kit as a backup before even getting into the car in LA. The girls rapidly build the simple vessel and sail it into the sunset.



The Maryland Unit "June, Adrift" Cast and Crew  
Photo Credit: Dara McBride / Cecil Daily

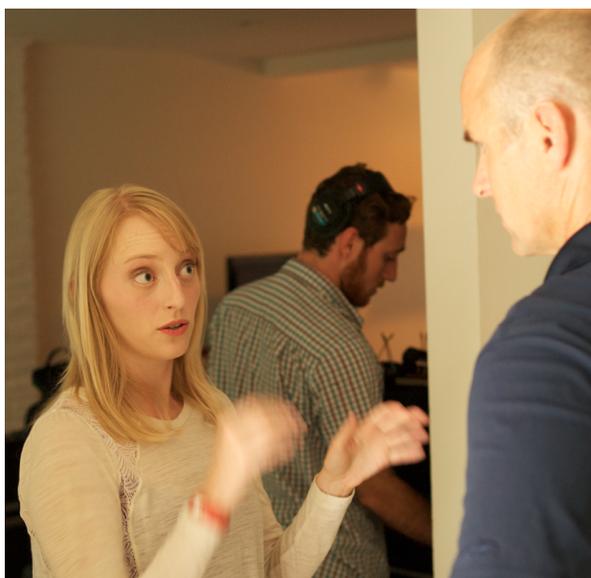
## CAST & CREW BIOS



### **AMANDA McCANN**

#### **Producer/Writer/Actor**

Amanda McCann recently directed the short “Unrelated” , starring Gabriela Lopez and Taylor Kalupa, which is now on the festival circuit. She is in talks to write a feature for production company Cineville and is in post production on a short she wrote and starred in called “Cat Women” . She recently shot roles in Maryland, California and a road trip movie that covered ten states in nine days. She is making progress on her Vinyasa Flow and always makes time to ensure her cats love her enough not to eat her in her sleep.



### **CHRISTINE MOORE**

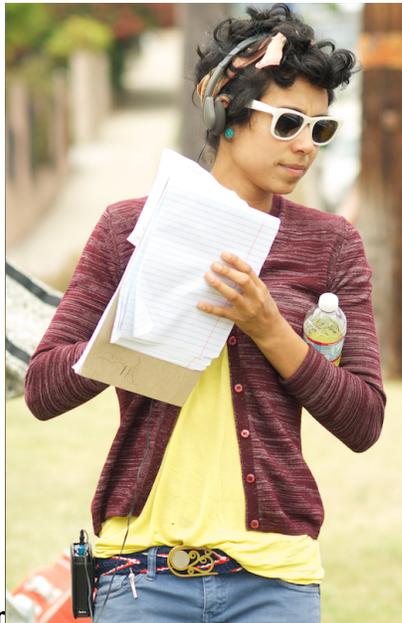
#### **Producer/Writer/Actor**

Christine Moore is currently producing “Wedlocked” , a short film about gay divorce and the problems with residency requirements for filing, partnered with FireRock Bay Pictures and in development for release in Spring 2015. Her acting credits include "2 Broke Girls" (CBS), “MadTV” (FOX), and "Dogs and Me," the 2013 "Outstanding Comedy Series" winner at the LA Web Series Festival. She has been in the Stephen Book Acting Workshop since 2010. She is part of the sketch comedy troupe Casual Mondays, formed at UCB. She has written and produced numerous sketch comedy videos, including the viral musical Star Wars merger parody, “Disney Princess Leia: Part of Han’s World.” Christine attended Vassar College, where she triple majored in Drama, Psychology, and French.  
[www.christinemoore.net](http://www.christinemoore.net)



**CASSIE RAMOSKA** Producer/Writer/Actor

Cassie Ramoska is a writer/performer who moved to Los Angeles from Oklahoma. She currently studies and performs comedy at The Nerdist Theatre in Los Angeles. She has written and created segments on The Colbert Report. Cassie has also acted in Arrested Development and many web comedy shorts that have been featured on Funny or Die, College Humor, and Huffington Post. Cassie is passionate in animal rights advocacy, working with the Friends Of Animals shelter.



**ADRIENNE SUBIA** - Director

Adrienne Subia is a native Californian artist and filmmaker. Her main inspirations stem from anthropology, music, nature, and a great appreciation for the German Expressionist era of Film. Her roots lie in the San Joaquin Valley, but over time she has found herself throughout various cities within California. For the last several years she has been writing and directing her own films while simultaneously exploring her passion for lighting design and installation. She hopes to continue to meet and collaborate with other artists and create unique pieces of work. Currently, she is living between Los Angeles and New York.

[www.adriennesubia.com](http://www.adriennesubia.com)



**ELLIE ANN FENTON - Director of Photography**

Ellie Ann Fenton grew up in the border city of El Paso, TX. Her undergraduate studies in Austin, TX helped uncover her passion for film making. In 2009, she moved to Los Angeles to attend the distinguished Cinematography Program at the American Film Institute Conservatory. While receiving her MFA degree, she wrote and photographed her thesis film "Lucha." Ellie Ann truly enjoys the creative and collaborative process of film making. Her experience and approach enable her to convey tone and mood while capturing fleeting moments to tell ones story. Her work spans from documentaries, narrative films and commercials to in-house videos for esteemed organizations such as the University of Texas. During its premiere, her debut feature, "Zero Charisma" won the "Audience Choice" award at the 2013 SxSW Film Festival. [www.ellieannfenton.com](http://www.ellieannfenton.com)



**REENA DUTT - Producer**

Reena Dutt was a 2013-2014 Fellow with Film Independent's Project Involve. She most recently finished producing the feature film, *As Good As You*, starring Laura Heisler, Bryan Dechart, Peter Maloney and Annie Potts. Her short film *El Doctor* was recently acquired by Latino/PBS. Her short films *...Or Die* and *Shameless* are travelling the festival circuit internationally, *Unfinished* has been seen on the BET network, and her web series *Squad 85*, as well as *Kiss Her I'm Famous (Season II)* are on Justin Lin's YOMYOMF.com Network and TelloFilms.com respectively. For stage, Dutt was a producer with Off-Chance Production's LAWeekly and Ovation winning shows on stage, *The Limitations of Genetic Technology* and *Shaheed: The Dream and Death of Benazir Bhutto*, and Theatre of NOTE's LAWeekly winning production of *The Wreck of the Unfathomable*.



**KASIA TROJAK - Producer**

Kasia Trojak is a Polish-born producer and assistant director based in Los Angeles. She received a Master of Arts from USC School of Cinematic Arts and a Bachelor of Arts in film from The American University of Paris. She has produced various short films and music videos. She works as an assistant director on feature films and television shows. Most recently she was a 2nd 2nd Assistant Director on season 9 of NBC's "The Office." She is a member of the Directors Guild of America.



**ANDREW TURNER - Associate Producer / 1<sup>st</sup> AD**

Andrew Turner has long been focused on the possibilities of social impact in one's life. He was profoundly affected by the viewing of the film "Soy Cuba" (I am Cuba), a Soviet era agitprop film about exploitation in 1950's Cuba, while in high school. This film unfolded with such passion and innovative storytelling that he felt film could provide a medium for impacting people's lives in a very immediate and special way. He grew up on the dusty edges of greater Los Angeles, in Moreno Valley, CA, but Hollywood never seemed close. Today he has found that he can use his abilities as an Assistant Director to help propel other's visions that they want to bring to glorious life on screen. Social justice is never far from his mind, and he uses each opportunity on set to fulfill and embolden the passion of those he works with, while using his off set life to do as much as he can. He graduated Summa Cum Laude from California State University, Fullerton in 2006 with a BFA in Radio, Television and Film. Since that time he has been able to work on set with some his favorite directors including Christopher Nolan and Michael Mann. Independent features and music videos are his current metier, including music videos for Kavinsky and Azalea Banks and his most recent feature film "After The Reality", filmed on location in Minnesota, starring Matthew Morrison and Sarah Chalke.



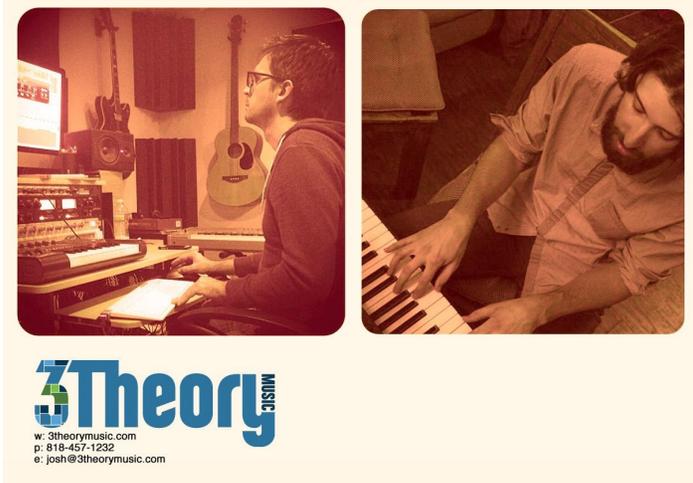
**SUZANNE STERNLICHT - Associate Producer / Editor**

After years of editing TV shows like “The Wild West” and “Babylon 5,” Suzy decided to dip her toes back into feature editing with “June, Adrift.” She is currently packing for a move to Hawaii as she completes work on the first season of a top secret new show. In the future, she will be back and forth between LA and Hawaii as she perfects her new double identity of farmer/editor.

**AMANDA KRIEG THOMAS - Music Supervisor**



Amanda Krieg Thomas has music supervised a wide variety of projects from short films to cable television. She is currently music supervising the latest installment of the *American Girl* film series, to be released in 2015, as well as wrapping up work on charming indie feature, *June, Adrift*. She began her career in the music department at Lionsgate, working on films such as *The Winning Season* and *Warrior*, and television projects that included *Running Wilde* (Fox), *Weeds* (Showtime), *Mad Men* (AMC) and several pilots. After three years with the department, Amanda tackled the unscripted world at Reveille Studios (now Shine America). In addition to coordinating music on *The Biggest Loser* (NBC) and *MasterChef* (Fox), she music supervised two cable television shows: *Commercial Kings* (IFC) and *One Born Every Minute* (Lifetime). At the start of 2012, Amanda made the transition back to film as Music Coordinator for acclaimed Format music supervisor, Julia Michels, on films that included *Pitch Perfect* (Gold Circle Films/Universal), *Parental Guidance* (Fox), *The Other Woman* (Fox) as well as the ABC half hour comedy, *Trophy Wife*. In addition to her roles at Lionsgate, Shine America and now Format, Amanda has also music supervised several independent films, including the documentaries *Off The Floor*, about the rise of contemporary pole dance, and *Going Attractions: The Definitive Story of the American Drive-In Movie*, as well as romantic comedies, *The Back-Up Bride* and *Moonshine, Inc.*



**JOSH DOYLE and EVAN HILLHOUSE - Composer**

**3 Theory Music** is a Los Angeles-based record label, recording studio and team of music producers/composers who collectively have written music for major label artists, feature films, and singers of NBC's "The Voice." You may have also heard their music on commercials for Toyota, Skype, Swire Hotels, and TV networks like NBC, MTV, TLC, and A&E.



**KEVIN HILL, CAS -**

**Dialogue Editor / Re-Recording Mixer**

Kevin began his career in sound engineering over 20 years ago playing in bands and working in live theatre before transitioning into post production sound. He has worked for many theatres and sound studios including the Omaha Theater Company for Young People, The Kennedy Center for Performing Arts and Clean Cuts Music & Sound. He then ultimately founded Studio Unknown in 2001. Realizing his love for film and cinema, in 2009 he shifted focus of the studio's model and opened a Dolby Approved sound facility to service filmmakers. His sound work has been heard at film festivals including SXSW, Toronto, Tribeca, Oaxaca, Berlin, and the Hollywood Film Festival. Broadcast credits include sound design and mix for programs for Discovery, National Geographic, NASA, PBS, and others. Awards include a CINE Golden Eagle Master Series Award for the animated documentary, "Freedom Dance; Lost in Woonsocket," Official Selection at the SXSW Film Festival; and original music and narration recording for the Telly Award-winning A&E series Random 1. Recently, Kevin became an active member of the Cinema Audio Society, an organization formed in 1964 for the purpose of advancing the art of cinematic sound. Kevin has served as an adjunct professor at Anne Arundel Community College teaching Audio Production and is a member of the country songwriting collaboration, Moran Hill Hurwitz.



**MATT DAVIES, MPSE - Sound Designer / Sound Effects Editor / Foley Artist**

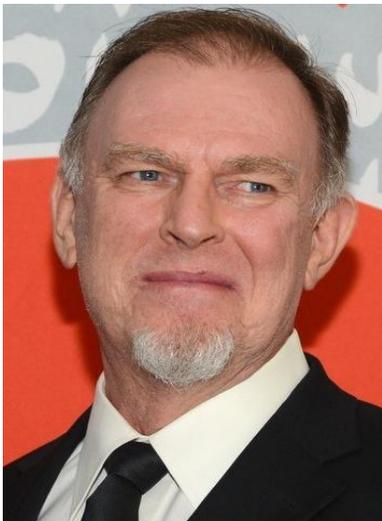
Before graduating MICA with a BFA in Film + Video Arts in 2009, Matt discovered his deep and ever evolving love for sound. This took many forms: Sound Design for Stop Motion, Location Sound, and post production sound for the IFP submission of 2010 Oscar winning Short Documentary "Music By Prudence". Upon joining the team at Studio Unknown, his background in fine arts sculpture, film and sound art collided. Now as Lead Sound Designer and Foley Artist for the studio, the collision spawned his use of hand built instruments, unique synthesizers and whatever means necessary to make a film's soundtrack come to life. Some of Matt's most recent work can be heard on ABC's new Primetime Fantasy/Reality Hybrid show 'The Quest'. He is also a part-time Sound for Animation Professor at MICA and a Member of the Motion Picture Sound Editors Society.

## SUPPORTING CAST BIOS



### **DARIN TOONDER (Dusty)**

Darin would like to thank the makers of Gold Bond Body Powder. He never would have survived the very humid shoot in Maryland without your "Triple Action Relief". Besides "June, Adrift", Darin has been in some stuff. Some of that includes starring in TV shows like "Castle", "Modern Family", "Bones" and "Justified" and pushing a cornucopia of products in commercials and voice over. In closing, Darin would like to apologize to Amanda's grandmother Karol for beating her multiple times in Scrabble.



### **DAVID ROSS PATERSON (Roy)**

David Ross Paterson works as an actor in Theatre, Film and TV in Australia and the US. Film/TV includes *Saving Mr Banks*, *The Curious Case of Benjamin Button*, *Frost/Nixon*, *Chopper*, *Lost*, *The Unit*, *Neighbours*, *Blue Heelers*. Los Angeles theatre credits (garnering multiple Stage Scene LA Awards, LA Weekly and Ovation Award nominations) include George Hay in Open Fist's *Moon Over Buffalo*, Bottom in *A Midsummer Night's Dream* for LCF Shakespeare, Niels Bohr in *Copenhagen*, Dilwyn Knox in *Breaking The Code* for The Production Co, Bob King in the US premiere of David Williamson's *Sanctuary* and his critically acclaimed Danforth in the 60<sup>th</sup> Anniversary production of Arthur Miller's *The Crucible*. Writing credits include adapting and developing *Reserved Seating Only* in addition to numerous short films, radio and web comedy projects.



**MARGUERITE MOREAU (Teacher)**

Marguerite Moreau's resume beautifully balances cutting edge independents and flashy studio fare. Whether playing the unattainable dream girl in *Wet Hot American Summer* or the obsessed vampire researcher in Warner Brothers' *Queen of the Damned*, Marguerite brings fierce intelligence and charisma to her characters. Film: *Runaway Jury*, *Beverly Hills Chihuahua*, *Easy* (TIFF, Sundance), *Helter Skelter*, *Long Shot*, *Wake, Douchebag*, *Easier with Practice*, *The Uninvited*, *Life Happens*, *The Locket*, *Rave MacBeth*, *Two Days*. TV: *Life As We Know It* (ABC), *The O.C.* (FOX), *Killer Instinct* (FOX), *What About Brian*. (ABC), *Mad Men* (AMC), *Cupid* (ABC), *Parenthood* (NBC), *Shameless* (Showtime). Marguerite began her career in the beloved *Mighty Ducks* franchise. Marguerite graduated with honors from Vassar College and currently resides in Los Angeles.



**RICHARD GLEASON (Tata)**

Richard Gleason has appeared in numerous network television shows including *Criminal Minds*, *NCIS*, *Castle* and *CSI NY*. He has also worked extensively in independent film dating back to the Steven Spielberg produced *Chumscrubbers* to the more recent *Dark Power* with Sean Patrick Flannery and *In Embryo* with Ross McCall. In October 2014 Richard will be in New York filming one of the lead roles in the political thriller *The Client*. Richard has also begun writing and directing, and his latest short film *The Last Day*, starring Zoe Bell, was an official selection at the 2014 L.A. Shorts International Film Festival.



**KAY D' ARCY (Babcia)**

Kay D' Arcy was born in Britain prior to WWII, evacuated to The Beatles' territory, and then returned to London to complete her education. After training at Guy's Hospital as a RN/Midwife she found work as a Nurse in England and abroad, before marrying and producing six children. She graduated in drama from "The Academy" in London and acquired British Equity status prior to arriving in the USA in 2002. Having obtained a work visa she joined A.F.T.R.A. and S.A.G. and has recently been granted a Green Card. During her time in the USA, Kay has worked in television and film. Her most recent - (2014) - roles have been in "Suburgatory" (Warner Bros.), and "The Will Wheaton Project." She has been highly publicized (raised \$105,000 on Kickstarter), in the role of "Agent 88" a senior assassin with Alzheimer's. Kay's other interests include singing - 10 years with a Choir in Hollywood, writing, and working with children. Kay is thriving on the American lifestyle.



**ELIZABETH LIEBEL (Mama)**

Elizabeth Liebel was born in Poland. For 18 years she was a very busy stage actress in Cracov, Poland. In the US, she has appeared as a Guest Star on popular TV shows: "JAG", "Silk Stockings", "The Others", "Monk", and "The Starter Wife". On the big screen she received supporting roles in "Body shots", "Say it in Russian", and "Trade" with Kevin Kline. She is also involved in creating her own family drama TV script "I was only seven", and, for the Polish market, a feature "Przepowiednia." Her first artistic short movie, based on her Poem "Magic of Life", with the same title, will enter festivals this year.



**RICKY FAUST (Lumber Steve)**

Ricky has appeared in several TV shows, films, and webseries including "The Colbert Report," "Conan," & "Superseeds." He currently resides in NYC where he's recently played in "Namaste" & "i wrote on ur wall and now i regret it," and also completed his first novel "Just West of the Nipple: A Space Bodysey."



**BRUNO OLIVER (Porn Producer)**

Bruno Oliver is an award winning actor who has been working on stage for over 25 years - from Chicago to Seattle to Los Angeles and most recently the Edinburgh Fringe Festival. He has a number of Indie feature films in various stages of production including the multi-award winning *A Leading Man* which will be released theatrically Fall 2014. On Television he bounces between comedy (*The Office, Modern Family, Party Down...&*) and drama (*Castle, House, Mad Men, Criminal Minds...&*). He's also voiced several high profile video games and appeared in more short films and web series than he can recall.



**SUSAN GRACE (Trash Can Lady)**

Susan Grace's TV credits include *Castle, Desperate Housewives* (recurring), *Community, Mad Men, Grey's Anatomy, Brothers & Sisters, Rules of Engagement, Medium, House, Scrubs, Las Vegas, E-Ring, Close to Home, CSI, Gilmore Girls, Providence, 7<sup>th</sup> Heaven, ER, Joan of Arcadia, Law & Order, many more*. Film: *You Don't Mess with the Zohan* (opp. Adam Sandler), *Expecting* (opp. Michelle Monaghan & Radha Mitchell), *8 x 11* (with Ellen Pompeo), *Life at the Resort, Amy Alyson Fans, Being, Midrange, many more*. Nat'l Tour: *Kiss of the Spider Woman* (dir. Hal Prince, starring Chita Rivera). LA: *No. 9 Rue D'Antin* (opp. Linda Purl) at PRT. NY/Regional: *Mame, Sound of Music, Baby, Fiorello!, Music Man, How to Succeed, The Boys from Syracuse, Guys & Dolls, Carousel, many more*.



**DANIEL PURCELL (Roy's Friend 1)**

Daniel F. Purcell returned to acting after a long absence in 2010 with an award-winning performance as Stanley Gardner in a stage production of "Run For Your Wife." A chain of serendipitous events led him to auditioning for his first film shortly after that and he was cast as Dettmar Kramer, the Olympic Soccer Coach, in the film "For The Glory." That experience resulted in him being well bitten by the film bug and he has pursued, and landed, roles in films, and TV shows ever since.



**ROBERT NEAL MARSHALL (Roy's Friend 2)**

Robert Neal Marshall's roles include a Co-Starring role opposite Matt Servitto in an independent short FAITH, as FDNY Captain Jay Jonas in the Emmy Nominated COUNTDOWN TO GROUND ZERO for the History Channel, Captain Richard Phillips in SOMALI PIRATE TAKEDOWN for Discovery Channel, and a recurring role as John Zaffis in A HAUNTING for Discovery Channel, among others. Stage includes both the Off-Broadway and Baltimore Hippodrome productions of Ken Davenport's hit comedy AWESOME 80'S PROM. As a Casting Associate, Robert worked with Emmy Award winning Casting Director Pat Moran, C.S.A in Baltimore, Maryland and is a proud member of the team to win an Emmy for casting GAME CHANGE starring Julianne Moore, Directed by Jay Roach and an Emmy Nomination for casting Season 1 of VEEP starring Julia Louis-Dreyfus, directed by Armando Iannucci, both for HBO.



**COLIN WALKER (Rachel's Dad)**

Colin Walker is an American film, television and stage actor best known for playing Spcl. Agnt Collington on the critically acclaimed HBO series Treme and for playing Special advisor to President Nixon, John Ehrlichman in the award winning *Lee Daniels' The Butler*. Colin is native of New Orleans, where his family has been since the 1700's. He received a bachelor's degree in acting and directing from The College of Santa Fe, but is far from finished with his studies. Proud of his theater roots, he also started a theater company in the basement of a Santa Fe, NM coffee shop with acclaimed playwright Steven Adly Guirgis. Colin is married to Cathy Kim Walker and they have two young children. He built the home where they live which is a little piece of "Nola" (New Orleans, LA) in *LALALand*. Colin is an avid marathoner and Ironman triathlete - and an enthusiastic surfer.

## Filmmaker Q&A

**1. Please explain your inspiration and point of view when you first started developing and collaborating on *June, Adrift* and why you made this film. How or what prompted the idea for your film and how did it evolve?**

*Amanda:* When I was in college a professor advised me to skip film grad school and invest that money into a feature because I'd learn and network the same amount and might come out of the experience with a product that could help launch a career. I had worked with both Cassie and Christine on smaller self produced projects before and was struck by their talent, intelligence, and tenacity. When my parents and grandmother agreed to house cast and crew and donate their cottages to the cause for three weeks over the summer, I immediately took the idea to the two most talented women I knew. All of us were struggling with the ups and downs of the entertainment industry, working often miserable day jobs in order to survive while dedicating as much time and as many resources as possible to pursuing careers in the entertainment industry. As many artistic folks can attest, this process can involve a sometimes daily re-assessment of whether or not it is worth continuing if this is as close to your dreams as you will ever come. All of us had also struggled with guilt from disappointing older generations and with the (possibly undeserved) frustration of having followed the rules and gotten to the front of the line with a college degree in hand and realizing that that wasn't enough to provide for or satisfy. We wanted to tackle all of these widespread generational themes with characters who embodied the at times petulant and unsatisfied but ultimately brave and hardworking millennial generation.

*Cassie:* The previous year I had written and begun the pre-production process on another feature and the month before filming was to begin, the project fell through. I was still really motivated and excited to make a film of this scope but knew I'd need close collaborators if we were to see it through. When I met up with Amanda and Christine and they shared similar goals and ideas, I knew we had found the perfect team and everything else is history!

*Christine:* When we first conceived of “June, Adrift” we thought we would shoot an unscripted improv comedy with a three person run and gun crew (a director/camera operator, a sound person, and an additional everyman). As more and more people became involved, the project grew way beyond our expectations!

*Adrienne:* After meeting the writers and reading the script, I was inspired by their passion and enthusiasm for making the film and telling this story. We could all relate to one another about going through this specific period in our lives that the story illustrates. Besides it being my first feature, I was also looking forward to the opportunity to work with a script that I hadn't written, which was a first. I knew it would challenge me in ways I've never been challenged before.

**2. What inspired you to become a filmmaker? Please explain your history in filmmaking.**

*Amanda:* I was always the family videographer and entertainer. When movers stole boxes full of cherished treasures during my childhood, I was most crushed to lose my doubtless awful short films. Throughout school, every time I could substitute a film in for any other type of assignment I did so happily. I majored in Film and Asian Studies at Cornell University and moved to LA two days after graduation. (Would have made it one, but I had to get my wisdom teeth out.) After working for nearly three years in odd jobs, producing small projects and as a part time writer's assistant, I considered my skill set honed enough to tackle a feature and immediately sought to involve my two favorite colleagues.

*Christine:* My background was initially in acting, but I love how accessible it has become for people to produce their own content and I have seen how important it is to find your

team in this industry, to use your creativity to make your own material and get it out there, rather than waiting for the right opportunity to find you. I have always been a great organizer and a central pin in many talented friend groups, so I kept trying to spearhead projects. I'd get everybody together, we would all brainstorm, we'd all leave excited - but then I'd never hear about any progress from the writers and the project would fall through. So I decided it was about time I figure out how to take a project from the ground up, and I took a sketch writing class at UCB. I started writing and producing sketches and shorts. I met Amanda doing a parody video in which I rap and she sings while crying in the shower. We were very impressed with how we each had a never-say-die attitude and would stay up all night problem-solving when other people crumbled at obstacles. I didn't foresee making a feature so soon, but when Amanda asked, I didn't hesitate!

*Cassie:* As soon as Youtube was created I began making short videos and posting them online. After moving to Los Angeles I made a few comedic shorts under the moniker "Epigoni Films" and one of them caught the eye of "The Colbert Report." I was contacted to develop "Citizens In Action", a new segment for the show. After completing work on the "The Colbert Report," I was fueled further in creating and writing my own projects as an actor and not waiting to get hired by someone else. The year prior to "June, Adrift," I created my first budgeted project, "Bunclaw Cloverdriver," a 7 minute one-take film on a Red Camera, hired my first professional crew and cast, and shot the film that inspired me to tackle a feature for my next project. Together with Amanda and Christine, we created the perfect partnership for this dream project.

### **3. What would you like the audience to "take away" after they have seen the film?**

We hope they get a window into a generation that doesn't settle for "good enough" and instead strives, albeit clumsily at times, for more. We want to present a viewpoint of our sometimes unlikeable, sometimes even pitiful, but ultimately (we hope) respectable generation. This is how we see the world.

### **4. What was your biggest challenge in developing or producing this project?**

*Amanda:* The record high monsoon rainfall in Maryland that perfectly coincided with our shoot dates and required a lot of last minute scheduling changes and outside-to-inside rewrites.

*Christine:* Time and budget were always limitations that forced us to work hard and get creative. When things don't work out as planned, that's when true creativity comes alive. Ironically sometimes the worst problems will be the best part of your film! Upon arrival to Maryland our DP Ellie Ann Fenton realized we would not be able to light the dock at night, so we had to rewrite the nighttime skinny dipping scene to happen during broad daylight. Takes more bravery and adds a light heartedness to the scene that I love. Due to our tight schedule, the Fourth of July was not a holiday for us. We filmed by the bay with boats driving by the entire time! We could probably make a blooper reel of all the times Nick Ronzio had to call hold for sound. Poor Nick! But he did an excellent job and the boat noises did not cause us to need ADR for any of those scenes.

*Cassie:* As first time feature filmmakers we were learning new things around every corner. From scheduling a large crew, to working around record breaking rain, to the logistics of traveling across country to shoot on both coasts. We took most of these challenges in stride and I feel like after this experience, we are ready for anything!

### **5. What is the most important message in this film to you?**

It's never too late to hit reset and try to find happiness. Failures are inevitable, but rebounds are possible.

### **6. How did you find the subjects of the film?**

*Amanda:* I grew up on the Chesapeake Bay and loved the history and beauty of the local towns. I worked a summer on an educational Oyster Skiff and was saddened to hear of big corporations over farming the bay and ruining the resource for everyone. All of the other subjects were a hodgepodge of everyone's experiences and imaginations.

*Christine:* One example of our experiences making it into the movie is that Barkley's car sex scene where the alarm goes off and her parents and grandmother come out into the driveway to turn off the alarm is based on my real life! Some small details are changed: my grandmother wasn't there, and I wasn't having sex with a Lumber aisle employee. But for the most part, it is my story. At the time, I was living with my parents just after college and my boyfriend from Vassar came to live with us for a short time when he first moved to Los Angeles. Since we were living under my parents' roof, one night when we got home, we decided to have sex in the car instead. It was late and we knew my parents would not come outside. My boyfriend started to get very hot. He tried to crack a window, but the car was off and the key was not in the ignition. Instead, he cracked the door open to get some air inside, which triggered my car alarm! We started scrambling to find the keys and couldn't. They were likely in his pants pocket, but we had our clothes spread about the car. Suddenly the alarm stopped. We looked up and my mother and father were standing in the driveway with their pajamas on, my mother holding the spare key she had for my car. Luckily, my parents are not strict Polish parents who completely disapproved of the situation. My mother is French and my father is liberal and both of my parents have a sense of humor. My boyfriend was so terrified that he remained outside. I walked in, and I found my parents calmly playing Rummikub at the kitchen table. They just both looked up and grinned at me. Although I chose to write this scene for Barkley rather than Rachel, so I don't get to play the role on screen, I still feel very attached to the scene!

## **7. What made this project come together and be successful?**

*Reena:* One of the most amazing things about filming in a non-saturated (film) market is the tremendous amount of support that you garner from the community. I remember calling the film office in Maryland, and Jack (head of the film commission) immediately put me in touch with another person in the county who offered to help location scout for us. We needed a building that could be seen from the street, and she went out and took multiple pictures for us to find the right one. Even put us in touch with business owners in hopes they could help us more. The best moment was when we were looking for police uniforms and the police department not only found older uniforms in their basements that they gave to us for wardrobe, but they also asked if we ever needed to block any streets, to simply give them a call. What a tremendous difference from shooting in my current city. It felt like the community still remembered the power of story telling, that it wasn't just a business, it also brings communities together, and seeing to what extent Chesapeake City and Elkton helped us was a fond reminder of why I'm a producer today.

*Amanda:* The jaw dropping support we received from people in our professional and personal networks and people we had never met before who got behind the film and helped in any capacity they could, from sailor Dave Gentry who came to set during pre production, lived out of a tent and designed and built our prop boats, to Jack Gerbes of Maryland Film Commission, who made a set visit and whose office helped secure locations and contractors. Add in the amazing team we were lucky enough to secure, from seasoned pros like Director of Photography Ellie Ann Fenton and 1<sup>st</sup> AD Andrew Turner, to our Director Adrienne Subia who brought her stunning aesthetic, to Maryland Caterer Colleen Kirkwood, the eighteen year old who flawlessly catered two meals a day for thirty people by herself... We were just incredibly lucky to be surrounded by hard-working, talented team players.

*Christine:* We had a lot of loving friends and family members behind us. While we were running our Kickstarter campaign, we won IndieReign's Project of the Week. It was a tight race and it became clear that our main competitor was using a program to get

automatic votes (confirmed by IndieReign). We won against the computer generated votes with help from my mom campaigning in malls and coffee shops and making phone calls to France at all hours. She didn't sleep for days and printed little slips of paper with the URL for the voting contest and approached strangers in malls and cafes and parking lots (anyone she saw holding a smart phone) and asked them to cast a vote on the spot. She also called all of our old and not-computer-savvy relatives in France all night long and taught them how to use the internet in order to vote for our project.

*Cassie:* While we were writing our script and running the Kickstarter, we found a website called the Wooden Boat Forum. We created an account and wrote a post explaining that we were three girls writing a movie about building a boat, and we asked for tips about what kind of sailboat the girls should make in the movie based on our budget, time constraints, and lack of experience. The men of the Wooden Boat Forum immediately sprung into action and started debating the merits of certain types of boats for our movie. Eventually, a few of them sent us private messages offering to help more. A few of them offered to proofread our script to make sure we wrote accurate scenes about boat building. One very generous man, Dave Gentry, realized he would not be far from where we were shooting, and he offered to come help in preproduction and the first week of production. He cut custom pieces for our two boats. He helped make certain parts of the main sailboat with screws rather than epoxy so we could take the boat back and forth through certain states of build for continuity. When we ran out of crew housing, he offered to bring his own tent and sleep in Amanda's grandmother's front yard! Some of the men from the Wooden Boat Forum contributed to our Kickstarter campaign, and they all rallied for us when we were in any contests that required online voting.

#### **8. What was your most memorable experience about shooting June, Adrift?**

*Cassie:* Big productions with boats might have scuba divers or tracks under water to help reset the boat between shots, or perhaps they have multiple boats so they can use a different one each take. We just had our one beloved "June" sailboat, and three girls with a little bit of sailing experience. Resetting in a timely manner in order to not lose the beautiful sunset would have been nigh impossible, but four of our crew members decided to turn into our mermen saviors! John Benedetto (DIT), Nick Ronzio (sound mixer), Sam Barth (boom operator), and Justin Lloyd (2nd AD) all stripped down and jumped into the water to swim out to the sailboat and help guide it back to shore every time Adrienne yelled cut. It was such an amazing moment of indie movie magic, with all hands on deck. We had great laughs and felt a lot of love and appreciation.



*Amanda:* Numerous cast and crew had been living with my grandmother for a few weeks during pre production and filming but by the last day of shooting she had yet to see the set. She drove over to take a look, but when she got there the second AD wouldn't let her in because it was a closed set. He was willing to ask permission, but when she asked what they were filming and he told her Amanda's bare butt (for a skinny dipping scene) my 83

year old grandma laughed, hopped back in her car and told him she'd seen that plenty over the last 26 years and would wait until the movie came out.

*Christine:* Amanda was very concerned about scheduling the skinny dipping scene because she knew that jumping off the dock during low tide would be unsafe. We were all a little worried, but once we filmed it, it was the most fun I had shooting any scene in the movie. We had a lot of good laughs and a lot of fun swimming in the bay. We had an elaborate system for me to get my cue to come up gasping for air as Rachel at exactly the right moment. I would dive under water and clinging to Amanda's leg until she would give me a signal that it was time for me to come up for air in character. After the edit, we realized it was totally unnecessary for me to actually stay under water the entire time! Could totally have broken that scene up, but, it's filmed accurately! I held my breath for as long as Rachel holds her breath for every single take.

*Adrienne:* My best memories from the set are ones spent with my Cinematographer, Ellie Ann Fenton. She is not only very talented but also an amazing person to collaborate with and work along side. Having worked together before, there was a natural flow about the way we communicated and solved issues. With the constraints of our production I can recall many nights, standing along side her talking through every shot, foreseeable problem, and resolutions on how to make this the best film possible.

#### **9. Please address the music in the film. How did these choices come about?**

*Christine:* As we drove from Maryland to Los Angeles during the third week of production, shooting 2 hours a day and driving 10 hours a day, one of our theme songs of our drive was "Summer Sun" by Jukebox the Ghost. I had been a fan of the group since college, when I met some of the band's friends. I came to really associate the song both with the subject matter of "June, Adrift" as well as with the making of the movie. I crossed my fingers that we could get the song on our soundtrack, and I was so thrilled when Tommy from Jukebox the Ghost agreed! We were very lucky to get our music supervisor, Amanda Krieg Thomas, on board. I knew her through mutual friends and I had always admired her taste in music because of the end-of-year best-of mixes she would email to her mailing list. As I realized the world of song licensing was incredibly complicated, I wrote to Amanda to ask her for advice. Next thing I knew, Amanda was asking to meet with me over coffee and she said she loved our film, especially the strong female characters and the mostly female team behind the movie. She asked to work as our music supervisor. I was elated! Her experience was invaluable, since music licensing was completely new to us. Through Amanda came Josh Doyle and 3 Theory Music. We had listened to dozens of composers and we had not found one single good match. And anyone who came close to the vibe we wanted would promptly reject us as soon as we mentioned our budget. When Amanda first sent us 3 Theory's music, we were blown away. What a perfect fit! We crossed our fingers that Josh would be willing to work with us, and he was!

#### **10. How do you think June, Adrift fits into your personal growth as a filmmaker? How will it affect your future projects?**

We definitely cut our teeth on June, Adrift. We learned a tremendous amount about every single stage of a project from conception to fund raising to production to all of the various things you really do need to save money for in post (that was a painful lesson). Most importantly, this project drove home the absolute necessity of arming your movie with talented, diligent professionals. When every single person on set and in pre and post production brings something to the table, you can't go wrong.

#### **11. Share something unique about the film. It can be related to the subject, the title, the making of the film, the vision behind the film, casting, location, script, etc.**

*Christine:* You can't really tell in the final cut, but all of the outfits worn by Barkley were actually in the box of clothes from Emma's family's hall closet. All of her outfits were unaltered on the first day of production and many can be seen being pulled out of the box or hanging in the background of the sewing room. Then our wardrobe designer Mary Claire "Frankie" DePriest altered each outfit at night to be ready for Barkley to wear the next day. The dress that Barkley gives Rachel to wear to Woody's Crab House was originally a large long-sleeve loose-fitting shirt that belonged to my mother before she lost a lot of weight.

*Cassie:* On the drive across country we really wanted to get a shot in at the Grand Canyon. The day we were heading through that area, it was raining the hardest rain we had seen yet. We pulled into the park's entry, and at that exact moment the sun broke through the clouds for the first time that day. We hightailed it to the lookout point and shot a quick scene and right as we were packing up, light raindrops started before quickly turning into another downpour. If we hadn't timed the day out exactly as we managed to do, we would have never made the shot!

*Amanda:* Every single person who read the script thought we were total weirdos for involving sock puppets in any way. But we were adamant that they were to be kept in. Although the three of us and Adrienne all had small disagreements about other more major plot points, character voices, etc. we unanimously agreed that the thirty second sock puppet scene was important and very us.

## **12. What are some of your favorite films and what are your other creative influences?**

*Amanda:* The Red Violin, Moonrise Kingdom, The Lion King.

*Christine:* (500) Days of Summer, Me and You and Everyone We Know, Benny & Joon, Waiting for Guffman, Amelie.

*Cassie:* Wrong, Holy Motors, Wet Hot American Summer, and Henry Fool.

## **13. What's next for you? Explain...**

*Christine:* I am currently producing *Wedlocked*, a short farcical comedy that takes on the ridiculous laws which governed gay divorce pre-SCOTUS ruling. It brings to light the topic of state residency requirements which interfered with a same-sex couple's ability to get a divorce. I'm also working on a daily Vine comedy series called *Easier Movies*, removing conflict from famous movies in 6 seconds or less.

*Amanda:* A short I directed "Unrelated", starring Gabriela Lopez and Taylor Kalupa is on the festival circuit doing well. Cassie and I are working on animating some sketch comedy, which we are excited about. I'm in talks to write a feature for a production company and have been lucky to book some cool acting gigs this year. I just shot "Cat Women" with writing/producing partner Lindsey Payne and am thrilled at what we're cutting together so far with "June, Adrift" editor Suzy Chambre!

*Cassie:* Currently I am performing at "The Nerdist" and developing a stage sketch show of my own. Recently I have been shooting comedic shorts with "Dinosaur Ghost" and "Pretend Party" and working on a new animated pilot as a writer and voice actor. I'm currently finalizing a treatment for a comedic horror feature film with "Dinosaur Ghost," we hope to begin filming in the upcoming year.

## FESTIVAL SCREENINGS AND AWARDS

*June, Adrift* has received the following awards:

Best Narrative Feature at Red Dirt International Film Festival

Best Lead Actress for Amanda McCann at Red Dirt International Film Festival

Best Ensemble Cast at Tulsa American Film Festival

Silver Remi Award for First Feature at Houston Worldfest

*June, Adrift* has been an official screening selection at the following festivals:

Maryland International Film Festival: Hagerstown

Women's International Film And Arts Festival

South Side Film Festival

Middlebury New Filmmakers Festival

Chesapeake Film Festival

New Filmmakers LA

Red Dirt International Film Festival

Tulsa American Film Festival

Cucalorus Film Festival

Pasadena International Film Festival



## “JUNE, ADRIFT” CREDITS

Directed By Adrienne Subia  
Written By Amanda McCann, Christine Moore, Cassie Ramoska  
Produced By Amanda McCann, Christine Moore, Cassie Ramoska  
Producers Reena Dutt, Kasia Trojak  
Director of Photography Ellie Ann Fenton  
Production Designer Sara Elise Terenzi  
Film Editor Suzanne Sternlicht  
Music Composed and Arranged By Josh D Doyle and Evan Hillhouse at 3 Theory Music  
Music Supervised By Amanda Krieg Thomas  
Associate Producers Andrew Turner, Mollie Caselli, Suzanne Sternlicht, Katie Lilly, Laura Transue  
First Assistant Director Andrew Turner

### Cast:

Emma Amanda McCann  
Barkley Cassie Ramoska  
Rachel Christine Moore  
Dusty Darin Toonder  
Roy David Ross Paterson  
Teacher Marguerite Moreau  
Tata Richard Gleason  
Mama Elizabeth Liebel  
Babcia Kay D'Arcy  
Lumber Steve Ricky Faust  
Porn Producer Bruno Oliver  
Cafe Woman Reena Dutt  
Rachel's Dad Colin Walker  
Trash Can Lady Susan Grace  
Woody's Waitress Mary Claire "Frankie" DePriest  
Roy's Friend 1 Daniel Purcell  
Roy's Friend 2 Robert Neil Marshall  
Emma's Mom (VO) Laura McCann  
Kasia's Bakery (VO) Kasia Trojak  
Marie Thomas (VO) Dominique Moore  
Police Radio (VO) Timothy McCann  
Eddie the Dog Eddie

Line Producer Reena Dutt  
Script Supervisor Mollie Caselli  
Wardrobe and Makeup Designer Mary Claire "Frankie" DePriest  
Sound Mixer Nick Ronzio

### Maryland Unit:

2nd AD Justin Lloyd  
1st AC Jason Raswant  
Gaffer Shilpi Agarwal  
Key Grip Sam Bieber  
DIT John Benedetto  
Camera Intern Phillip Greenwood  
Boom Operator Sam Barth  
Senior Makeup Artist Jordan Wyandt  
Makeup Assistants Meghan Leflar  
Alicia Dawson  
Assistant Art Director Lindsay Palmer  
Art Department PA Juliana Hughes  
Set PA Laura Vining  
Mural Artist Anne Clark  
Boat Building Consultant Dave Gentry  
Catering Colleen Kirkwood

### Los Angeles Unit:

1st AC Nestor Guevara  
2nd AC Erica Pallo  
Gaffer Joe Turrentine  
Key Grip Raul Rivera  
DIT Marshall Douglas  
Boom Operator Alex Burstien  
Stephen Harrod  
Set Dresser Diksha Patel  
Set Dresser (o/c) Raquel Kalina  
Set Decorator (o/c) Sarah True  
Set PA Robert Nunes  
Suann Mitchell  
Christina Doe  
Olga Desyatnik  
Ritambra Rana  
Justin Matson  
Katie Marovitch  
Arun Yoganandan  
Chef Reme

Post Production Supervisor Katie Lilly  
Colorist Katie Jordan  
Visual Effects Peter Sternlicht  
Emily Bloom  
Assistant Editor Ziyun Chen  
Post Production Sound Services by Studio Unknown, LLC  
Dialogue Editor Kevin Hill  
Sound Designer Matt Davies  
Sound Effects Editor Matt Davies, MPSE  
Foley Artist Matt Davies

Re-Recording Mixer Kevin Hill, CAS  
Audio Post Production Coordinator Jaime Horrigan  
Audio Post Intern David Starks  
ADR Recorded By Rick Santizo, Santisound  
Wild Lines Recorded By Noah Smith  
Richard Barron

"Swallowing the Sun"  
Written by Josh D Doyle and Evan Hillhouse  
Performed by Disable Danger

"Numbers Game"  
Written by Michael Griffin and Michael Schanzlin  
Performed by Tandemoro  
By arrangement with Silver Side Productions

"Elevator 2"  
Written by David O'Brien  
Courtesy of Audio Network Ltd.

"Beach Sketch"  
Written by Tim Garland  
Courtesy of Audio Network Ltd.

"Good Thing Going"  
Written by Randall Breneman,  
Chris Bussey and Barrie Gledden  
Courtesy of Audio Network Ltd.

"Let It Go"  
Written and Performed by Victoria Vox

"You're My Sunshine"  
Written by Josh D Doyle, Emily Herndon,  
Evan Hillhouse, Jennifer Murdza  
Performed by The Upsided

"Summertime"  
Written and Performed by Victoria Vox

"Sun Keep On Shining"  
Written and Performed by  
Ehren Ebbage and Hannah Miller  
By arrangement with Ghost Town, Inc.

"Preacher Man"  
Written by Randall Breneman,  
Adam Skinner and Dan Skinner  
Courtesy of Audio Network Ltd.

"Color for the First Time"  
Written by Josh D Doyle and Emily Herndon  
Performed by The Upsided

"It's A Breeze"  
Written by Philip Guyler and Sue Verran  
Courtesy of Audio Network Ltd.

"Pirate Hornpipe"  
Traditional, Arranged by Lincoln Grounds  
Courtesy of Audio Network Ltd.

"Swing Dance"  
Written by Kathryn Tickell  
Courtesy of Audio Network Ltd.

"Here We Go"  
Written by Josh D Doyle  
Performed by Disable Danger

"Fight Song"  
Written by Katie Sawicki  
Performed by The Cabin Project

"Summer Sun"  
Written by Ben Thomewill  
Performed by Jukebox The Ghost  
Courtesy of Yep Roc Records  
By arrangement with Ocean Park Music Group

"Better With You"  
Written by Bob Bradley, Giuseppe De Luca,  
Matt Parker and Matt Sanchez  
Courtesy of Audio Network Ltd.

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