

"INEXORABLY POWERFUL...RIVETING
...JOANNE KELLY SPARKLES"

BILL EDELSTEIN, VARIETY

"AS GORGEOUS AS IT IS RELEVANT"

JAMES ROCCHI, INDIEWIRE

"RATCHETS UP THE TENSION TO
THE BREAKING POINT"

MARK SEGAL, THE EAST HAMPTON STAR

"MESMERIZING AND ORIGINAL"

ANANDA DILLON, WAY TOO INDIE

"AMONG THE MOST POWERFUL
OF ANY MOVIE THIS YEAR
... STUNNING"

KRISTEN SALES, MOVIE MEZZANINE



Runoff

monterey media IN ASSOCIATION WITH WHITE WHALE PICTURES RENO PRODUCTIONS AND RUBBERTREEPLANT PRESENTS "RUNOFF"
STARRING JOANNE KELLY NEAL HUFF ALEX SHAFFER KIVLICHAN DE MONTEBELLO TOM BOWER DARLENE HUNT AND BANNY BENSI SAUNDER JURRIAANS
DIRECTED BY HERMES MARCO PRODUCED BY EMILIE RITZMANN COSTUME DESIGNER CINDI RUSH CASTING BY FRANCESC SITGES-SARDA KIMBERLY LEVIN EXECUTIVE PRODUCERS CARISA KELLY
PRODUCED BY SARAH SPEARING QUENTIN LITTLE EXECUTIVE PRODUCERS PETER ASKIN WILL BATTERSBY JULIA CHASMAN PRODUCED BY KURT PITZER DIRECTED BY KIMBERLY LEVIN



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usloprogress



A MONTEREY MEDIA PRESENTATION

Runoff

Written & Directed by **KIMBERLY LEVIN**

Starring

JOANNE KELLY
NEAL HUFF
ALEX SHAFFER
KIVLIGHAN DE MONTEBELLO
TOM BOWER
DARLENE HUNT

PRODUCED BY: **KURT PITZER**
EXECUTIVE PRODUCERS: **PETER ASKIN, WILL BATTERSBY, JULIA CHASMAN**
COSTUME DESIGNER: **CARISA KELLY**
PRODUCTION DESIGNER: **EMILIE RITZMANN**
DIRECTOR OF PHOTOGRAPHY: **HERMES MARCO**
EDITED BY: **FRANCESC SITGES-SARDÀ & KIMBERLY LEVIN**
MUSIC BY: **DANNY BENSI & SAUNDER JURRIAANS**
CASTING BY: **CINDI RUSH CASTING**

Drama
Run time: 90 minutes
©2014 Cantuckee Pictures LLC.
MPAA: R

Synopsis

The beauty of the land cannot mask the brutality of a farm town. As harvest draws near, Betty confronts a terrifying new reality and will go to desperate lengths to save her family when they are threatened with being forced from their land.

An old friend, struggling to keep his own farm profitable by any means necessary—offers Betty a way out. She refuses to get involved, but as the pressures mount for her family and they are on the brink of eviction, her husband, Frank, reveals that he is seriously ill.

How far will one go to take care of one's own? Recalling all that is heartland Americana, this film combines an ecological urgency with a compelling yet sensitive story.

Festivals:



Quotes:

"Levin dares something practically unheard of in modern Hollywood movies: she asks the audience to watch, feel, and come to their own conclusions."

– The Young Folks

"★★★ ½. As an experience, it's amazing. If you want to be able to say you were there when a great American filmmaker's career kicked off, you need to see *Runoff*."

– Roger Ebert.com

"Impressive. The tense, moody film, whose roiling undercurrents lend it a resemblance to "[Winter's Bone](#)," and "[Frozen River](#)."

– The New York Times

"Riveting... inexorably powerful... impressive... Joanne Kelly sparkles."

– Variety

"As gorgeous as it is relevant... Superb... A beautifully composed tale... Excellent... strong and superbly-shot."

– Indiewire

"Harrowing. The movie achieves an understated resonance through Levin's sensitive compositions and her clued-in portrayal of life in a middle-American farming community."

– The Village Voice

"The film is beautifully shot, capturing the beauty of a country landscape, and Kelly is a lovely screen presence."

– The Los Angeles Times

"Writer-Director Kimberly Levin shows remarkable skill. Worth checking out."

– Chicago Reader

Quotes (cont.):

"★★★. *Runoff* exudes a compelling naturalism... haunting."

– Slant Magazine

Quotes (cont.):

"Frequently lovely, impressionistic film."

– Paste Magazine

"B+. Among the most powerful of any movie this year... remarkable debut feature. Kelly's strong, steely performance recalls recent femme-led rural dramas *Frozen River* and *Winter's Bone*, but where those films' cold, hardscrabble poverty skirted hicksploitation, *Runoff*'s finely-observed, understated performances invoke a kind of heartland neo-realism... highlight the stunning beauty of the rural South."

– Movie Mezzanine

"*Runoff* is an intelligent, sophisticated and mesmerizing slow-burn thriller that's grounded in humanism."

– NYC Movie Guru

"Engrossing. Kelly is remarkable in the lead role. For viewers craving a film that requires them to sit still and actually turn on their brains."

– A.V. Club

"A riveting character study... one of the best performances you're likely to see. A hugely promising feature debut for writer-director-editor Kimberly Levin."

– Nashville Scene

"Simply stunning...manages to entertain as well as enlighten... sterling performance by Joanne Kelly. It's been a while since I felt like I left a movie a bit smarter than when I walked in, and a very long time since a fictional film made me angry and sad and motivated to do more."

– the diva review

"See it... gripping... Kimberly Levin's strong ability for storytelling, casting and presenting engaging characters in a real struggle paints a new Americana with a long lasting effect."

– Brave New Hollywood

"A powerful punch with a thoughtful story... beautiful and insightful."

– My New York Eye

"Powerful eco-tale of compassion, conscience and compromise."

– examiner.com

"With moving performances all around, standout Joanne Kelly carries the film... a quiet and good-looking film that impresses the urgency of real-life and the glimmering mirage of the American dream."

– Way Too Indie

"Kelly's luminous yet grounded performance anchors the entire film... a visual lushness as heady and breathtaking as the rural landscape."

– Bitch Magazine

"Absorbing and suspenseful."

– The East Hampton Star

The Cast



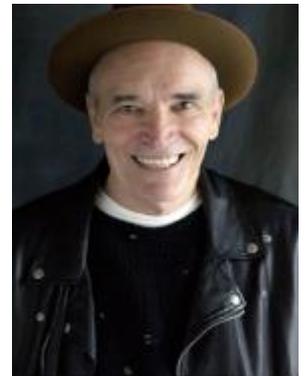
JOANNE KELLY | Betty

Star of the hit series “Warehouse 13”, “Hostages”

Joanne Kelly grew up in Bay d’Espoir, a small fishing village in rural Newfoundland and Labrador, Canada. She has co-starred on the SyFy channel’s most successful show, *Warehouse 13*. Kelly has twice been nominated for The Gemini, the Canadian Screen Award.

TOM BOWER | Scratch

Independent Spirit Award nominee, *Crazy Heart*, *Die Hard 2*
Tom Bower was born in January 1938 in Denver, Colorado, USA as Ralph Thomas Bower. He is an actor and producer, known for *Die Hard 2* (1990), *Crazy Heart* (2009) and *The Hills Have Eyes* (2006).

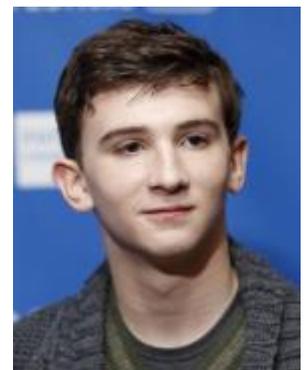


NEAL HUFF | Frank

Split (2016), *Spotlight* (2015), *The Grand Budapest Hotel* (2014), *Moonrise Kingdom* (2012) and *Big Daddy* (1999).
Neal Huff was born in New York City, New York, USA.

ALEX SHAFFER | Finley

A former wrestler, Alex Shaffer made his acting debut starring alongside Paul Giamatti in the indie hit, *Win Win*. Shaffer appeared on the Sundance 2013 Verge List following his role in *The Lifeguard* with Kristen Bell.



The Cast (cont.):**JOSEPH MELENDEZ** | Paco

Joseph Melendez has appeared on *Prison Break*, *Blue Bloods* and *Pan Am*. His film roles include *Fast Five*, *The Brave One* and *We Need to Talk About Kevin*. Melendez is the recipient of the Vivian Robinson Audelco award for Outstanding Performance.

**DARLENE HUNT** | Paula

Darlene Hunt is the creator of the hit show, *The Big C* starring Oscar-nominated actress Laura Linney. Hunt has appeared in *I Heart Huckabees*, *Hung* and *Parks and Recreation*.

**BRAD KOED** | Stephen

Brad Koed made his Broadway debut in *Death Of A Salesman*, starring Philip Seymour Hoffman and Andrew Garfield, directed by Mike Nichols. Koed was named by *Backstage* as one of "The Backstage 30" actors on the brink of stardom. He was also recently nominated for a 2014 Helen Hayes Award for his role in *Stupid Fucking Bird*.

KIVLIGHAN DE MONTEBELLO | Sam

Runoff marks Kivlighan De Montebello's feature debut. After filming, he garnered praise for his opera debut in *David et Jonathas* at the Brooklyn Academy of Music (BAM). He has recently become a member of the American Ballet School at Lincoln Center. Kivlighan is the grandson of Philippe De Montebello the former director of the Metropolitan Museum of Art in New York City.

**RASHEL BESTARD** | Elena

Rashel Bestard is a native of Louisville, Kentucky, the daughter of Cuban immigrants. Her role of "Elena" marks her film debut.

The Creative Team:



KIMBERLY LEVIN | Director, Writer, Editor

Kimberly Levin is a filmmaker, director of theater and television and former biochemist. Variety called her debut narrative feature, "Runoff," "Riveting...Inexorably powerful... The bees in the field won't be the only things buzzing." In development, "Runoff" was one of the top scripts in the 2009 Nicholl; a 2012 Independent Filmmaker Project (IFP) Narrative Lab fellow; and one of six films in post-production selected for the European fellowship USinProgress in 2012. "Runoff" was named one of the 20 Best Undistributed Films of 2014. Most recently, she was selected as one of twenty directors from around the world for the inaugural Fox Global Directors Initiative.

Levin was given a scholarship to attend the New York University Graduate Film program. Her award-winning narrative short film, "Between Baronovskys," premiered at the Seattle International Film Festival. Her one-act play, "Just One Night" has been published in two anthologies and produced countless times. She was the Associate Director of the Broadway premiere of "Closer," which was nominated for a Tony Award for Best New Play. She created and directed "Yellow" from a collection of unpublished poetry by John Patrick Shanley, which premiered at The Ensemble Studio Theatre. She directed the Off Broadway premiere of "The Weatherbox" at Rattlestick Theater, of which The New York Times said, "(Levin) seems to have taken a no-holds-barred, dead-ahead approach, and it works."

Levin was commissioned by Current TV to create short documentary films including: "Married to the Military," "The New Kosovo" and "After War." Levin has developed film and television projects with the Weinstein Company, Johnny Depp's Infinitum Nihil and Left/Right Films. She is the Co-Producer of "Eating with the Enemy" with Tribeca Films and HBO. Levin's original scientific research on small peptide chains known as hydroxy-methyl-phytochelatins has been published in a widely used chemistry textbook.

KURT PITZER | Producer

Kurt Pitzer most recently produced the soon to be released feature film, "Runoff" which Variety called, "Riveting... inexorably powerful." He is also co-producer of "Eating with the Enemy" with Tribeca Productions developed for HBO Films. Pitzer co-authored "The Bomb in My Garden," being developed for film by Warner Bros, Initial Entertainment and Infinitum Nihil.



Kurt Pitzer is also a former commercial long-line fisherman, author and journalist who has reported from some of the world's most turbulent regions, including the Balkans, the Middle East, Afghanistan and Iraq. He has written for many publications, including the Boston Globe, The Sunday Times of London, the Los Angeles Times, Mother Jones magazine, BBC Radio and People magazine. He is the 2007 winner of the Dorothea Lange-Paul Taylor Prize for his documentary work in Kosovo, Serbia and Bosnia. In 2003, he was embedded with the U.S. Army's 3rd Infantry Division during the invasion of Iraq. Soon after arriving in Baghdad he met the former head of Saddam Hussein's nuclear centrifuge program, Dr. Mahdi Obeidi, and helped him escape with his family to the United States. Their co-written book, "The Bomb in My Garden" (Wiley, 2004), was called "never less than riveting" by The New York Times Book Review.

Pitzer has worked as a toy company consultant, journalism professor, and pharmacy delivery guy and sports commentator on Nigerian television. He spent nearly three years in the swordfishing fleets of the Caribbean, Atlantic and Pacific waters before moving to a remote village on the Thai-Burmese border, where he built a crude bamboo hut to live in, survived a near-deadly bout of typhus and helped raise money for Karen tribal refugees. He got his first break in journalism covering the Rodney King beating trial and the L.A. riots of 1992 for City News Service and The Associated Press. He wrote nearly five hundred bylined articles for the Los Angeles Times and dozens of features as a news correspondent for People magazine before moving to Denmark, then the Mediterranean coast of Spain, where he lived for six years. He has covered political uprisings and natural disasters on several continents, the heroin trade routes of Iran, the troubles of coal mining in Appalachia, militants in the Gaza Strip and three World Cup soccer tournaments, and has negotiated a partnership between the African National Congress and a Danish hearing aid company. He has been a semi-frequent guest lecturer in both Europe and the U.S.

His latest book, "Eating with the Enemy," about the unlikely friendship between a mobbed-up New Jersey restaurant owner and a North Korean ambassador, was published by St. Martin's Press.

The Creative Team (cont.):

Cinematographer: Hermes Marco is an award-winning Catalan cinematographer whose films (*Toastmaster*, *Desierto Sur*, *Our Boys*) have played festivals all over the world. Marco is currently shooting a feature documentary with director Paul Haggis. Marco also serves as the pedagogical director of Ciné Institute, Haiti's only film school.

Editor: Francesc Sitges-Sardà is an award-winning editor from Castellón, Spain. He has edited film and television that has garnered Emmy Nominations and awards from across the world including twenty-five prizes in Europe.

Editor: Michael Taylor is a veteran of the indie film scene. As an editor his films include Ira Sach's *Love Is Strange*, *Hateship Loveship* starring Kristin Wiig, *The Comedy* and *Freakonomics*. Taylor's career began as a script supervisor on films including *Eat Drink Man Woman*, *Happiness*, *Monster's Ball* and *American Splendor*.

Composers: Danny Bensi and Saunder Jurriaans recently won a Genie, the Canadian Screen Award, for their original score for *Enemy* starring Jake Gyllenhaal. Their other credits include *Martha Marcy May Marlene*, *Simon Killer*, and *Nasty Baby*. Most recently they scored Sundance 2015 award winners *Wolfpack* and *James White*.

Sound: Paul Hsu of C5 Studios has designed and mixed sound for films including Oscar-nominated *Foxcatcher*, *Life of Pi*, *Frances Ha*, *Red Hook Summer*, and *Robot & Frank*.

Color: Nat Jencks of Outlier Post specializes in Color, VFX, and DI work for feature films. His past projects range from large studio features to small Indie films and include work for directors Steven Soderbergh, Michel Gondry, Spike Jonze, Todd Haynes, and Barry Levinson.

Executive Producer: Peter Askin is a director and producer known for *Smithereens*, *Company Man*, *Trumbo*, and most recently the Stephen King adaptation, *A Good Marriage*, starring Kristen Connolly, Joan Allen, and Stephen Lang. He directed the original stage production of *Hedwig and the Angry Inch*.

Executive Producer: Will Battersby is the producer of award-winning films including *The War Within* and *Trumbo*. Will is currently in post-production on the documentary *The Canal*, produced in partnership with Steve Buscemi and Stanley Tucci. Other film credits include: *Enron: The Smartest Guys in the Room*, Steven Soderbergh's *Bubble and Diggers*, and most recently the Stephen King adaptation, *A Good Marriage*.

Executive Producer: Julia Chasman is a veteran producer with more than a dozen films to her credit, including *Quills*, starring Geoffrey Rush and Kate Winslet; *Antitrust*; and Spike Lee's *25th Hour*. For many years, she also ran Industry Entertainment.

The Press:

Indiewire

LAFF Women Directors: Meet Kimberly Levin (Runoff)

By Melissa Silverstein | Women and Hollywood

Please give us your description of the film.

A woman goes to desperate lengths to save her family when a big company tries to run them off their land. She has to decide who to put first and who to sacrifice. In the end, she does something that ordinarily we'd recoil against but in this case we're rooting for.



What drew you to this story? (or if you wrote the script, what made you write this story?)

The seeds of the story are based on something that happened to me when I was working as a field biochemist in Kentucky. It led me to obsess about this idea that as human beings we make decisions in a temporal way. We have the ability to problem- solve and to judge how our choices will play out over time, which is specific to humans as far as I know. Am I choosing what's best for right at this moment? Ten minutes or a year from now? Or further in the future? Am I choosing for myself, my family, my neighbors? How wide do I draw the circle around me?

What was the biggest challenge in making the film?

We shot on working farms, so there were many times when the talent was interacting with animals. Our male lead was bitten by a hog in the middle of a scene. We had to figure out how to mike a scene with thousands of squawking turkeys that were pecking through our audio cables. Our lead actress fractured her knuckle while throwing a sack of grain into a pickup truck. We smelled funky (an understatement.) We choreographed a series of shots with a biplane that held less than an hour of fuel. This is my first feature and now, when I see any film onscreen I think of it as a series of small victories. Every acting moment, every bit of light coming into a shot in the right way, every Foley sound is an important part of the final picture. There are creative challenges, production challenges, financial challenges, and you have to meet them and be ready to do it again the next day and the next, until the film is finished.

What advice do you have for other female directors?

Glass ceilings are for target practice. There are so many forces of inertia that work against the making of a film. Focus on the work. Make good films, and we will continue to change the business.

What's the biggest misconception about you and your work?

I think of a film as a dialogue with the audience, and the viewer's reaction is as much a function of what they bring to the table as it is to the film itself. Our films take on lives of their own, which is a perverse reality for a director, who by definition is a control freak. We finish our work and then have no control over how each person will experience it, and that is the beauty.

Do you have any thoughts on what are the biggest challenges and/or opportunities for the future with the changing distribution mechanisms for films?

I think one of the one of the biggest challenges and sources of power for filmmakers is to find ways to connect directly with one's audience. Having direct engagement with your audience has implications on the process as early on as development, through financing and full circle to distribution – and will potentially help filmmakers weather the shifting landscape. How we consume our media, on what device, on which platform, is already having interplay with the creative process. It will be interesting to see how our definition of a "film" evolves over the next twenty or thirty years.

The Press (cont.):

Indiewire

How I Shot That (LAFF Edition): Shooting a Cropdusting Plane for 'Runoff' By Oliver MacMahon | Indiewire June 11, 2014 at 1:06 PM

"Runoff" is director Kimberly Levin's first feature film. It explores the struggles of the American farming community. She previously wrote and directed "Between Baronovskys," a short film about an octogenarian love triangle.

What camera and lens did you use?

We shot on the Arri Alexa and used vintage Baltar lenses. Later, we developed unique LUTs to reinforce the palette and look we established during production.

What was the most difficult shoot on your movie and how did you pull it off?

We needed to shoot a series of choreographed setups that involved a single-engine crop-dusting plane, an actor and a moving truck. We found this old-school pilot in rural Kentucky who would fly for the experience of being in a film. The pilot, DP Hermes Marco and I discussed how the shots should look and feel. As we went over the storyboards the night before the shoot, it became clear that the challenges were mounting. We needed to shoot multiple takes of three different setups. But we had no way to talk to the pilot from the ground to make adjustments. And the gas tank held only enough fuel for forty-five minutes of flight. The next morning, a heavy blanket of fog rolled in, which the local farmers said was unusual. Did I mention that this was the first day of production? While we waited for the sun to break through, we sent a PA into the field to practice a rudimentary communication system. We had two flags: red for repeat the flight pattern and green for go to the next setup. We hoped we wouldn't need to make any adjustments.

When the fog finally lifted, the pilot came roaring over a hill, grazing the field just above our heads. The plane nearly swept away the umbrella we were using to shield the camera. We signaled the red flag and the pilot circled around for another take. With each pass the pilot, like an actor, gave slight variations in "performance" to give us different options. After seven more takes, we had the shot. We waved the green flag for the next setup with only twenty five minutes of fuel left in the tank. We ran from the field and jumped in the back of the pickup and waited until we heard the roar of the plane's engine. We tried to time the truck's speed with that of the plane's as it crested the hill. The pilot swept over the truck and into the field. The timing was nearly perfect on our first take, and we had the shot in three. With our hearts racing, the PA waved the green flag and we sprinted to the final setup with ten minutes to get it. As the yellow plane came over the hill and dusted the green field, a cheer went up from the crew, and the farmers who had gathered to see the spectacle celebrated with us. It had been forty-five minutes of serendipity.

What's the best advice you've ever received?

One of my dear friends who is also a filmmaker told me, "Just make it good." It sounded flip at first. What was the other option? Make it bad? But my friend is a Buddhist, so I figured there had to be something to it. And it stuck with me. As a filmmaker, there are so many decisions to make. Is this moment true to the character? Does the logic square? Should I cross the 180 line here? Should we use a wider lens? "Just make it good" is a liberating piece of advice, almost a mantra that helped me to be freer and remember as long as the moment is strong, deliberate and impassioned, then it's probably working.

What advice do you have for aspiring or first-time filmmakers?

The discipline is demanding, in a word. It will ask a lot of you and those around you. Sleep and hygiene will be sacrificed, so surround yourself with good-humored people. Find collaborators who challenge you to become better.

The Press (cont.):
Q&A: KIMBERLY LEVIN ON THE FARMLAND THRILLER 'RUNOFF'
 OCTOBER 2, 2014, BY **KRISTIN MCCRACKEN**

*The beauty of the land cannot mask the brutality of a farm town. As harvest draws near, determined matriarch Betty (Joanne Kelly, TV's *Hostages*) confronts a few harsh realities: a failing business, her husband's deteriorating health, and a family home on the brink of foreclosure. When presented with an illegal but well-compensated job offer (already turned down by her husband), Betty meets the challenge head-on. In *Runoff*, first-time writer/director Kimberly Levin follows Betty's perseverance with astonishing narrative economy and bristling tension, anchored by Kelly's indomitable central turn.*

As the writer/director (and former biochemist!), what inspired you to tell this particular story?

Kimberly Levin: I was thinking about this idea that as human beings we have a unique ability to consider how our choices will play out over time. We make decisions in a temporal way. I can do mental experiments and weigh if any given decision is the best one for this moment. I can project where that choice will get me in ten minutes, and maybe the outcome is not so different. But when I keep thinking further into the future—maybe ten years from now or to some point when I'm no longer around—then what?

The film tells the story of people who are living close to the land, who understand better than most the compromises we make by putting this moment in front of legacy. Because legacy is this abstract thing we project to some distant time in the future. Until it isn't. Until a choice we make today catches up with us a little faster than we thought it would. We make these little bargains every day.

There's a moment in *Runoff* where Betty is literally backed into a corner in a dairy and offered a deal. We can feel the pressure on her, as she's surrounded by the hydraulic pumping of milking machines, the claustrophobia of the animals' bodies, the harsh glare of the industrial light. We can feel time collapsing around her. The decision she makes in this moment will have effects that she has no way to measure.

This is your first film, and your lead character is a very strong-willed woman who is willing to do anything to help her family. Does Betty have some of you in her? How did you and your lead actress Joanne Kelly work together to develop Betty's indomitable spirit?

Kimberly Levin: Joanne and I are both pretty fierce and independent spirits, so that wasn't a problem. I grew up in Kentucky and Joanne was raised in a rural fishing village on a small island off the coast of Newfoundland. There's a real groundedness and strength that come from a connection to the natural world. For all its beauty, the natural order also has a ferocity to it. I think these two aspects fed Joanne's performance and drive her character.

The film brings up environmental concerns in a unique way, with the audience being torn between wanting the family not to lose the farm on one side and knowing that their survival is dependent on questionable practices on the other. How did you balance these two sides of the story?

Kimberly Levin: In fact it's this balance that creates the tension of the film. What's unsettling about *Runoff* is that you find yourself rooting for Betty to make a decision that on another level you are very much against. So creating this balance in the film was actually what built complexity into the world and into the characters. When things come to a real crisis point, Betty's philosophy on how to deal with it puts her in conflict with her husband, Frank. And when their viewpoints are irreconcilable, she goes renegade.

The Press (cont.):
As a first time filmmaker, do you have one piece of advice for aspiring filmmakers?

Kimberly Levin: There are so many forces of inertia that work against the making of any film. It will ask a lot of you and those around you. You will sacrifice sleep, hygiene, and sanity—so surround yourself with good-humored people. Find collaborators who challenge you to become better. And in your darkest hour, remember how singular it is to be making a film.

What do you want HIFF audiences to take away from your film?

Kimberly Levin: I hope Runoff leaves them wanting to grab the person next to them, get a drink and talk. I want the audience to feel like they had access to a world that they've never seen before. I hope that there's an image, a moment that they can't shake.

What are you most looking forward to at HIFF 2014?

Kimberly Levin: Besides meeting other filmmakers and seeing their work, of course I'm excited for the two screenings of **Runoff** on October 10 and October 12. Our Sunday screening is in the Sag Harbor Cinema, which I've heard was originally built as a vaudeville stage back in the Twenties. There are so many amazing artists who have lived in the area. I like to imagine Steinbeck, E.L. Doctorow and Jackson Pollock taking in a picture in the same cinema where **Runoff** will play.

FILM INDEPENDENT

“DO: MAKE FRIENDS. DON'T: BE AN ASS.”—FILMMAKER KIMBERLY LEVIN ON WORKING THE FESTIVAL CIRCUIT

Months have passed since the 2014 Los Angeles Film Festival wrapped, but many of our Festival filmmakers are still hard at work, making the rounds on the circuit. We caught up with writer-director Kimberly Levin, whose debut feature Runoff premiered at the Festival, about the current status of her film and what she's learned on her travels. Here's what she wrote:

On what's new on the circuit:

We're at the very beginning of our festival journey with *Runoff*. I'm very excited about the East Coast premiere that's just been announced: we'll be playing back-to-back the Hamptons International Film Festival on October 10 and 12 and the Woodstock Film Festival the next weekend on October 18 and 19.

On Festival Do's and Don'ts:

DO: Make friends. As the festival starts your mind will be racing: Is the second screening sold out? Does that weird shadow on the poster look like a fetal pig? I hope the hummus dip from the meet-and-greet doesn't make me gassy. Are you kidding, I have to pitch my film? I want to crawl back into the bed at the hotel. I wish I had a bed like that at home. Is it too late to check my DCP again? What's this stain on my pants?... Yes, your festival experience is about you and your film, and you could spend the whole time in your head. But you're surrounded by amazing filmmakers from all over the world.

The Press (cont.):

They're in the hallways of the theater, at the breakfast buffet, in the lobby...it's a gathering of crazy people just like you, or at least more like you than most other people. You'll be traveling the festival circuit with them, seeing each other's films, maybe you'll even collaborate on a project someday. So take a break from your headspace and say hi.

DON'T: Be an ass. Just like our films, most festivals are run on a shoestring budget by passionate, overworked, underpaid cineastes and dedicated volunteers, all in the service of bringing our films to an audience. Chances are that at some point, at some festival, something will go wrong. Your screening may start late; the AC in the theater may fail; your print (or the digital equivalent) may even burst into flames in the projection booth. And at that moment the only thing you may be able to control is your reaction.

On her most successful or exciting festival moment to date:

There's a small group of us at the bar as the after party of the world premiere of Runoff is winding down—the two leads, Joanne Kelly and Neal Huff, DP Hermes Marco and producer Kurt Pitzer. Excitement is giving way to a collective sense of relief. But it's a "letdown" kind of relief that you feel when something you've been working toward for a long time is finally over. It's closing time. The lights come on. The high from the night is wearing off, leaving a sense of dread in its place. There's an unspoken feeling of "Now what?" As the bar staff stacks the chairs onto the tables, an email chimes on Kurt's phone. None of us really notice until he starts reading aloud. It's the *Variety* review, first in. I desperately try to wave him off without the others seeing. This cannot be a good idea—to read the review cold to the people most likely to be mentioned. But the group is already huddled around him. I try to think of distracting things to say. I wonder if it's possible for him to scan ahead and edit things out as he goes. This is impossible. I feel like I'm going to puke. There is no stopping this. He keeps reading, and with each sentence a round of applause goes up and glasses are lifted. After such a long time working in a kind of bubble on the script, and later on the edit and in post, amid all the doubts and self-torture, it is surreal to hear these words, someone getting what you were trying to do.

Production Stills:

Right click on image to save a low resolution or go to our Flickr page to get high resolution at:
<https://www.flickr.com/photos/montereymedia/sets/72157651452259151>

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Joanne Kelly | Betty



Joanne Kelly | Betty, **Neal Huff** | Frank

Production Stills (cont.):

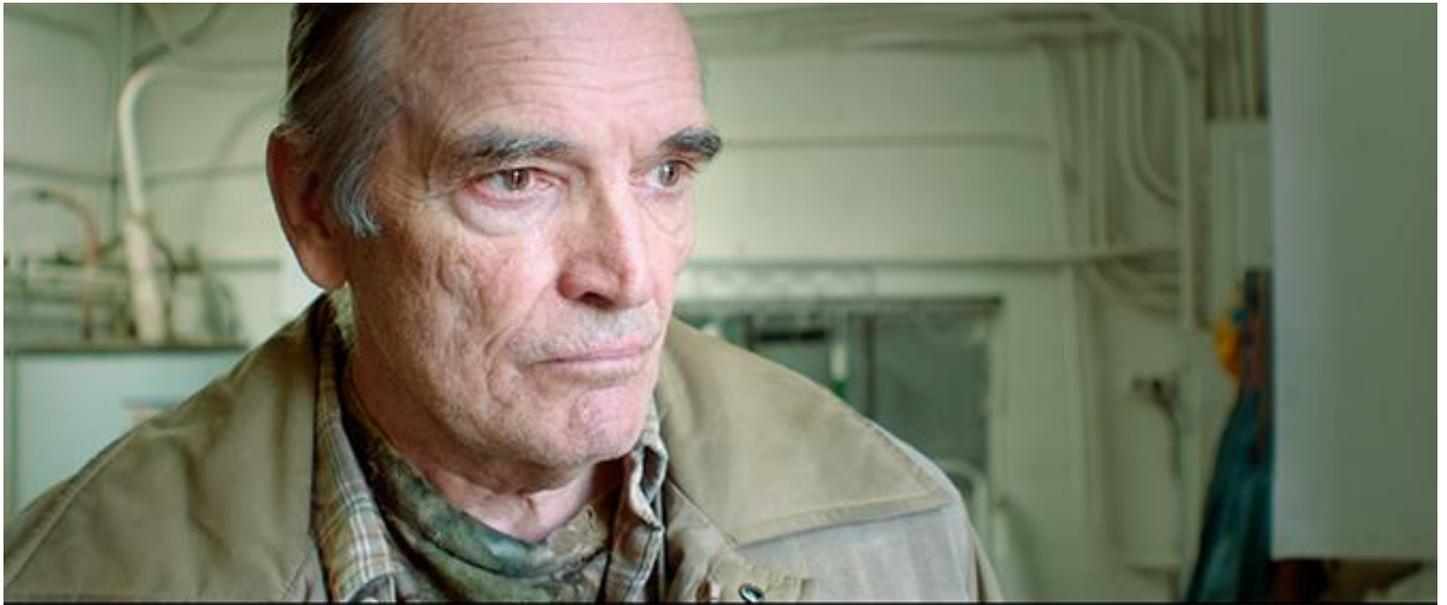


Joanne Kelly | Betty



Joanne Kelly | Betty, Neal Huff | Frank

Production Stills (cont.):



Tom Bower | Scratch



Neal Huff | Frank

About the company:

monterey media inc., a uniquely independent studio

monterey media inc. is proud to feature a diverse film library which transcends genre typecasting and creates instead a palette of film experiences destined to be remembered. Incorporated in 1979, monterey is a privately owned entertainment company actively engaged in all areas of domestic media, including theatrical distribution, film festivals, and other distinctive venues, television, digital delivery and entertainment markets. The Company is known for creating unique and distinctive release strategies tailored to each project.

In the earliest days of online marketing, mmi established a joint venture for the creation of a special theatrical event in conjunction with AMC Theatres to launch the independent motion picture Indigo: A one day event, which Variety touted as a "603 North America only venue showing grossed over \$1,190,000 at the box office." In recent years, monterey media films have been nominated for the Golden Globe Award, Independent Spirit Award (two nominations in the last three years with one win), and NAACP Image Award. Many of our award-winning films have premiered at Sundance, TIFF, Tribeca, and SXSW Film Festivals, as well as on many year-end's 10 Best Independent Film lists.

The philosophy of doing good while doing well alive and well at monterey. mmi was awarded a 2013 California Excellence Award Recipient from the United States Trade and Commerce Institute. monterey is known for its creatively coordinated marketing strategies incorporating promotional alliances with such strategic partners as Wal-Mart, Fisher Price, Pepsi Cola, American Express, Amnesty International USA, Make-A-Wish Foundation of America, Children's Cancer Research Fund, Patagonia, Body Glove, The Creative Coalition for the Arts, KIDS FIRST!, Days Inns, Habitat for Humanity, Greenpeace, the International Motorcycle Shows, Healthy World Healthy Child, Air Pacific and the Alzheimer's Foundation of America.

monterey video & Emerging Technologies

The monterey home entertainment division is the 2nd oldest independent video manufacturer and distributor in the United States and incorporates distribution to all digital markets. monterey is well known for its broad marketing and its direct relationships with key retail, internet sites, educational and specialty markets. The versatile monterey library encompasses unique feature films and documentaries having been awarded numerous awards; prestigious Independent films starring such distinguished actors as James Franco, Kaley Cuoco, Susan Sarandon, Chiwetel Ejiofor, Dennis Hopper, Shirley Knight, Tom Skerritt, Thandie Newton, John Ritter, Tommy Lee Jones, William Hurt, Forest Whitaker, David Strathairn, Brian Dennehy, Robin Williams, Danny Glover, Nathan Lane, Jacqueline Bisset, among many others; celebrated sports programming including Bruce Brown Films' On Any Sunday and The Endless Summer; and the most prestigious educational, yet entertaining, library of films adapted from literature's renowned authors combined with acclaimed performances from many of Hollywood's greatest actors. In addition, monterey has the honor of being the first video market licensee of the American Film Institute.

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