



Emoticon ;))

A film by Livia de Paolis

DIRECTED BY LIVIA DE PAOLIS WRITTEN BY LIVIA DE PAOLIS SARAH NERBOSO

STARRING CAROL KANE CHRISTINE EBERSOLE SONIA BRAGA MICHAEL CRISTOFER DIANE GUERRERO MILES CHANDLER LIVIA DE PAOLIS

EXECUTIVE PRODUCED BY HUGH BRODER PRODUCED BY LIVIA DE PAOLIS DANELLE ELIAV SHUYLER WEISS

Running Time: 79minutes

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Logline

Trying to navigate love and intimacy in the digital age, a woman and her boyfriend's teenage children become unlikely guides in each other's relationships.

Can 140 characters represent me?

Synopsis

Elena Gallenti (Livia De Paolis) is an anthropology graduate student struggling to complete her thesis on 'modern means of communication.' All that changes when she meets her new boyfriend's (Michael Cristofer) teenage kids (Miles Chandler and Diane Guerrero), who are going through their own journeys of self-discovery. Through these relationships and the help of her PHD advisor (Carol Kane), Elena comes to a better understanding of how to navigate love and intimacy in the digital age. Ultimately they develop a bond that strikes a balance between the old world and the new, and everyone's longing to find true emotional sense in both.

Director's Statement

When Sarah Nerboso asked me to collaborate on a project I certainly had no idea that I was going to become a filmmaker. At the time I was coming out of a break up and I was having a hard time processing it, therefore it was only natural for me to think of writing about it, as a way to try and make sense of it. It was only one year after our initial meeting that I called Sarah back to tell her that I wanted to actually finish the script and figure out a way to see it come to life. We started working on it in 2010, we had agreed on a treatment and were simultaneously writing two different versions of it. Sarah was writing the screenplay, while I was writing a theatrical version of the same story. In July I came to Los Angeles, with sixty pages of a first draft and the intention to figure out how to make an independent film. I proceeded to take a production class at Film Independent and was also introduced to Meta Valentic, who patiently explained to me what were the technical steps I needed to take to pull it together. In the following six months those original 60 pages turned into something completely different. I think a turning point in the script development process happened when I attended the TED Women conference in DC. I noticed every single speaker at the conference mentioned their mothers in their talk. That got me thinking about my own mother, and my own relationship to motherhood. The conference also made me realize very clearly the value social media has in our daily life. I started to think that as women our relationship to social media holds an emotional value. Rewrite after rewrite these themes were becoming more and more relevant in the script. So, while at first I thought I was writing about my latest relationship, at some point I realized I was actually writing about my own youth, about my family, about New York, and about the longing for human connection. And that's how the script came about.

After 19 rewrites I gave the script to Casting Director James Calleri, and after two weeks I was delighted to hear that he had read it and liked it and was going to help me. After another couple of weeks we started getting all these very nice e-mails from the agencies sending us casting options. I was in such disbelief. The first actor to come on board was Michael Cristofer, who I met on a hot summer afternoon in the west village. Knowing he was a writer himself, that he had won a Pulitzer Prize, and that he had written *The Witches of Eastwick* I was totally amazed by the kind words he had to say about the script. In the mean time I was assembling a crew. This was not an easy task, as I had not gone to film school. I really lucked out when Alex Disenhof became my DP. He assembled the camera department, which was amazing and basically made my movie. The truth is this movie was made without a real production team. It was really just me, Alex, the incredible camera and G & E departments, the actors, my friend Sne Patel dealing with costumes, a small art department (3 truly hard working people), a script supervisor, a few young production interns and my friend Danelle Eliav who was basically dealing with everything that would come up.

Eventually things got too difficult. One night Danelle Eliav and I ended up having to figure out where to park our truck for the night on the island of Manhattan. After parking that truck, which, believe me, was not easy, I figured we needed a few days to get better organized. I then texted my friend Dana Adam Shapiro asking for emotional support and advice. Shortly after I received a call from Jeff Mendel, who kindly asked me what kind of help he could offer. Just a few days later Schuyler Weiss and Tandem Pictures joined us to help us complete our last week of shooting. I was so relieved I didn't have to actually drive the truck at the end of the day.

My plan was to move to Los Angeles right after the shoot and edit there. As I settled in Venice, CA, I started working with Vanessa Abbott to edit the movie. During that time we ate a lot of junk food, as you do while you edit. Once again, my friends Dana Adam Shapiro and Jeff Mendel amazed me by putting me in touch with Jeremy Kotin, who was working at The Station Media. I know this is going to sound like a miracle but once Hugh Broder at The Station saw the very first rough cut of the movie, he decided to come on board as a producer and offered to cover the entire costs of the post production. And off I go, back to NYC to work with Vanessa on finishing the movie at The Station Media in an actual real office. Michael Cristofer joined us in the editing room, for twelve long intense days in which we argued a lot, ate a lot of candies, and recut the entire movie.

And that's how this little movie came about. I now know what it actually means to make a movie. I learned it by making one. I believe it takes a bit of a miracle to make a movie, and definitely a few guardian angels.



Filmmaker Q & A for Emoticon ;)

Director Livia de Paolis

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

Sarah Nerboso, my co-writer, approached me and asked me to write something together. I had broken up from a relationship with an older man that had two adopted kids and was trying to process the experience. We thought that the strange family unit made of these four individuals who were not blood related was an interesting set up to explore the longing for human connection.

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

I come from a theater background. Sarah (my co-writer) oddly thought it would make sense for us to write a feature film. I went along and after spending about a year and a half on the script I was absolutely determined to make it come to life. I then took some classes at Film Independent, raised a little money, asked anybody I knew for help and I realized everybody I'd talk to was kind of expecting for me to be the director. I think it was because I was very passionate about it and very assertive about what I wanted the movie to be. So at some point I embraced everybody's expectations and decided to direct it myself.

I did not go to film school and I had not even shot a short film before however my family used to be in the film industry as they owned a private studio structure in Rome, which was in operation from 1941 to 1991. So, since I basically grew up on a movie set, the idea of making a movie didn't sound too crazy to me. It was crazy, but I'm really happy I did it.

3. What would you like the audience to 'take away' after they have seen the film.

That sometimes you think you're going somewhere and you might actually end up somewhere else. And that's a good thing.

Also, that relationships can end in a very loving way, in the acknowledgment that when two people share something they're going to be changed by that. And that's also a good thing.

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

Writing the script was a challenge. We rewrote it 19 times.

Also having to be in control of every aspect of the production was extremely challenging. I'm glad I survived.

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

That as human beings we're all magnificently flawed and inherently co-dependent. We need each other. And that's a good thing.

6. When did you meet your collaborators? How did those partnerships come about?

I met Sarah Nerboso (co-writer) in NY in 2005 as we both worked for avant-garde theater pioneer Richard Foreman. We then worked on a few theater shows together. We even went on tour to Baltimore together. It was her who thought we should write a feature film together. I have yet to ask her what made her think so.

I met Alex Disenhof (DP) on Skype a few weeks before shooting. I really liked the work he had on his website at the time and I thought that if my movie was going to look like that, I was going to be happy.

I met Danelle Eliav (producer) because we both worked with Labyrinth Theater Company in NY. Since she's an actress I casted her as the 'personal trainer' and she was going to be helping out on set. She turned out to be the most indispensable person on set (beside actors and DP, of course).

I met Schuyler Weiss (producer) in the middle of the production. I was really struggling and needed some help with the production. My friends Jeff Mendel and Dana Adam Shapiro came to the rescue and recommended I'd get in touch with Tandem Pictures.

I met Lindsay Marcus (composer) because I sent a song that she had wrote with her band to Rob Reale (who wrote the song 'I Catch on Pretty Fast') as a reference. Rob was originally going to work on the score but as it turned out she was actually working for him at the time – I did not know that she was working for him as I only knew her music from the band...It was serendipitous and Rob himself recommended I would work with her.

Vanessa Abbott (editor) came recommended by Jeffrey Abramson, who I actually met on Facebook as a mutual friend recommended we meet when I moved to Venice, California. I asked Jeff if he knew an editor and he introduced me to Vanessa, who also lived in Venice. Since this was her first time cutting a feature narrative film I gave her the break up scene to cut, as a test, and I really loved what she did with it.

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

I think the script was the basis for everything. I gave it to Casting Director James Calleri, who I knew because we worked together on a show at Rattlestick Theater. He was kind enough to read it and he liked it. He passed it to the agencies. They liked it and provided me with fantastic casting options.

Another very important factor has been my passion and relentless determination to make it happen.

8. Please elaborate a bit on your approach to making the film, including your influences (if any).

I wanted to make a movie that was honest and transparent. That would show real people with their flaws, lies and heartaches. I wanted to show a longing for human connection. I wanted it to be soft spoken. And I wanted it to be an ensemble piece. I wanted it to be inclusive of all the different people that make up the city of NY.

I was mostly inspired by Noah Baumbach's movies, Todd Solondz, Miranda July, Robert Altman and the more light hearted Ingmar Bergman (*Fanny and Alexander*, *Wild Strawberries*). I was also influenced by one of the first movies from Italian filmmaker Gabriele Muccino (*But Forever In My Mind*).

9. What was your most memorable experience about shooting Emoticon;)?

Working with such amazing actors was just such a privilege. I remember so many intimate moments with my actors. Like when Christine Ebersole showed up on set and told me she actually has three adopted kids. Or when Miles Chandler was crying in front of a green screen – and I was on the monitor, crying with him. Or working with Allie Gallerani on that morning after pill scene.

Or when we shot the scene when I tell him that I'm pregnant, that was so nice as we worked with a reduced crew and we all got into it. I felt so supported by my crew and I felt we were really making a movie together.

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

The song that Elena sings with Luke was written in the script and composed ahead of time by my friends Willie and Rob Reale. Rob also did the music for 'All Your Base', which was written in the script and we needed to have it before shooting.

We then had to pick a song on set for the dance scene with Amanda and Sadie. So we consulted the Music Licensing Company Jingle Punks, who Danelle Eliav knew, and they helped find the right song from their music library. Alex Disenhoff (DP) actually had introduced me to the band Pepper Rabbit while scouting. They were friends of his so I knew I was going to use some of their songs.

Working on the score with Lindsay was easy as I already knew and trusted her taste. Then we went back to Jingle Punks and listened to a bunch of tracks to find the right songs to use for every scene. It was a process I really enjoyed.

11. *How do you think Emoticon;) fits into your personal growth as a director? How will it affect your future projects?*

I think of Emoticon ;) as my film school. I love the movie but I see all the mistakes I made. I think I'll do better next time.

12. *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.*

The most memorable moment of the entire shoot was probably the elevator scene as we had to steal it at 4am and it was just me, Miles Chandler, Alex Disenhoff (DP) and Jackson Hunt (Gaffer) in the elevator – and the surveillance guy had caught us so we knew that once we would those doors opened, the game was going to be over. It's kind of a miracle we got that shot. One take.

Also, I can confess that I'm not the most pleasant person when I'm shooting. I'm grateful for my team for putting up with me.

13. *What are some of your favorite films, and what are your other creative influences?*

Besides the ones I already mentioned I must say *E.T.* is probably my number one. I also truly love Fellini's *Juliet of the Spirits*; Lynch's *Blue Velvet*; Andrei Tarkovsky's *Solaris*; Kieslowski's *Three Colors Trilogy*; Cassavetes' *A Woman Under the Influence*. I feel like I'm getting predictable here.

I also think the most profound influences have come from NYC theater. Richard Foreman and the downtown experimental theater scene thought me to approach my creative endeavor with the intention of making a work of art.

My writing was mostly influenced by Labyrinth Theater Company. SITI Company thought me how to operate right in the middle of the crisis (crucial skill to have when you're making an independent film, and even more so if you're directing yourself). I'm truly grateful to these people for shaping my artistic vision. I also love and find incredibly inspiring the work of Robert Lapage: the show *Lipsynch* was probably the most beautiful show I've ever seen in my life.

14. *Future projects in the pipeline? Tell us!*

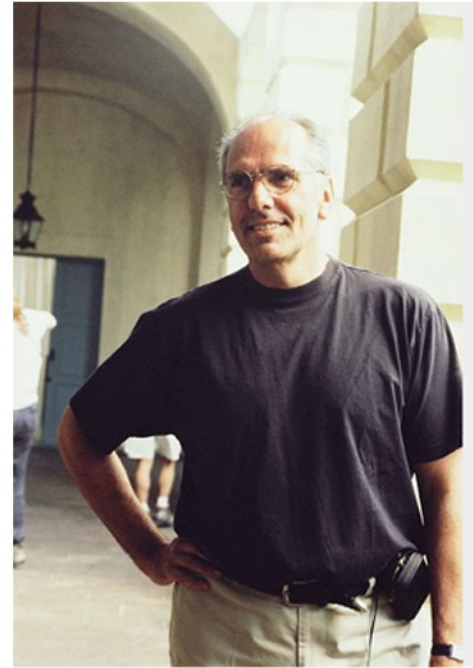
I'm happy to tell you I'm about to shoot a short film. It's a very different from Emoticon ;) as it is a little existential romance with a thriller-ish twist.

I'm also writing another feature film about emotional and sexual confusion. It's on its way. I'm also thinking of a feature of religious content, but that has a ways to go.

Cast Bios

Michael Cristofer

Michael Cristofer is a world renowned actor, writer and director. After a 15 year hiatus, Cristofer returned to his acting career appearing in *Romeo and Juliet* (New York Shakespeare Festival), *Trumpery* by Peter Parnell, *Three Sisters* (Williamstown Theater), *Body of Water* with Christine Lahti, and the acclaimed Broadway revival of *A View from the Bridge* with Liev Schreiber and Scarlett Johansson. He recently appeared in *The Other Woman* with Natalie Portman and created the role of Gus in Tony Kushner's *The Intelligent Homosexual's Guide to Capitalism and Social with a Key to the Scriptures* at the Public Theater. In 2010, Cristofer was a cast member on AMC's *Rubicon*, in which he played Truxton Spangler and he currently plays Jerry Rand on NBC's TV series, *Smash*, husband to Angelica Huston's character Eileen.



Michael was awarded a Pulitzer Prize for Drama and a Tony Award for the Broadway production of his play, *The Shadow Box*. Subsequent to New York, the play was produced in every major American city and worldwide from Europe to the Far East. Other plays include *Breaking Up* at Primary Stages; *Ice* at Manhattan Theatre Club; *Black Angel* at Circle Repertory Company; *The Lady and the Clarinet* starring Stockard Channing, produced by the Mark Taper Forum, Long Wharf Theater, Off-Broadway and on the London Fringe, and *Amazing Grace* starring Marsha Mason which received the American Theater Critics Award as the best play produced in the US during the 1996-97 season. He also worked for eight years as artistic advisor and finally co-artistic director of River Arts Repertory in Woodstock, NY.

Cristofer's film work includes the screenplays for *The Shadow Box* directed by Paul Newman (Golden Globe Award, Emmy nomination), *Falling In Love* with Meryl Streep and Robert De Niro, *The Witches of Eastwick* with Jack Nicholson, *The Bonfire of the Vanities* directed by Brian De Palma, *Breaking Up* starring Russell Crowe and Salma Hayek, and *Casanova* starring Heath Ledger. His directing credits include *Gia* for HBO Pictures starring Angelina Jolie, Mercedes Ruehl and Faye Dunaway which was nominated for five Emmys and for which he won a Directors Guild Award. He next directed *Body Shots* starring Sean Patrick Flanery, Jerry O'Connell, Amanda Peet and Tara Reid and *Original Sin* starring Angelina Jolie and Antonio Banderas which was released in 2001. He is currently preparing to direct *Fade Out* from his own screenplay and he is working on a libretto for an opera based on the life of prize fighter Emile Griffith.

Carol Kane



Carol Kane is critically acclaimed actress of the stage and screen. She is perhaps best known for her portrayal of Simka Dahblitz-Gravas, wife of Latka Gravas (Andy Kaufman), on the American television series *Taxi* and also for her role as Allison Portchnik in Woody Allen's *Annie Hall*. Kane earned two Emmy Awards for her work in the series and was nominated for an Academy Award for Best Actress for her role in the film *Hester Street*. She also appeared in *Carnal Knowledge*, *Dog Day Afternoon*, *The Princess Bride*, *Joe Versus the Volcano*, *The Bounty Hunter*, *Four Christmases*, *Addams Family Values* and *Scrooged*, in which *Variety* called her "unquestionably the pic's comic highlight." Kane was a regular on the NBC series *All Is Forgiven*, a regular on *American Dreamer*, had a supporting role on the sitcom *Pearl* which starred Rhea Perlman, and guest-starred in *Seinfeld*. She also appeared in *The Year Without a Santa Claus* and several TV Shows such as *Two and a Half Men*, *Girls*, *Ugly Betty*, *Monk*, *Hope & Faith*, and *Family Guy* to name a few. Kane has appeared multiple times Off-Broadway, and on Broadway in *Ring Around the Bathtub*, *The Effect of Gamma Rays on Man-in-the-Moon Marigolds*, *Sly Fox* and recently as Betty Chumley in a revival of the play *Harvey* alongside Jim Parsons. Kane is also best known for her portrayal of the evil headmistress Madame Morrible in the Broadway musical *Wicked*, whom she played in various productions from 2005 to 2009. Kane made her *Wicked* debut on the 1st National Tour and the first Broadway production, as well as productions in Los Angeles and San Francisco. Kane further made her West End debut in a major revival of Lillian Helman's drama *The Children's Hour*, at London's Comedy Theatre alongside Keira Knightley, Elizabeth Moss and Ellen Burstyn.

Sonia Braga

Sonia Braga is award winning Brazilian a Golden Globe Award and an Emmy films, including *Kiss of the Spider* both in Brazil and the U.S. In 1975 she telenovela *Gabriela* based on the book notable Jorge Amado adaptation in film *Dona Flor and Her Two Husbands* made appearances in several Brazilian ("A Dama do Lotação") in 1978 and *I* 1981. She achieved international *Gabriela*, the film adaptation of Jorge 1925, Amado's story tells of Gabriela, a many of the provincial inhabitants. stepping stone into American cinema States where she appeared in such *Spider Woman*, *The Milagro Beanfield War* and *Angel Eyes*. She has guest starred in television series such as *Alias*, *The Cosby Show*, *George Lopez*, *CSI: Miami*, *Sex and the City*, *Ghost Whisperer* and *Brothers & Sisters*. Sonia Braga was the first Brazilian to present a category at the Oscars in 1987. In 2007 she accepted a part on a Brazilian prime time soap opera, *Paginas da Vida*, and then in the Portuguese language version of the American TV series *Desperate Housewives*. Sonia Braga was nominated for an Emmy Award in 1995 in the category of "outstanding supporting actress in a mini series or special" for the role of Regina De Carvalho in *The Burning Season*.



actress. She has been nominated for both Award. She has appeared in numerous *Woman* and in several television series, became famous in Brazil with the by Jorge Amado. Braga made another 1976 when she played the lead role in the ("*Dona Flor e Seus Dois Maridos*"). She blockbuster films such as *Lady on the Bus Love You* ("*Eu Te Amo*" in Portuguese) in recognition in 1983 with her title role in Amado's novel. Set in Ilheus, Bahia in mulatto girl who transforms the lives of Amado's romantic tale was to be Braga's after which she moved to the United films as *The Rookie* (1990), *Kiss of the*

Diane Guerrero

Diane Guerrero, a Boston native, has always had an affinity for the arts. She attended the Boston Arts Academy where she studied music in the vocal department. After high school she decided to put the arts on hold to obtain a degree in political science and communications. However, soon after graduation, she realized her true passion lied and had always been in performance art. Diane has appeared on the TBS television show *Are We There Yet?*, CBS' *Blue Bloods* and ABC medical drama *Body of Proof*. Diane has also starred in several independent feature and short films including; *Emoticon*, *The Festival*, *Open Vacancy*, *Esperanza*, *Detour* and, *Ashley/Amber*, which was selected for the short film competition in the Berlinale International Film festival in Berlin, Germany. Currently Diane is a recurring character on the Lionsgate/Netflix series *Orange is the New Black* and can be seen in the upcoming feature film *My Man is a Loser*. Diane currently resides in New York pursuing her acting career.



Miles Chandler

Miles Chandler, a native of New York City, began acting at the age of 10, when he starred opposite Robin Wright and Philip Seymour Hoffman as young Miles Roby in HBO's *Empire Falls*. Some of his film roles include, *Beautiful Ohio*, directed by Chad Lowe, which was an official selection at the Sundance Film Festival in 2007, and teaming with director Fred Durst in *The Education of Charlie Banks*, which premiered at the 2007 Tribeca Film Festival, and *The Longshots*. On the small screen, Miles recurred on the ABC series *Six Degrees*, and was seen on *Law & Order*, and MTV's *Filosofy*. On stage, he will be playing Pnut in this summers production of *Downtown Race Riot* presented by New York Stage and Film. When not on stage or on a set, Miles is attending college in New York City.



Crew Bios

Livia de Paolis (Director/Producer/Writer/Actor)

Born and raised in Rome, Italy, Livia De Paolis earned a Masters degree in Philosophy from University 'La Sapienza' of Rome.

She moved to NY in 2001 where she's worked extensively as a stage actor, being an integral part of the downtown theater scene. In NY she collaborated with Richard Foreman and the Ontological Hysteric Theater, 3LD, SITI Company, Labyrinth Theater Company, NY Stage and Film, and originated the title role in John Patrick Shanley's one act *Veronica*.

She's currently developing a script about emotional and sexual confusion and another of religious content.

She now resides in Los Angeles.



Alex Disenhof (Cinematographer)

Alex Disenhof is a cinematographer based in both Los Angeles and New York. Besides *Emoticon* ;), Alex's feature credits include Michel Gondry's *The We and the I*, Cutter Hodierne's *Fishing Without Nets* and the McManus Brother's *Funeral Kings*. His films have shown at festivals all over the world, including Cannes, SXSW, and Toronto.



Danelle Eliav (Producer)

Danelle Eliav is an actor, writer, director and producer in theatre and film. She has produced several short films including her short film *The Girl and the Spanish Boy* which has screened at festivals worldwide, and won the Golden Sheaf Award for Best Drama at Yorkton Film Festival, the Rising Star Award at Canada International Film Festival and the Audience Award at the Festival Art Déco de Cinema, São Paulo, Brasil. Danelle is a proud member of the Barefoot Theatre Company where she has produced numerous workshops in NY and LA including Rockaway at the Cherry Lane Theatre featuring Gina Gershon and Jesse Eisenberg. As an actress, Danelle has performed with Barefoot, Primary Stages, The Public Theater, Allentown Shakespeare and LABYrinth Theater Company to name a few. Classically trained at the RADA and a graduate of the Neighborhood Playhouse School of the Theatre, she splits her time between New York, Toronto and Los Angeles.

Crew Bios

Schuyler Weiss (Producer)

Schuyler began his film career in Sydney, Australia working for writer/director/producer Baz Luhrmann (*Moulin Rouge!*, *Romeo+Juliet*). From 2005 to 2009, Schuyler assisted Luhrmann in all aspects of script development, production, post-production and marketing of his films, even co-writing a song with Luhrmann and Elton John. In 2010, Schuyler co-founded Tandem Pictures, an independent film company in New York with fellow producer, Julie Christeas. Tandem began by helping the international aid giant World Vision promote a new approach to aid through a made-for-TV documentary film starring the acclaimed actor Hugh Jackman. In 2012, Tandem produced two narrative features. *WildLike*, written and directed by Frank Hall Green, was shot entirely in Alaska on 35mm film and stars Bruce Greenwood, Brian Geraghty and Ella Purnell. Killer Films and Christine Vachon are also on board as executive producers. *The Sleepwalker*, a Norwegian-American co-production, was written and directed by Mona Fastvold and stars Brady Corbet and Christopher Abbott. Both films are currently finishing post production.



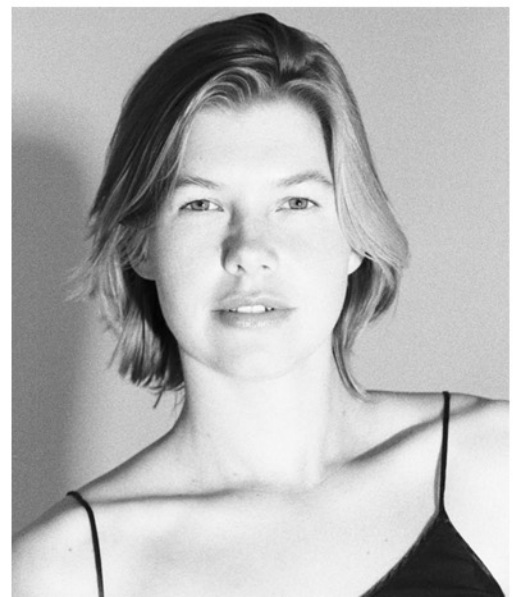
Sarah Nerboso (Writer)

Sarah Nerboso is a born and bred New Yorker. After studying East Asian History at the University of Chicago, Sarah returned to New York to work in theater. She started at Richard Foreman's Ontological-Hysteric Theater and continued down the rabbit hole of experimental theater as stage manager, light designer and director at various venues such as PS 122, La Mama and 3LD. After Sarah realized she wanted to shift from theatrical to cinematic storytelling, she entered Columbia's Film program, where she wrote shorts, pilots, and screenplays that straddle genres and revel in awkwardness. While at Columbia, Sarah interned for the Levinson-Fontana Company and served as TA for Intro to Film Studies and Silent Cinema. She also received the Mita Mallick and Piyush Phadke Fellowship (for students interested in women's issues and film) and was a Dean's Fellow. After graduating with an MFA in Film in Spring 2012, Sarah finally got her driver's license in Fall 2012 and moved to Los Angeles. She avoids the freeways.

Vanessa Abbott (Editor)

Vanessa Abbott came to *Emoticon* ;) with a diverse background in editing that ranges from documentary films to MTV's *The Real World*. She studied photojournalism in New Mexico and Spain, and that training continues to drive her to express the truth of experience by sculpting the raw material of film.

An avid traveler, reader, and writer, Vanessa has a rich global point of view that she is able to bring to every project she cuts. Whether creating her own storylines or working closely with a director to hone in on their vision, Vanessa's unique perspective lends a fresh voice to stories of all shapes and sizes.



Crew Bios



Lindsay Marcus (Composer)

Lindsay Marcus is an LA based composer whose film credits include *The Last Rites of Joe May* (Tribeca 2011), *My Dog: An Unconditional Love Story*, and has written music for the TV shows *Don't Trust the B---- In Apt 23* (ABC), and *Felt* (LOGO). In addition she writes music for commercials, and occasionally makes songs. Originally hailing from NY, she moved to LA in 2011 and lives in Silver Lake.

Katherine Akiko Day (Set Designer)

Katherine Akiko Day has a B.A. in Art History and Film Studies from Dartmouth College and an M.F.A. in Scenic Design from Yale University where she received the Oenslager Fellowship. Film credits include Assistant Art Director for *The Ordained* (Pilot, CBS) and *Smash* (Season 2, NBC), *Half the Perfect World* and Production Designer for *Emoticon ;)*. Regional credits include the set for *La Calisto* (Yale Baroque Opera), *The Servant of Two Masters* (Yale Repertory Theater, DC Shakespeare Theatre, Guthrie Theater, & Arts Emerson), *Ulisse in Ritorno* (Yale Baroque Opera), Associate set for *The Flea and the Professor* (Arden Theater), and costumes for *The Master Builder* (Yale Repertory Theater). NYC design credits include Assistant Video for *Holding it Down* (Harlem Stage), set for *Walled-In* (IRT), set and costumes for *Barriers* (HERE), set and costumes for *Wanderlust* (Movement Workshop Group), set for *We In Silence*, costumes for *The Good Egg* (14th St. Y), Set and Costumes for *Gentrifusion* (14th St. Y), Set for *A Shot Away* (14th St. Y), Props for *Playwright's Horizons Dramatis Personae* (Playwright's Horizon), Costumes for *The Odyssey* (Wing's Theater).



Sne Patel (Costume Designer)

Sné Patel is an independent fashion stylist based in New York. She began her career in fashion as a publicist working with many up and coming and established fashion designers placing editorial content as well as producing fashion events and shows.

Sné began her styling career in Los Angeles as an assistant to Elizabeth Stewart before branching out on her own. Her portfolio ranges from fashion editorials to advertisements, celebrity styling and e-commerce. *Emoticon ;)* is Sné's first foray into costume design.

CAST

Livia De Paolis ELENA
Michael Cristofer WALTER NEVINS
Miles Chandler LUKE NEVINS
Diane Guerrero AMANDA NEVINS
Allie Gallerani JACKIE
Charlie Solis BILBO
Sydney Morton SADIE
Alexandra Socha PHOEBE
Alyson Lange PHOEBE'S FRIEND
Christine Ebersole JULIA
Sonia Braga SONIA
Daphne Rubin-Vega ANA
Carol Kane HANNAH SONG
Eric Nelsen SETH RYAN
Alejandro Rodriguez FREDDIE
Jason Liebman PROFESSOR AARON
Legna Shanty DOCTOR
Danelle Eliav TRAINER
Gameela Wright PHARMACIST
Luis Vega WAITER
Pedro Cousiou WASHINGTON HEIGHTS DJ
Max Fried RAPPERS
Sabra Yael MOM WITH BABY
Lindsay Marcus TRAPEZE GIRL
Theodore Preyale LUKE'S FRIENDS
Tim Erbach
Marcel Rudin
John Erbach
Rory Bauers
Johnny Bauers

CREW

DIRECTED BY
Livia de Paolis

WRITTEN BY
Livia de Paolis
Sarah Nerboso

DIRECTOR OF PHOTOGRAPHY
Alex Disenhof

PRODUCED BY
Danelle Eliav
Schuyler Weiss
Livia de Paolis

EXECUTIVE PRODUCERS

Hugh Broder

CO-PRODUCERS

Jeremy L. Kotin
Devin Zimmerman

CONSULTING PRODUCER

Meta Valentic

ASSOCIATE PRODUCERS

James Calleri
Amanda Hiciano
Juan Caceres
Joao Francisco
Marcello Assante
Oliver Ike

EDITED BY

Vanessa Abbott

COMPOSED BY

Lindsay Marcus

CASTING DIRECTORS

James Calleri
Erica Jensen
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Sam Ellison

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Lucas McGowan

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ADDITIONAL 2nd ASSISTANT CAMERA

Zach Rubin

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Dave Brick

ADDITIONAL DIGITAL IMAGING TECHNICIANS

Flemming Laursen

Matt Grossfeld

Keith de Christo

Amanda Daly

CAMERA PREP TECHNICIAN

Jeffrey Hagerman

GAFFER

Jackson Hunt

KEY GRIP

Danny April

BEST BOY ELECTRIC

Brian Yankou

BEST BOY GRIP

Nathan Milette

ADDITIONAL ELECTRICIANS

Matt Shaw

Edward Rogers

Jeannie Mailloux

ADDITIONAL GRIPS

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Igor Ibradic

Alberto Sala

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Bimo Santoso

SCRIPT CONSULTANT

Ivana Chubbuck

SCRIPT SUPERVISOR

Veronica Mulero

ADDITIONAL SCRIPT SUPERVISOR

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PRODUCTION DESIGNER

Katherine Day

ART DIRECTOR

Dede Ayite

PROPS MASTER &

ADDITIONAL ART DIRECTOR

Shauna Kartt

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Jillian Watson

COSTUME DESIGNER

Sne Patel

COSTUME PRODUCTION ASSISTANTS

Carolina Patemi

Aaron Crosby

WALTER'S CLOTHING

Isaia

HAIR AND MAKE UP ARTIST

Ky Harder

ADDITIONAL MAKE UP ARTISTS

Sarah Hindsgaul

Jody Formica

Rebecca Hickey

ADDITIONAL HAIR (ELENA)

Matthew Jeffrey Toland

CATERING

Marcello Assante

POST PRODUCTION SERVICES PROVIDED BY

The Station

POST PRODUCTION SUPERVISOR

Jeremy L. Kotin

COLOR GRADING

Jose Maria Norton

VISUAL EFFECTS

Brian Budak

Dan Sforza

ADDITIONAL VISUAL EFFECTS

Molly Intersimone

OPENING TITLE SEQUENCE

Dan Sforza

POST AUDIO ENGINEER

John Northcraft

ACCOUNTING, TAX & BUSINESS ADVISORY SERVICES

Fred Segal, CPA

ASSISTANT PRODUCTION ACCOUNTANT

Cassie Hultin

ASSISTANT TO THE DIRECTOR

Chloe Cunha

KEY PRODUCTION ASSISTANTS

Pedro Cousiou

Nathaniel West

Kate Gleason

PRODUCTION ASSISTANTS

Moca Chen

Theodore Preyale

Christina Broccolini

Brittany Hall

Erwyn Diaz

Sabrina Slattery

Natalja Sayenko

Patrick Ferguson

Tim Erbach

Lynda Caleca

Azra Hodzic

Stephen Mcday

Logan Bonilla

Kelly Loudenberg

Chloe Sheffer

Daniel Zabludovsky

James Mclendon

Ben Franke

Daniel Lachman

Adam Valentine

Molly Keene

Noah Chase

Frank Lanfranco

ORIGINAL MUSIC WRITTEN AND

PERFORMED BY

Lindsay Marcus for Say Music (ASCAP)

DRUMS

Isaac Carpenter

VIOLIN

Polly Hall

CELLO

Jewels Chase

SONGS

“I CATCH ON PRETTY FAST”

MUSIC BY ROLE REALE (ASCAP)
LYRICS BY WILLIE REALE (ASCAP)
FRATELLI REALE MUSIC (ASCAP)
PERFORMED BY :
LIVIA DE PAOLIS AND SASHA ZALL
WITH ROB REALE ON GUITAR

“ALL YOUR BASE”

WRITTEN BY ROB REALE (ASCAP)
8118 MUSIC (ASCAP)
PERFORMED BY ROB REALE

“HARVEST MOON”

PERFORMED BY PEPPER RABBIT
WRITTEN BY XANDER SINGH AND
LUC LAURENT
PUBLISHED BY XANDER SINGH PUBLISHING
(BMI)
AND HALF SLAB MUSIC (SESAC)
COURTESY OF KANINE RECORDS

“ROSE MARY STRETCH”

PERFORMED BY PEPPER RABBIT
WRITTEN BY XANDER SINGH AND LUC
LAURENT
PUBLISHED BY XANDER SINGH PUBLISHING
(BMI)
AND HALF SLAB MUSIC (SESAC)
COURTESY OF KANINE RECORDS

“DON'T WAIT”

MUSIC AND LYRICS BY LINDSAY MARCUS
FOR SAY MUSIC (ASCAP)
PERFORMED BY LINDSAY MARCUS

“YOU COULD B THE ONE - JP”

WRITTEN BY JULIE GREAUX, DANIEL
BALZANO, JOHN EATON
PERFORMED BY JULIE GREAUX
COURTESY OF JINGLE PUNKS MUSIC

“SHE LIKES ME. SHE REALLY LIKES ME – JP”

WRITTEN BY JOSEPH THIBODEAU, MATT
MELTON, DAVIS HARWELL
PERFORMED BY ELECT AUDIO
COURTESY OF JINGLE PUNKS MUSIC

“RED LIGHT INSTRUMENTAL – JP”
WRITTEN BY RICHARD WILLIAM SMITH
PERFORMED BY RICHARD SMITH
COURTESY OF JINGLE PUNKS MUSIC

“CALLING- JP”

WRITTEN BY FAWN SEGERSON
PERFORMED BY FAWN SEGERSON
COURTESY OF JINGLE PUNKS MUSIC

“LIFE WITH BOYS 5- JP”

WRITTEN BY JARED GUSTADT
PERFORMED BY WOLF DICK
COURTESY OF JINGLE PUNKS MUSIC

“WHAT WOULD BUDDHA DO – JP”

WRITTEN BY LINDSAY TOMASIC
PERFORMED BY LINDSAY TOMASIC
COURTESY OF JINGLE PUNKS MUSIC

“NEW MUSIC BOX – JP”

WRITTEN BY WELLINGTON LORA
PERFORMED BY WELLINGTON LORA
COURTESY OF JINGLE PUNKS MUSIC

“COLORS”

WRITTEN BY RYAN ANTHONY MASSARO
PERFORMED BY AMOS LEE
COURTESY OF BLUE NOTE RECORDS AND
SOMA EEL SONGS (BMI)
UNDER LICENSE FROM EMI FILM &
TELEVISION MUSIC

“ONLY LOVE- THE SHORTEST DISTANCE”

MUSIC BY SUSAN RUMOR AND EMIR
MERZECI
LYRICS BY LIVIA DE PAOLIS
PERFORMED BY LIVIA DE PAOLIS
PRODUCED BY EMIR MERZECI
COURTESY OF DIGITAL OCEAN
PRODUCTIONS