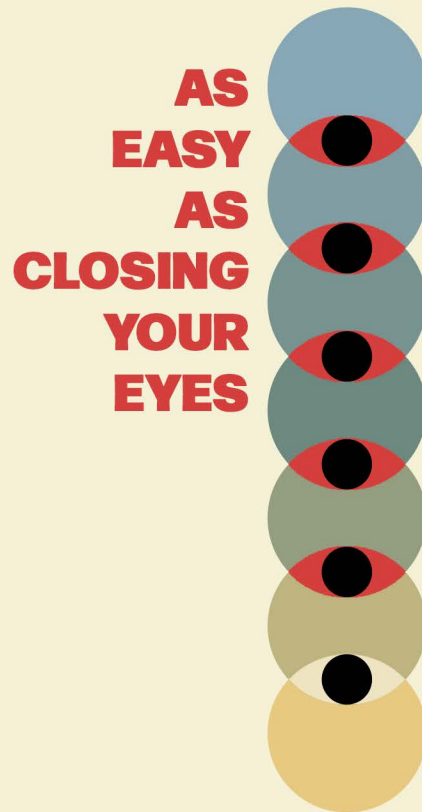


ACADEMY AWARD NOMINEE **ABIGAIL BRESLIN** PRESENTS



**LAURA COOVER SEAN MARQUETTE DAWSON SWEENEY**

Visual Effects Supervisor **TIMOTHY STEVENS-EUSTACE** Music by **MANDY HOFFMAN** Production Designer **KILBY RODELL** Director of Photography **ZAKAREE SANDBERG**  
Co-Executive Producers **ERIN DREVER ERICA ELIAS NATHAN ELIAS PETER FRIEDMANN DANIEL GOLDEN GAIL GOLDEN JOSH GOLDEN PAULA GOLDEN AMY GOTTLIEB**  
**KEITH JOHNSON LUCIA JOHNSON PATRICK TEWS** Co-Producers **ROBBIE KAY ASHLEY OLDS** Executive Producers **ABIGAIL BRESLIN JON MICHAEL HILL CAREN MCVICKER JOE MCVICKER**  
Producers **MAX LOEB PARKER CROFT AARON GOLDEN CHRIS BLIM LAURA COOVER**

Written by **AARON GOLDEN** and **PARKER CROFT** Directed by **PARKER CROFT**  
A **PAPER HORSE PICTURES** production in association with **LONDON BLUE**



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# TECHNICAL INFORMATION

EXHIBITION FORMAT    DCP  
ASPECT RATIO    2.39:1  
RESOLUTION    2048 x 858  
SOUND    5.1 CH  
FRAME RATE    24 FPS  
RUNNING TIME    21 MIN  
COLOR    COLOR  
COUNTRY OF ORIGIN    U.S.A.  
LANGUAGE    ENGLISH  
YEAR OF PRODUCTION    2023  
WORLD PREMIERE    TBD



## LOG LINE

A grieving mother battles her addiction to a black market drug that gives her life-like dreams about the son she lost.

## SYNOPSIS

On the eve of her late son's birthday, LILA attends a group meeting for people addicted to Amesten, a new black market drug that gives its users life-like dreams about the ones they've lost. Although the drug has exacted a terrible toll on her, her sobriety still only hangs by a thread. As she prepares to celebrate BODIE's birthday with her brother KIERAN, the temptation to see Bodie again begins to overwhelm her and she must choose whether to finally let go of an impossible dream or follow the light of her life into darkness.

## SUMMARY (SPOILERS)

On the eve of her late son's birthday, LILA attends a group meeting for people addicted to Amesten, a new blackmarket drug that gives its users life-like dreams about the ones they've lost. Although the drug has exacted a terrible toll on her, Lila's sobriety still only hangs by a thread, and as she prepares to celebrate BODIE's birthday with her brother KIERAN, she succumbs to the overpowering temptation to see her son again.

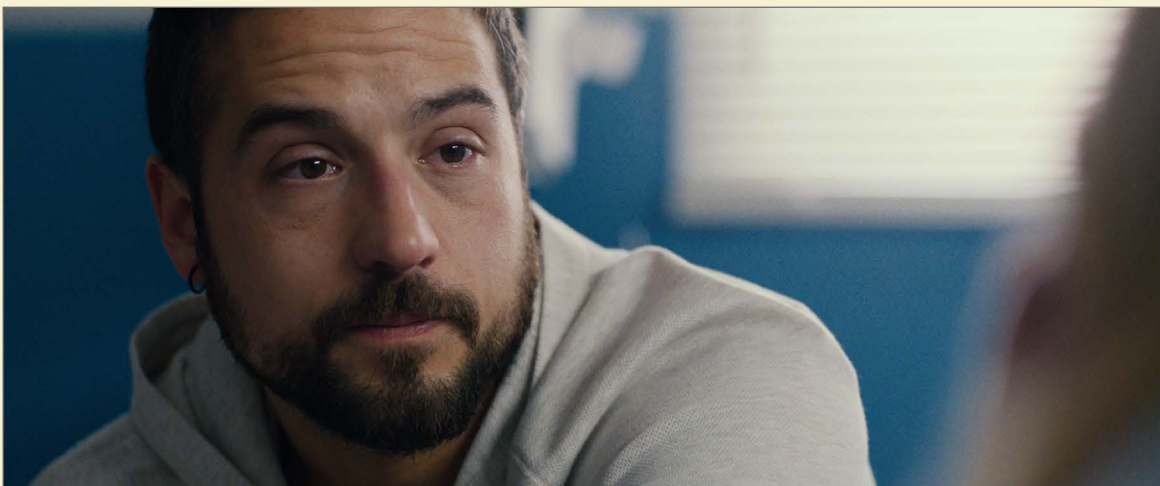
In the bliss of her Amesten-fueled dream, she adventures through Los Angeles, celebrating a day full of presents and cake with the light of her life. However, their time is cut short when she wakes up in the middle of the street in front of an oncoming car, sending her to the hospital.

As her despair threatens to overwhelm her, Kieran lifts her spirits with a pledge of unwavering support. Moved by her brother's love, she finds the strength to get back on the wagon, and on the drive home she asks to stop at an Amesten Anonymous meeting. Lila reaffirms her commitment to getting clean and moving forward, however Kieran receives a confusing phone call from their mother... why hasn't he picked her up for the funeral yet?

Kieran wakes in the hallway outside his apartment, naked and with his phone in hand as we discover the heart-breaking truth: Lila was killed in the car accident during her Amesten dream and now Kieran is taking the drug to see her, perpetuating the tragic cycle of Amesten abuse.



# FILM STILLS





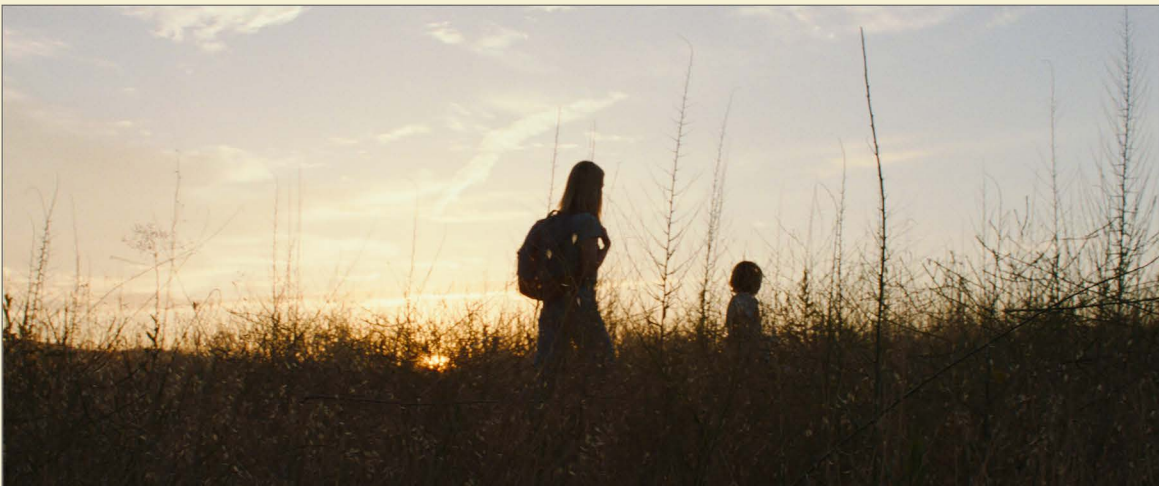
## FILM STILLS (CONT'D)





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## FILM STILLS (CONT'D)





# THE AMESTEN EPIDEMIC

*As Easy As Closing Your Eyes* is the first of many stories set during the Amesten epidemic. The dangerous new drug, which gives its users vivid dreams of their dead loved ones, has crept from the back alleys of Seoul to the mansions of Beverly Hills and it's only getting more popular. It's not uncommon to see someone walking naked in the street or asleep at the wheel in traffic.

As hospitals and rehabs struggle with the burgeoning crisis, its grief-stricken users slowly lose whatever they have left as the insidious drug preys on their heartbreak. If you're lucky, you get clean before it's too late, but then you find that picture of a deceased parent or that letter from a lost love and then...

Maybe you see them one last time?



## ANTI - AMESTEN PUBLIC SERVICE ANNOUNCEMENTS

ANTI-AMESTEN PSA 1  
"SMORES ALARM"

[VIMEO.COM/714260875](https://vimeo.com/714260875)  
(CLICK ON THE LINK ABOVE TO VIEW)

ANTI-AMESTEN PSA 2  
"LEAP OF FAITH"

[VIMEO.COM/714259065](https://vimeo.com/714259065)  
(CLICK ON THE LINK ABOVE TO VIEW)



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# ABOUT THE PRODUCTION

## SPARK

*As Easy As Closing Your Eyes* marks the third film co-written by Aaron Golden and Parker Croft. Beginning with their feature *Falling Overnight* (Special Jury Prize, Cinequest Film Festival) their early work has often returned to themes of mortality. "We spent a great deal of our twenties thinking about the ways that death informs the decisions and framework of our lives," explains Golden.

Their short *Suncatcher* marked Croft's narrative directorial debut and won thirteen awards at over sixty film festivals. "*Falling Overnight* was written after my mother was diagnosed with leukemia. We wrote *Suncatcher* after my house burned down. I think these experiences inspired stories that, in many ways, were an effort to make sense of them, to understand them," says Croft. "*As Easy As Closing Your Eyes* began with a quote that Aaron stumbled upon after the death of a close friend... that was the spark that started it all."

## FOUNDATION

"Death is a tragedy... when people speak of losing a part of themselves when a loved one dies, they are speaking quite literally, since we lose the ability to effectively use the neural patterns in our brain that had self-organized to interact with that person."

- Ray Kurzweil, *The Singularity is Near*

"Essentially, there is a part of your brain dedicated to each person in your life," explains Croft, "There's a part for your mom, a part for your favorite teacher, even a part for that neighbor whose name you can barely remember. These little areas of our brains are unique because they only light up when we're with the person they're dedicated to. Consequently, these areas also go dormant for the rest of our lives when that person dies. There is literally a part of us that is lost forever when we lose someone we know."

Their question was... what if we could get it back?

"What if there was a drug that targeted these areas in our brain and triggered life-like visions of these people?" expounds Golden. "The dreams we have about someone after they pass can be some of our most powerful connections to them. What if those dreams could be controlled? What if you could spend time with the ones that you've lost whenever you wanted, continue your life with them?"

Out of these questions emerged the foundation for a dangerous, black-market drug, Amesten. The duo began to develop the idea into *Late Radiance*, a feature film which follows a widower who risks the well-being of his new family when he gets hooked on Amesten. While Golden and Croft worked on draft after draft of *Late Radiance*, the world of a near future Los Angeles cracking under the pressure of the Amesten epidemic came into focus with concept art, newspaper articles, rip reels, storyboards, and 3D printed Amesten injectors. Excited to bring the world of Amesten to life onscreen, they reached out to producers Max Loeb and Chris Blim.

"When Parker and Aaron first pitched the story and shared the script with me, it immediately struck me as a film that was calling to be made," recalls Loeb. "So the first thing we did was shot a pair of PSA's that are set in the world of Amesten designed to function as an introduction to the drug and its dangers."

Building off that momentum, they began work on a short film that would become *As Easy As Closing Your Eyes*, "It took a little while before we landed on the story of Lila on the night before her late son's birthday," says Golden. "Initially we were just gonna film a part of the feature," adds Croft, "but it never felt like we could tell enough of that that story without rushing it, so we took the opportunity to tell the story of a very different Amesten addict."

The project received a grant from the Seed&Spark Patron's Circle during a successful Seed&Spark campaign and was a semi-finalist for the Screencraft Film Fund. Re-teaming with Loeb and Blim and joined by first-time producer Robbie Kay, pre-production began in March 2023. "I thought the concept was fascinating," recalls Kay, "I'm always drawn to sort of this idea of a slippery slope and it's like, once you open that avenue, where does it end? That's something that would completely consume you and destroy you."

## CASTING

Casting for the role of Lila began right away. Casting director Ashley Olds received over 400 audition tapes for the role, but ultimately the choice was clear. "Laura Coover and I were classmates at the University of Illinois and she was one of the first people we thought of for this role," says Golden.

"It was one of those rare instances where you read a script and immediately feel a very strong emotional connection to it," describes





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## ABOUT THE PRODUCTION (CONT'D)

Coover. "It felt like it was already something that was in me and the script was like a way to get it out. It was very close to my heart and I really love the way that it dealt with addiction, with compassion and a lack of judgment."

There was one complication. Laura is a member of SAG-AFTRA and the team was cautious to go forward as a union film due to the impending SAG strike. "It was tricky," details Olds. "Obviously we stand with SAG-AFTRA, so we had to be extremely mindful to follow all the guidelines and make sure that no one on cast or crew was crossing picket lines."

An experienced producer herself, Laura took it upon herself to contact SAG, who informed her that SPA (short project agreement) films would be exempt from the strike. Once they had the green light from SAG, the team cast Coover as well as bringing her into the producers unit. "She held this heartbreak, this sorrow just beneath the surface," recalls Croft, "It felt like she was kind of just barely keeping it together, even when she laughed, it felt so raw, I couldn't look away, I just had to cast her."

With their Lila locked in, the team turned their attention to finding a young actor who could bring the role of Bodie to life. Once again, Olds went through hundreds of tapes, ultimately calling in ten young actors to read with Coover. "Finding a great child actor is the top of the mountain in terms of casting difficulty," describes Olds, "they have to be able to treat this stranger like a parent and handle the rigors of set life." Their search led them to Dawson Sweeney. "He's one of the cutest kids I've ever met... but he also comes from a great family with an older sister in the biz and two younger siblings. He's just so mature, it doesn't feel like you're talking to a kid when you're with him."

The last major role to cast was Kieran, Lila's brother. To help in the casting process, Croft reached out to Sean Marquette, a castmate from the film *Field of Lost Shoes*. "Parker was like, can you come over and just read my sides for me?" recalls Marquette, "and I was like, sure, and then he rolled camera and was like, that, just do that thing you just did. And I was like, what? Be sad? And he was like, yeah, but with that weird optimism you bring."

"In my career, I've done a lot of really interesting stuff, but I don't know if I've done enough that's really meaningful to me. And so that's why I was really drawn to this. I got a chance to work with my closest

And I was lucky enough that when I met Laura that she was super safe and vulnerable. I remember the last thing I said to them when they were like, 'Hey, that was really good. Thanks for coming in,' I was like, 'Yeah, I hope everyone else who auditioned sucks and I hope that I'm your only choice.'"

He was, indeed, the only choice. As production assistant (and third cast member from *Field of Lost Shoes*) Nolan Gould remarked to Croft, "You'd be an idiot not to cast Sean." Marquette was brought onboard and *As Easy As Closing Your Eyes* had its lead cast secured.

### SHOOTING

Production was scheduled for five packed days in July, with each producer taking on multiple roles. Croft meticulously storyboarded the film before bringing it to Director of Photography Zakaree Sandberg. "Parker is the kind of director who knows what wants. We went through tons of references in pre-pro, really getting clear on what this thing was gonna look like, and how we were gonna achieve that," describes Sandberg. Together, Croft and Sandberg shot several camera tests to find a look that felt right and remained on budget, before landing on the Arri Alexa Mini, with DZO Vespider primes for the real world and DZO Vespider Retro prime lenses for the dream world. "The lenses were similar enough that the eye would have trouble telling them apart, however their slight differences gave a little subconscious elevation to the dream world."

Though there was a lot of material for production designer Kilby Rodell to draw upon from the long development process, it paled in comparison to what was needed. It took two months for Rodell and art director Angela Parish to build a cohesive world for the film. "Parker stressed early on that although *As Easy As Closing Your Eyes* is set in the future, it's a grounded, nearby future that feels familiar, so we really wanted everything to feel like it had its own story, its own life, before it landed in the very spot we see it in in the film," explains Rodell.

"I wanted the dreams and the real world to feel nearly identical, if you look close you may see something, but I wanted to be able to slip into the dream invisibly," details Croft. "Navigating between the dreams and the real world required a lot of logistics for the production, and because we were shooting out of order and with a minor, we were regularly shooting day for night and night for day to accommodate the ambitious schedule."



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## ABOUT THE PRODUCTION (CONT'D)

The LA-based production shot on location at the Unitarian Universalist Church of Studio City, in the rustic hills of Laurel Canyon, the streets of Koreatown, and in the scenic Las Virgenes Open Canyon Preserve on a blistering 100+ degree day.

"We almost had to reschedule the day, but not because of the heat," laughs Golden. In the film, Lila and Bodie climb up a mountain to fly an RC plane. "We had originally planned to hire a pilot to handle the off-screen controls, but after camera testing the toy planes, we found they were surprisingly easy to control and decided to handle the stunt ourselves." On the day of the shoot, however, the planes were a nightmare to control and in short order two of the three planes were destroyed. Fearing the worst, Croft took over the controls himself and was able to pull off the tricky aerial sequence. As the day wound down, Dawson Sweeney was given a chance to fly the plane himself, and upon closer examination, the producers discovered the difficulty setting on the controller had been toggled from beginner to advanced. Lesson 1: Triple check the dials before you fly a plane. Lesson 2: If you need an RC plane flown under intense pressure, Croft is your guy.

### POST PRODUCTION

As Croft edited the film over the six weeks following wrap, the international post production team came together, with acclaimed composer Mandy Hoffman (A24's *The Lovers*, Apple's *Hala*) coming onboard to write an original score. Says Hoffman, "I thought about grief and how it nags at you and thought perhaps we should have a gentle theme that is repetitive and circular, like it just won't go away."

To build the sonic landscape of the film, they turned to Pinnacle Sound's Ian Chase (*Everything Everywhere All At Once*, *Guardians of the Galaxy Vol. 3*). For the film's final look, they re-teamed with Canadian Visual Effects Supervisor Timothy Stevens-Eustace and Rare Medium lead colorist Josh Bohoskey who also handled the VFX and color on the original PSA's.

### AUDIENCE

With post-production nearly complete, the team is excited to share the film with audiences in 2024 and beyond.

"It's something we can all relate to: a universal soul desire for us to gain what we have lost back," describes Loeb. "I definitely would want

to see my father again, who I lost three years ago. After my dad passed for the week or so following that, I had very vivid dreams of him in my mind. And, you know, as time has gone on, those dreams have faded and I want to reach back in time and grab that memory. This is a version of reality where that is possible. I think that's so compelling and fascinating, I think that's something that will reach a wide audience."

"Everyone we've shared this idea with has given us the same answer when asked if they would take Amesten to see a lost loved one," adds Croft. "Even if it was illegal, even if it was dangerous. And it's the same as my own answer, an undeniable 'yes'. And that wish, that pull into darkness to be with the ones we've lost, is a stunning revelation of the human heart."

"As a mom, it's kind of a no brainer," muses Olds. "Kind of why this short to me just hits so hard. I absolutely would take it if it meant seeing my daughter again."

Adds Marquette, "I don't know what it's like to have a kid personally or as that character, but like, I wouldn't blame anyone who wanted just another 30 seconds or 3 seconds with the person who means more to them than themselves. How would I not reach for the thing that would bring them back to me?"

With the release of *As Easy As Closing Your Eyes*, the team is also looking ahead to what's to come. "There's a lot of moral and ethical and philosophical complications with the choice to take Amesten. It is a rich area to explore, to seek answers to, to drill down and dive into. There's a much larger world beyond just the story of *As Easy As Closing Your Eyes*," outlines Loeb, "*As Easy As Closing Your Eyes* is the just first step into the *Late Radiance* universe."



# PRINCIPAL CAST BIOGRAPHIES



## LAURA COOVER

LILA, PRODUCER

Laura Coover is an actress who has amassed a wide array of TV, film, and theater credits in Los Angeles and Chicago. Recurring roles on television include *Castle* (ABC), *Mike and Molly* (CBS) and *Gamer's Guide To Pretty Much Everything* (Disney XD). Additional credits include *Lucifer*, *Marvel's Agent Carter*, *How To Get Away With Murder*, *NCIS: LA*, *Grey's Anatomy*, and the short-form series *Minutes* by award-winning director Jim Cummings. Film credits include *House of Purgatory*, *Thunder Road*, *The Wolf of Snow Hollow*, *Another Happy Day*, and *Immortal (Dust)*. Currently based in Los Angeles, Laura frequently returns to her Chicago roots to do theatre. She's had the pleasure of performing at American Blues Theater, Eclipse

Theater, Writers' Theater, Court Theater, and Goodman Theater. She co-wrote *Luke*, a feature film that is currently in development at Dynamo Studios. When she is not acting or writing, she's working at Orbital Studios, a virtual production studio in Los Angeles.

## SEAN MARQUETTE

KIERAN



At the age of five, Sean Rodriguez Marquette landed his first series role on the Emmy award winning daytime soap *All My Children*. Born in Dallas, Texas, he lived in New Jersey and New York during his role on this soap, and then moved to California. Sean is often remembered as young Mark Ruffalo in *13 Going on 30*, starring Jennifer Garner. He branched out into theater in 2007, playing "Timms" in the *The History Boys* at the Ahmanson Theater, based on the National Theater's production directed by Paul Miller. Sean was the comic relief lead in films *High School* and *Sundown* opposite actors Matt Bush and Devon Werkheiser. Sean also does voice-over work and was a series regular on several Animated series for Disney, most notably six seasons as "Mac" on Cartoon Network's, *Foster's Home Of Imaginary Friends*. Most recently, Sean has recurred as "Johnny Atkins" on ABC's, *The Goldbergs*, and crossed over as the same character on the spin-off series *Schooled* for its two seasons.



## DAWSON SWEENEY

BODIE

Six year-old Dawson Sweeney is already making an impression on the entertainment industry. Dawson has already appeared in *Jimmy Kimmel Live* playing Will Ferrell's nephew, *When I'm Ready* (short film), *Paul T. Goldman* (Peacock), *Tab Time* (YouTube), *Dhar Mann* (YouTube), Hylands Natural Cough Commercial, and Educational Insights Print work.



## KEY CREW BIOGRAPHIES



### PARKER CROFT

DIRECTOR, CO-WRITER, PRODUCER, EDITOR

Parker Croft is a writer-director with a background in acting and cinematography. His short *Suncatcher* received sixty-two festival selections, winning thirteen awards with an additional twenty nominations. He has directed content for the NBA, FIBA Basketball World Cup, Shiseido, Better Booch, Happier Living and numerous music videos for artists ranging from Vader the Vilin to the All-American Rejects. He co-wrote the feature film *Falling Overnight* which won the Special Jury Prize at Cinequest before streaming on Netflix, Hulu, and Amazon Prime. His past credits as an actor include *Big Little Lies*, *Once Upon A Time*, *American Horror Story*, *Roadies*, and *Nip / Tuck*.

### AARON GOLDEN

CO-WRITER, PRODUCER, SOUND MIXER

Aaron Golden is an award-winning screenwriter and playwright. He co-wrote and executive produced *Falling Overnight* which won fifteen awards at twenty-six festivals before a successful run on Netflix and Hulu. A Bluecat and Scriptshadow contest quarter-finalist, he co-wrote and produced the short film *Suncatcher*, which received sixty-two festival selections, winning thirteen awards with an additional twenty nominations. His play *To Tree* received its world premiere at Chicago's Brown Box Theatre Company where it received a nomination for Best New Play from Broadway in Chicago. In addition to his creative work, he is an accomplished production sound mixer, having run the audio departments on the feature films *The Resurrection of Charles Manson*, *Step Aside, Save Me!*, and *Thinestra*.



### MAX LOEB

PRODUCER

Max Loeb is a seasoned entertainment industry professional with years of experience in development and production working on a range of film and television projects. He produced *Fear and Loathing in Aspen* directed by Bobby Kennedy III, *The Long Shore* for PBS, *Come Hungry* for Magnolia, and worked in television on the CW's *Jane The Virgin* and Adult Swim's *Dream Corp, LLC*. He is currently the Director of Development at Pressman Films, where he is responsible for identifying and acquiring projects that align with the company's vision and ethos.



## KEY CREW BIOGRAPHIES (CONT'D)



### ABIGAIL BRESLIN

EXECUTIVE PRODUCER

Academy Award-nominated Abigail Breslin is one of the most sought-after actors of her generation. Her unique and charismatic talents have contributed to her versatile roles in both comedy and drama.

She is most widely recognized for her role as 'Olive' in the critically-acclaimed feature film *Little Miss Sunshine*, the irreverent, antic comedy which created a sensation at the 2006 Sundance Film Festival. For her performance, she was nominated for an Academy Award© and in addition she received a Best Actress Award from the Tokyo International Film Festival and was nominated for SAG and BAFTA Best Supporting

Actress awards.

Breslin was seen in the film *August: Osage County* opposite Meryl Streep, Julia Roberts and Sam Shepard. Other film credits include *Ender's Game*, *Haunter*, *The Call*, *Rango*, *Zombieland*, *My Sister's Keeper*, *New Year's Eve*, *Raising Helen*, *The Ultimate Gift*, *Santa Clause 3*, *No Reservations*, *Definitely Maybe*, *Nim's Island*, *Kit Kittredge: An American Girl*, and M. Night Shyamalan's 2012 film *Signs* opposite Mel Gibson. She also starred in the popular films *Zombieland* and *Zombieland 2* for Sony Pictures.

In 2015, Harper Collins published Breslin's first book *This May Sound Crazy*, based on her popular Tumblr *Mixtapes & Winter Coats*, in which she writes honest, funny and emotional observations on her daily life as a young adult. Also that year Breslin starred in the Lionsgate film *Maggie* opposite Arnold Schwarzenegger which premiered at the Tribeca Film Festival.

In 2010 she made her Broadway debut in *The Miracle Worker*. In 2018 Abigail returned to the stage starring in *All The Fine Boys*, a story of sexual awakening in suburban South Carolina, directed by Erica Schmidt for The New Group. Breslin also starred in the popular FOX horror-comedy series, *Scream Queens* opposite Jamie Lee Curtis and Emma Roberts. In early 2017, Breslin starred in the coveted role of "Baby" in the ABC/Lionsgate recreation of the pop-culture classic, *Dirty Dancing*.

Over her career, Breslin has received numerous honors. In 2008 she was bestowed with the prestigious "Female Star of Tomorrow" Award from ShoWest. In addition she received the "Rising Changemaker" Award from the Greenwich Film Festival for her work with the National Coalition Against Domestic Violence, and recently she was honored by the National Women's History Museum.

Breslin starred in *Stillwater* for director Tom McCarthy opposite Matt Damon from Focus Films. The film debuted at the 2021 Cannes Film Festival and she starred in *Miranda's Victim* which had its debut at the 2023 Santa Barbara Film Festival.

### JON MICHAEL HILL

EXECUTIVE PRODUCER

Jon Michael Hill was born in Waukegan Illinois and received BFA from the University of Illinois in Champaign/Urbana. While there he was the youngest ever invited to join the Steppenwolf Theater Company's ensemble in Chicago. Jon spent 7 seasons as Detective Marcus Bell alongside Jonny Lee Miller and Lucy Liu on *Elementary* for CBS where he also made his directorial debut. On Broadway Jon originated the roles of Franco Wicks in Tracy Letts' *Superior Donuts* (Tony award nomination, Outer Critics Circle award), and Moses in Antoinette Nwandu's *Pass Over*. Other Film/TV credits include *Widows*, *61st Street* on AMC, *Detroit 1-8-7* on ABC, *Pass Over* the film for Amazon Prime, and *Eastbound and Down* on HBO.





## KEY CREW BIOGRAPHIES (CONT'D)



### CHRIS BLIM

PRODUCER, ASSISTANT CAMERA

After graduating from the University of Illinois, Chris Blim moved to Los Angeles where he co-founded the literary magazine *Sheriff Nottingham*. Blim began his film career by acting, developing and producing independent films, music videos, and on-the-ground documentary work in the Middle East and North Africa during the Arab Spring. Blim went on to write, produce, and star in *Mondo Hollywoodland*, a feature film executive produced by Academy Award Nominee James Cromwell. Blim has worked with Paper Horse Pictures in the past making The All-American Rejects' music video, *Send Her to Heaven*. Through his production company Good Hammer TV he produced *Cutting Things with Chris*, a five-part mini-series

and *Nightmoon City*, a Mojave Desert art installation. Blim works in the film and television industry as a 1st AC and is currently in pre-production for his television pilot, *Duck Blind* for Goodhammer.tv.

### ROBBIE KAY

CO-PRODUCER, SET PHOTOGRAPHER

Robbie Kay is an internationally renowned British actor with 17 years of experience in the film industry. Based in Los Angeles, Robbie has worked on productions of all sizes across the globe. Credits include *Pirates of the Caribbean: On Stranger Tides* (Disney), *Once Upon A Time* (ABC), and *Heroes: Reborn* (NBC). Since Robbie arrived on the scene with the feature *Fugitive Pieces* - his first lead that opened TIFF in 2007 - his work has garnered widespread acclaim from critics and fans alike, resulting in a dedicated following. Alongside his acting career, Robbie has developed into a writer and producer with an affinity for drama in both feature film and limited series format. He has written multiple scripts and created pitches for new shows, currently being shopped around Hollywood.



### ASHLEY OLDS

CO-PRODUCER, CASTING DIRECTOR

Ashley Olds is an actor and producer originally from Phoenix, Arizona. She has worked in L.A. as an actor in TV shows such as *Grandfathered* (FOX), *Pitch* (FOX), and *The Neighbors* (ABC), as well as several indie films and commercials. She spent the last few years in Nashville producing music videos for top charting country artists such as Brett Young, Conner Smith, and Blake Shelton, and continued to work in front of the camera in Nashville and Atlanta. Currently, you can find her in the films *Bad Hombres* and *Un Homme and a Lady*, both making their way through the festival circuit. You can also find her playing Chutes and Ladders with her four year old daughter who is surprisingly competitive and kind of a sore loser.



## KEY CREW BIOGRAPHIES (CONT'D)



### ZAKAREE SANDBERG

DIRECTOR OF PHOTOGRAPHY

Zakaree Sandberg has lived with a camera in his hands since first stealing his dad's VHS camcorder as a kid. After completing his cinematography studies at the Brooks Institute of Photography, he joined the Vans Warped Tour as a videographer where he was discovered by RED, becoming one of the first techs for their fledgling camera development program. Since then, Zakaree has worked steadily in TV, music videos, commercials, and film. His cinematography credits include *Mind Masters*, *Sellout*, *The Exorcism of Isabella Ramirez*, *The Royalty Club*, *Rock N Roll Rarities*, *The 7 Lives of Sara Blanchard*, and *Based on True Events*. He wrote and DP'd the short film *Abbadon* which was an official selection at the Twisted Alley Film Festival. Additionally, Zakaree is an accomplished post-production colorist and a union digital imaging technician (local 600).

### KILBY RODELL

PRODUCTION DESIGNER

Raised in Los Angeles, Kilby experienced a range of different cultures, starting in Echo Park, the Foothills, and currently West Hollywood. Inspired by skateboarding and street murals, he pursued art at an early age, attending many different schools including the Art Center Pasadena Saturday High program and finally landing at LCAD in Orange Co. More recently Kilby has been directing and production designing many music videos and short films as well as being a key role in the art department of Adult Swim's *Dream Corp. LLC*. (30 ep). With his wide knowledge of materials and techniques he is able to find creative and inspired solutions to projects large and small.



### MANDY HOFFMAN

COMPOSER

Mandy Hoffman is a visionary composer who has been writing for various mediums for over a decade, and is a member of The Academy of Motion Pictures. She has scored numerous films, series, advertisements, and art installations that have appeared in theaters, top film festivals, television networks and galleries all over the world. Recently her music has moved to the concert stage, with works premiered by The Orchestra Moderne at Lincoln Center (2019) and The Hollywood Chamber Orchestra at The Wiltern in Los Angeles (2018). Her collaborations with director Azazel Jacobs have garnered critical acclaim, and her orchestral score to A24's *The Lovers* (2017) not only received abundant praise from the press, but it ended up on Film Music Magazine's Top Ten Best Scores of 2017. It was also called "...a stealth contender for one of the finest film music of the century so far" by The Moveable Fest, and The Hollywood Reporter dubbed it "an uncommonly crucial score". She worked with director Minhal Baig and executive producer Jada Pinkett Smith on the poetic feature *Hala* (Overbrook Entertainment), which premiered at Sundance 2019 and then on Apple TV+. *Shapeless*, a genre-pushing horror feature directed by Samantha Aldana, premiered at the 2021 Tribeca Film Festival. Hoffman teamed up with Joey Soloway on the lauded Amazon Studios series titled *I Love Dick* (2017), and her music can be found on a myriad of television shows. She scored the Anna Kendrick led comedy, *Dummy* on Quibi/Roku (2020) as well as multiple episodes of the hit Netflix documentary series *Street Food* (2022).



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# CREDITS

A PAPER HORSE PICTURE

IN ASSOCIATION WITH LONDON BLUE

DIRECTED BY PARKER CROFT

WRITTEN BY AARON GOLDEN, PARKER CROFT

PRODUCERS MAX LOEB, PARKER CROFT, AARON GOLDEN, CHRIS BLIM,  
LAURA COOVER

EXECUTIVE PRODUCERS ABIGAIL BRESLIN, JON MICHAEL HILL, CAREN MCVICKER,  
JOE MCVICKER

CO-PRODUCERS ROBBIE KAY, ASHLEY OLDS

CO-EXECUTIVE PRODUCERS ERIN DREVER, ERICA ELIAS, NATHAN ELIAS, PETER FRIEDMANN,  
DANIEL GOLDEN, GAIL GOLDEN, JOSH GOLDEN, PAULA GOLDEN,  
AMY GOTTLIEB, KEITH JOHNSON, LUCIA JOHNSON,  
PATRICK TEWS

DIRECTOR OF PHOTOGRAPHY ZAKAREE SANDBERG

PRODUCTION DESIGNER KILBY RODELL

MUSIC BY MANDY HOFFMAN

LILA LAURA COOVER

KIERAN SEAN MARQUETTE

BODIE DAWSON SWEENEY

DEBBIE SHARON POWERS

MATT HENRY FOSTER BROWN

AM-AN LEADER BRIAN FOYSTER

DANCING MAN DOUG FAGER

AM-AN MEMBERS MONIQUE ALDRED, MARK ALLAN,  
LARRY ANDREWS, KERRI VAN AUKEN, STEVEN BASIL,  
RAY CECIRE, DEVEON CHAPPLE, MATT GALLAGHER,  
JOHN IDAKITIS, DRAKE PIERRE, HAYLEY RAAD,  
JENNIFER SCIBETTA, STEFFANIE TOLLEY, CHRISTIAN YEAGER





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## CREDITS (CONT'D)

VISUAL EFFECTS SUPERVISOR	TIMOTHY STEVENS-EUSTACE
CASTING BY	ASHLEY OLDS
ASSOCIATE PRODUCER	NOLAN GOULD
ASSISTANT DIRECTOR	MAX LOEB
ART DIRECTOR	ANGIE PARRISH
ASSISTANT CAMERA	CHRIS BLIM
CHIEF LIGHTING TECHNICIAN	RAPHA BOSOMBA
KEY GRIP	DIEGO PATINO
GRIP	KEITH SHATTLE
SOUND MIXER	AARON GOLDEN
HAIR/MAKE-UP	AUSTYN CUCCIA
CONTACT LENS PAINTER	KEVIN CARTER
ADDITIONAL SET DECORATOR	KIA TYRELL MALLON
ILLUSTRATIONS BY	KOLTER HODGSON
PROP DESIGNER & BUILDER	JEREMY HENDRICKS
PRODUCTION ASSISTANTS	XAVIER DUBON,, JOHN ALFORD
SET PHOTOGRAPHERS	ROBBIE KAY, XAVIER DUBON
SET TEACHERS	LAURA GARY, BETTINA RUSSO
LOCATION MANAGER: CINEMA TOWN STUDIOS	MANOOSH NABAVI
LOCATION MANAGER: UUCSC	CHADIE FAUST
EDITOR	PARKER CROFT
COLOR SERVICES PROVIDED BY	RARE MEDIUM
COLOR PRODUCER	HEATH RAYMOND
COLORIST	JOSH BOHOSKEY
COLOR ASSISTANT	ALEX FRANKLAND
POST SOUND SERVICES PROVIDED BY	PINNACLE SOUND
RE-RECORDING MIXER	IAN CHASE
SOUND EDITOR	IAN CHASE



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## CREDITS (CONT'D)

SOUND DESIGNER	JANE FARMER
SOUND EFFECTS EDITOR	SHAWN TISCHLER
POST AUDIO COORDINATOR	APRIL LAMB
SCORE MIXED BY	ROY HENDRICKSON
SCORE PERFORMED BY	FAMES ORCHESTRA, MANDY HOFFMAN
"BIRTHDAY PAST" WRITTEN AND PERFORMED BY	JOSEPH BROOKS ORGAN
INSURANCE SERVICES PROVIDED BY	IRENE QUINTERO MOMENTOUS INSURANCE BROKERAGE A MARSH MCLENNAN AGENCY COMPANY
CASTING SUPPORT SERVICES PROVIDED BY	BREAKDOWN SERVICES
FILM EQUIPMENT PROVIDED BY	BIRDFACE, GOOD HAMMER, MEALBOX INDUSTRIAL, WOODEN NICKEL
PRODUCED WITH FINANCIAL SUPPORT FROM AND THE FOLLOWING INDIVIDUAL SUPPORTERS	SEED&SPARK PATRONS CIRCLE MARK ALLAN, JOE ANDERSON, EVAN BERNSTEIN, SYLVIA BERNSTEIN, SUSAN BORELLI, LEAH COX, LINDSAY EDELSTEIN, DAVID EISENSTEIN, KATE EISENSTEIN, KRISTINA FLANAGAN, MARK FRIEDMANN, TAZ FUSTOK, RAMZY GALIL, EDDIE GARCIA, GINA GIANI, BEN GOLDEN, CHRISTINE GOLDEN, JONATHAN GOLDEN, MIRIAM GOLDEN, NATHAN GOLDEN, TESS GOLDEN, KATIN GORSLINE, ELLEN JONES, IVAN KAY, STEPH KAY, MOLLY KIM, JORDAN KOLASINSKI, LUKE KUPERSMITH, BONNIE LOEB, MICHAEL MARTIN, SONJA MEREU, DREW MICHAEL, CAMILLA KAY MILAN, SAM PRESSMAN, HAYLEY RAAD, MATTHEW REIS, ERIC SAGOTSKY, CHRIS SILCOX, KIM SMITH, KATE WEBB, JONNY WEXLER



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## CREDITS (CONT'D)

THE PRODUCERS WISH TO THANK LEAH BREUER, JONATHAN BUCHANAN, ELISA CROFT,  
PARKER CROFT JR., KATE DOWD, KATHERINE HUGHES,  
ELLEN JONES, SETH KUPERSMITH, BEZ MARTINEZ,  
JULIET MCVICKER, AUBREY MOZINO, JOSEPH ORGAN,  
DRAKE PIERRE, JOHN SAYLES, HANNA STEIN, ASHLEY SWEENEY,  
TREY TERPELUK, MICHAEL TOBIN

DEDICATED TO MICHAEL BRESLIN, MONICA CROFT, PARKER CROFT SR., VIC ELIAS,  
PAULA GOLDEN, SAM GOLDEN, TOM GUTTERIDGE,  
PHYLLIS HARTMANN, WALTER HARTMANN, ELI HORTON,  
HARRIET JOHNSON, CALEB KUPERSMITH, HAMILTON LOEB,  
JANICERAE OLDS, JOHN THOMAS SANDBERG, GEORGE SAS,  
MARSHALL WEBB, DAN WEIKSNER

AND EVERYONE ELSE WE LONG TO SEE AGAIN.

FILMED ON LOCATION IN LOS ANGELES, CA

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# PRODUCTION COMPANY

## PAPER HORSE PICTURES

Established in 2017 by Elisa Croft and Parker Croft, Paper Horse Pictures stands as an acclaimed full-service production company headquartered in the heart of West Hollywood, California.

### FILMOGRAPHY

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| 2017 | <b>VADER THE VILLIN: STILL</b><br>-Semi-Finalist, Los Angeles CineFest  |
| 2018 | <b>VADER THE VILLIN: JEKYL</b>  |
| 2019 | <b>SVIBES: WHAT YOU NEED</b>  |
| 2019 | <b>SUNCATCHER</b><br>-Best Short, One Race Human Race National Film Festival<br>-Best Screenplay, KWC Film Fest<br>-Best Long Short, Berlin Flash Film Festival<br>-Best Supporting Actress, Sandy Dennis Film Festival<br>-People's Choice Award, Compassion Film Festival<br>-Best Actress, CIndependent Film Festival<br>-Best Actress, Victory International Film Festival<br>-Best Director Short Film, Rendezvous Film Festival<br>-Best Actress, Revolution Me Film Festival<br>-Artistic Direction, Corti di Mare Festival<br>-Special Jury Award, Threadbare Mitten Film Festival<br>-Best Actress, PressPlay Film Festival<br>-Best Short, Red Rose Film Festival |
| 2019 | <b>THE ALL-AMERICAN REJECTS: SEND HER TO HEAVEN</b><br>-Sacramento Film and Music Festival<br>-Austin Music Video Festival  |

### CONTACT

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