



ONE ACT CAN CHANGE YOUR LIFE FOREVER

# AUDITION

A FILM BY MATT HERRON

# MEDIA KIT

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## WINNER BEST DOCUMENTARY



# WHAT THE CRITICS ARE SAYING

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ORGANIC, POWERFUL,  
EMOTIONALLY AUTHENTIC.

The MungleShow @themungle

INNOVATIVE

Filmmaker Magazine

TRIPPY

DFW.com

"Is it a documentary or a straight-faced mock-doc that just looks like one? That's the question that will tease viewers of Matt Herron's inventive and ultimately dark take on what's supposed to be an audition of 100 actors for two roles. It's an impressive work; the editing alone is something to be admired."

Ft. Worth Star-Telegram Film Critic Cary Darling

REAL TENSION

TwoOhSix.com

INVENTIVE

The Star Telegram

AMAZING

Unseen Films

AN UNBELIEVABLE  
CINEMATIC EXPERIENCE

Filmizon.com

# SYNOPSIS

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What is real love? New York filmmaker Matt Herron spent over 15 years peeling back layers of expectations and disappointments to explore how we allow fear and loneliness to sabotage lasting love. The result? An unprecedented film for which Herron blends two genres (documentary and narrative) to create an absorbing new storytelling platform that explores one of the most profound issues experienced by singles today. On the surface, "AUDITION" is a cautionary tale of how a one-night stand can easily evolve from sizzling to tragic when a young couple's desperate search for love becomes unsustainable by physical attraction alone. Behind the scenes, a different drama takes flight as 100 of New York's finest actors compete to portray the young couple in the film's explosive finale as their short-lived romance spirals out of control. Until then, each scene is presented as a unique compilation of the best performances from multiple actors.

It is when the film is viewed as a whole that we realize Herron has blurred the lines between fact and fiction so seamlessly that it is challenging to distinguish what is real and what is not. In the end, the characters' search for love parallels the actors' struggle for success as the story ricochets between desperate optimism and inevitable rejection as this sensually riveting journey unfolds.





# DIRECTOR'S STATEMENT

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A professor once warned me, "If you start a feature, you'd better believe in it. Because it will take a lot longer than you think. It will become a big part of your life." Well, that statement couldn't have been more true. Because after more than a decade and a half trying to get "AUDITION" made, this film has not only become a big part of my life, it has become my life, and I've never stopped believing in it.

The roots of this project are embedded in influences and feelings I can trace back to childhood, such as the power of my father's photography and the shooting and screening of his 8mm movies. That magnetic lure of filmmaking soon led me to sneak quietly downstairs, where I'd watch films like "Looking for Mr. Goodbar," "Equus," and "8 1/2" on Betamax alone in the middle of the night at the age of eight. My first trip to London, where I saw "A Chorus Line" on stage in 1976, then listened to all the numbers on an 8-track, over and over, while driving with my father from Maine to Boston and back to watch the Red Sox. Seeing "All That Jazz" and "Star 80," and meeting the director. Later, creating my epic college thesis, which turned out looking more like a Lynch or Scorsese film than me. Moving to New York City, and meeting and losing someone deeply meaningful to me—a powerful loss that motivated me to pick up a camera to find my own voice. So I created projects like I never had before, producing a series of films in the late '90s in lightening speed, all fueled by spontaneity and intuition.



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Emotional personal sketches and experiments with talented actors and dancers shot in a day or even a just few hours. Intuitive filmmaking became my thing. The power of the unplanned or unexpected.

All of this ultimately lead to the concept of "AUDITION" in 1999. An idea that took a grip and never let go. Organized chaos. A giant petri dish. A reflection of life. At first I searched for a story in the public domain, but ended up making it extremely personal instead. Writing it helped me understand myself better. It gave me hope. Purpose. A reason and newfound determination to keep going forward. So I wrote, and I wrote. Then I pitched, and I pitched. Greenlight. I was slated for production in the summer of 2001, but after unexpected delays—the release of a Japanese horror film with the same title, 9/11 and other life-changing events—the project did not move forward. But, over time, I never gave up trying to reinvent it with different titles, multiple castings and pre-visualizations, for years.

Yes, there were many setbacks, but crowdfunding hit the scene, and with the support of the people closest to me, I gave it one more shot. All my family, colleagues, actors and people I've never even met rose up to support it. Followed by investors, and many, many favors.

Yes, it did take a very long time, and I am forever grateful to everyone who helped me complete it. Finally. Which means it is time to find another obsession. What will it be? "AUDITION 2" perhaps? Whatever it is, I will absolutely believe in it.

A handwritten signature in dark ink, consisting of a stylized, cursive 'N' followed by a long, horizontal, slightly wavy line.

# PRODUCTION NOTES

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"Usually the term 'a cast of hundreds' isn't applied to a film with just two characters. But that's exactly how to describe Matt Herron's new feature 'AUDITION,' an innovative film in which 100 actors—50 men, 50 women—portray one couple over the course of a torrid romance. The concept is for this narrative story to be told through the documentary process of different actors interpreting the fictional roles (or, conversely, it could be seen as a documentary about acting that conveys a narrative storyline): the original 100 actors are winnowed down as the film progresses until the final moments contain only one couple, who finish out the story. The process of acting is on center stage, but the fictional story is paramount at the same time, nearly making 'AUDITION' two films in one."

- Filmmaker Magazine



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"I'd like to prove that there are many ways you can make a film—that you're not limited to how you're 'supposed' to do things. That there are no rules," says Matt Herron, who makes his feature film directorial debut with "AUDITION."

"AUDITION" was filmed over seven consecutive days at The Glasshouses, home of two lofts on two floors in New York's Chelsea Arts Tower. The production occupied both spaces—one designated as the set and the other as the green room.

Among the notable members of the production crew were cinematographer CHRISTOPHER ERNST, whose "Buried Land" premiered at the 2010 Tribeca Film Festival; production designer ANU SCHWARTZ, also the art director on the television adaptation of Larry Kramer's "The Normal Heart" and New York art director on the Academy Award-winning "The Reader"; ANGELA WENDT, the renowned costume designer for the Tony-winning "Rent"; Emmy-nominated casting legend TODD THALER; SABINE SCHENK, co-producer of the Oscar-nominated documentary "Ferry Tales"; MICHAEL BOCZON, the visual effects supervisor on Sundance-winner "Awesome; I Fuckin' Shot That!"; and music supervisor GENEVIEVE VINCENT, who composed the score for the short "Yellow Sticky Notes," which premiered at Tribeca.





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The crew included documentary camera crews and three narrative camera operators who largely filmed docu-vérité style. "Some scenes were loosely blocked and others were not blocked at all. I wanted the actors to really play and base all their choices on instinct," Herron explains. "The one thing I wanted was for honesty in their performances to be the thread that connected everyone together—even though some performances would be drastically different."

As a production strategy, all of the narrative scenes were scripted in real time and shot in chronological order in order to allow the actors to learn and live the characters in the moment—the way two people would in real life, as they competed for the privilege of playing the leads.

The first act of "AUDITION" was shot in one day, engaging the full 100-member cast in the filming. With the start of act two, the cast was reduced to 10 actors for two days of shooting, giving Herron more time to work with each actor privately, as well as the luxury of additional takes. For the final act, Herron reduced the cast to four people, and then ultimately to the final two leads. "I had a couple of actor friends who were actually a part of the process and actually made it into the first and second cuts. And they said 'This is brutal! This is terrifying!'" said casting director Todd Thaler.

Throughout production, the documentary camera crews captured the behind-the-scenes action, both from the sidelines of the set and in the green room. "There are several places in the film where cast members are pretty distraught about not getting chosen; after all, nobody wants to be rejected. And the fact that it's happening on camera is pretty intense," says Thaler, who has personally cast over 100 productions and discovered such diamonds in the rough as Natalie Portman.

"I think we shot something like 250 hours that week to make up our 88-minute running time," Herron says. "It was an astounding amount of footage to edit down." Indeed, as much as it was a battle getting the film made, cutting and compositing it into a movie was the next massive challenge.

"Matt's game plan was to cut the narrative portion of the movie first, and then circle back to the documentary," explains editor John Como. "This was done in order to ensure a cohesive narrative through line. For the narrative, Matt's biggest goal was truth in performance. Every cut was decided with that in mind. What resulted was a very streamlined, performance-driven narrative despite the



jump cuts of numerous actors. With the doc portion, we quickly found vignettes within the vérité with a tone and emotion that often eerily coincided with what was being shot narratively at the time."

Composer and sound designer Andrew Pomeroy had an equally demanding challenge. "Matt really wanted everything to sound real, like you were in the apartment the whole time. We spent weeks picking the right background ambiances to match the darkening mood of the story as it unfolds. For instance, during the height of their passion, when the characters are talking about the future, you can slightly hear kids playing in the background."

To Herron's credit, he endured many fits and starts in the evolution of "AUDITION." He first contacted Todd Thaler in 2001 ("the first time it almost got made," recalls Herron), in 2005 ("when I tried to make it again"), and finally in 2012 ("when I was on the verge of actually making it for real, Todd came on to hold an open call with us, but I needed to persuade him a little").

"The project scared the bejesus out of me," said Thaler. "I relented, basically, and said I would help. And, I don't know, I would guess another 200 people came through that day." However, those 200 proved to be extremely valuable. That day resulted in landing both the male lead and male runner-up, as well as one of the five females in the top ten.

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"Prior to the open call, I personally went through over 15,000 digital headshots and narrowed them down to about 1,000 people. From there we coordinated countless auditions and reviewed these selects with my team over the period of a year," Herron says.

With a locked start date, Herron spent two hours over two meetings with each of the 50 couples selected prior to shooting. "That first meeting was for the two actors to meet as well as go over their characters, spine, backstory, and intentions for their initial scene and the entire screenplay."

The second meeting "was to go deeper and see how they were doing and to make adjustments. We lightly ran the scenes a few times. I wanted them to peak the day of production. I gave the actors room to play but not to go too far from the script. Those initial rehearsals really paid off. Not only were the performances solid, we ended up shooting act one in 17 straight hours, 33 pages of the script, basically half of it. Almost all the scenes were one take," Herron explains.

"AUDITION" was originally conceived in the late 1990s. "I was looking for an idea I could do inexpensively and quickly, say in 24 hours. Then one day I was having coffee with an actor friend who had just come from an audition, and on top of our usual dating saga chitchat, she was talking about all the behind-the-scenes backstabbing and gossip at the audition.



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"In that moment a light bulb went off. I went back to my place and spent the evening hashing out a mathematically-based diagram that showed that an entire script could be shot in a day through a power in numbers approach. In other words, if a lot of people are motivated to learn different bits of a larger whole, you can collectively achieve a great deal in very little time," he explains. "Little did I know it would take me over 15 years, a lot of begging, and all my savings to prove that."

How did he feel the final scene turned out? "It was beyond my wildest expectations," Herron says. "I'm ecstatic about the final act of the film even though that time was hard for all involved—it truly delivers an unsuspecting punch, but not without some cost and regret."

"Ultimately, it is what makes this film so compelling and controversial. A lot of hard lessons were learned those nights, for me personally, and I wish I could have handled it all better. However, what I love about the entire film is that, like the actors, the story and the film's methods constantly change. The final scene is the most unexpected change of them all and no one expected it to become what it has. It goes without saying that I ultimately selected the perfect two actors for the final act."



# DIRECTOR'S BIO

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## MATT HERRON Writer/Producer/Director

"AUDITION" marks Matt Herron's feature film directorial debut. The New York filmmaker, who holds a BA in film studies from Northeastern University, serves as the Vice President, Executive Producer of Viacom's Catalyst: Creative + Strategy group, where he oversees the creative direction of a diverse range of award-winning video and motion graphics projects for Viacom's channels and internal departments.

Through Herron's own production company, milesperhour, founded in 1984, he has written, produced and directed projects for Anheuser-Busch, ABC Television, The Mark Morris Dance Group, Children of Chernobyl, The Sterling Group, and Xerox, among others. In 1997, Herron founded Fish Media, a computer animation company that produced broadcast work for such companies as American Express, NBA, Jaguar, Disney, and AT&T. For several years, beginning in 1993, he served as Narrative Director of The New York Exposition of Short Film and Video. In 1992, he created SINEMA, a popular monthly showcase for independent and student filmmakers hosted at New York City nightclubs.



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Born in Manchester, Connecticut, Herron was adopted at 14 months by a British couple who had immigrated to the U.S. during the early 1950s. His father, coincidentally, was born in Manchester, England. After settling in Connecticut, his parents decided that they wanted to live in their treasured vacation spot, located in a tiny idyllic town in Maine called Phippsburg, which would serve as the backdrop to his early life.

Because the town had no movie theater—the closest being a seasonal drive-in and theater, each two small cities away—an aunt gave them a Betamax player and sent video care packages several times a year of films she personally taped off of HBO. The boxes would contain a dozen or so tapes of everything from Hollywood blockbusters to experimental art films that Herron would watch over and over again. "It affected me in a really strong way, just being able to see life from a different point of view from where I was in the country. I loved those escapes. I would get up in the middle of the night and watch films that I wasn't supposed to be watching," he says with a laugh, "like 'Looking for Mr. Goodbar' or 'Equus.' "

It was his father's keen eye and passion for photography, taken with a prized Rolleiflex and an 8mm camera, which would ignite his son's own artistic curiosity. "I was really fascinated by both, but mostly the 8mm film he would shoot. He'd put a sheet up at the end of the hallway and we'd all sit on the steps watching the footage. My dad and his cameras had a big effect on me. I knew where he hid the 8mm, and when he was away I would take it out and pretend to shoot with it, playing with all its features by chasing the cats around with it and composing them in the zoom lens."

His senior year in high school, Herron was given an assignment that required him to analyze Mike Nichols' "The Graduate." It made him realize that "film can have more meaning than just telling the story. It was the first time I thought about making films. Studying 'Taxi Driver' the following year in a film theory class at NU really locked it in for me," he says.

It was at Northeastern University that Herron began to follow his dream. Because the school had no film studies program when he first enrolled, Herron started out studying political science and journalism while working on the WGBH 10 O'Clock News and at Network Northeastern directing remote cameras for satellite classes shown all over the world. Herron was also given 24-hour



access to the school's supply of cameras and editing equipment when it opened a brand-new media center, allowing him to mass produce shorts on an ongoing basis. But because classes were limited, he moved to LA to attend UCLA, and with his last \$500 he bought a mountain bike and biked all over LA dropping off resumes. The effort paid off. Herron scored both a paid internship on CBS' "83 Hours 'Til Dawn" and jobs as an assistant to Eric Douglas and production coordinator on the Financial News Network's "Power Profiles." After two years, Herron returned to Northeastern University to finish his degree and made his directorial debut with the 16mm, 27-minute short, "Trespasses." Following graduation, he moved to New York City and made it his home.

# FILMMAKER'S BIOS

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## CHRISTOPHER ERNST Cinematographer

Christopher Ernst is an independent filmmaker, cinematographer, and musician. Ernst's films and cinematographic works have screened in numerous international festivals and venues, including Anthology Film Archives, the Tribeca Film Festival, Cine Lumiere–Institut Français in London, the Toronto Urban Film Festival, the Antenna Festival in Paris, the Fargo Film Festival and the Fondazione per l'Arte Contemporanea in Milan. He has been the recipient of several grants and fellowships, including a New York State Council on the Arts Grant, and his advertising design work has been recognized with a PromaxBDA Award. He has been making films, cinema art, and commercial videos for more than 10 years for broadcasters and clients such as MTV Networks, the National Crime Prevention Council, Madwell Inc., Nickelodeon, the March of Dimes, Pixability, and Viacom. He is a member of the instrumental post-rock band BELLS<sub>2</sub>, whose album "Solutions, Silence, or Affirmations" was voted a top 10 album of 2012 by The A.V. Club. Ernst has taught filmmaking and cinematography at several institutions, including the Department of Media Study at SUNY Buffalo and The New School Department of Media Study. He is presently Assistant Professor of Cinematography in the Department of Film and Moving Image at Stevenson University in Maryland. Ernst received a B.A. from Hampshire College and holds an MFA (Dean's Fellow) from the University at Buffalo Department of Media Study. His production company, Bright Rectangle Films, is comprised of a group of like-minded art and film collaborators.

## ANU SCHWARTZ Production Designer

Anu Schwartz has been art directing and designing in the film, television, and commercial industries for over a decade. Films include "The Reader," After.Life, Awake, The Savages, Desert Flower, and, most recently, David Chase's "Not Fade Away," Wayfare Entertainment's "The Europa Report" and Jim Jarmusch's "Only Lovers Left Alive." Studios include: Fox Searchlight, HBO, The Weinstein Company, and Paramount. Schwartz has worked on countless commercials from M&Ms, Toyota, JCPenney, and Motorola, as well as Public Service Announcements. He has worked with commercial production houses such as Partizan, Washington Square Films, Hungry Man, and Anonymous Content.



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## JOHN COMO Editor

John Como is a New York City-based editor who has worked with a variety of clients including Viacom, MTV Networks, Discovery, DIY Network, Destination America, the National Hockey League, and the March of Dimes. Adept at both scripted and unscripted entertainment, John has worked on a number of television shows and feature films. He has a B.A. in Communications from Duquesne University and a Master's in Media Studies from The New School.

## ANGELA WENDT Costume Designer

Angela Wendt is a New York/Los Angeles based costume designer working in theater, film, opera, music videos, and commercials. She received the American Theater Wing Design Award and a Drama Logue Award for the Broadway musical "Rent," for which her groundbreaking design was also nominated for a Drama Desk Award, Dora Mavar Award, and an Italian Musical Theater Award. Wendt has designed music videos for LL Cool J, C&C Music Factory, Sheila E, Right Said Fred, Nina Hagen, Sevendust, and many more. She designed the world premieres of the operas "A Flowering Tree," directed by Peter Sellers, and "I Fioretti in Musica," directed by Gian Marco Lo Forte. She has also designed dozens of plays at The Public Theater, Classic Stage Company, the Roundabout Theatre Company, and New York Theatre Workshop. Her feature film credits include "Love, Ludlow," an Audience Award winner at Sundance Film Festival, "Katya," a short film directed by Mako Kamitsuna, and many more European projects. She designed the Emmy Award-winning TV series "We Are New York," and has an extensive list of commercials clients, including Coca-Cola, AT&T, and McDonald's. Wendt studied Set and Costume Design at the University of the Arts in Berlin, and is now an adjunct professor for Costume Design at Pace University.



## TODD THALER Casting Director

Todd Thaler is a New York-based casting director whose credits include more than 100 films and television shows. Thaler's films include "Billy Madison," "Mad Dog and Glory," "Maid In Manhattan," "Cop Land," "Running on Empty," and "The Professional," in which he cast Natalie Portman in her first film role. He cast Marcia Gay Harden in her Oscar-winning role in Ed Harris' "Pollock," and Jackie Earle Haley in his Oscar-nominated role in Todd Fields' "Little Children." Thaler also worked with Barbra Streisand on "The Mirror Has Two Faces" and John Turturro on "Romance & Cigarettes," "Mac," and "Illuminata." Thaler was nominated for an Emmy for Outstanding Casting for a Comedy Series for "Ed."

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## BRANDON LITMAN Co-Executive Producer

Brandon Litman co-founded One Day on Earth and is responsible for business development, including partnerships and project financing. In 2010, he forged an unprecedented partnership with the United Nations, giving One Day on Earth global access through diplomatic relationships. In 2012, he produced the world's most global film premiere, with a record-setting 160 countries participating. Over the past several years, Litman and his team have focused the One Day on Earth community on developing shows for broadcast TV, including a series on the future of the American city to be distributed by PBS in 2016. Litman founded a post-production company called Alien Kung Fu in 2006, where he served as an Executive Producer until 2014. During his tenure at Alien Kung Fu, he produced on-air marketing efforts for various television networks, including Discovery, FX Networks, MTV, and HBO.

## MICHAEL BOCZON Co-Executive Producer

Michael Boczon's early career as an award-winning advertising art director at TBWA led him to pursue filmmaking and editing as a career and art form. As a pioneering digital filmmaker, Boczon partnered up with the Beastie Boys to shoot the groundbreaking music videos "Triple Trouble," "Right Right Now Now," and "Open Letter to NY," as well as their futuristic Sundance award-winning feature film "Awesome; I Fuckin' Shot That!" He has worked on many short films ("A Day in the Life of Nathaniel Hornblower," starring David Cross), and documentaries (Jenny McCarthy, Jerome Bettis, Jenna Jameson, Morgan Webb). He has had recent work exhibited in Mr. Brainwash's Art Show 2011 in Los Angeles and is featured on the cover of the book "Stickers: From Punk Rock to Contemporary Art" (Rizzoli). Boczon currently works as Technical Producer in Viacom's Catalyst: Creative + Strategy group, where he has worked on such prestigious projects as the March of Dimes and Hope for Haiti Now. Boczon earned a B.A. from Kutztown University in 1998 and currently lives and works in New York City as an artist and filmmaker.

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## MATT BOCKELMAN

Documentary Producer

Matt Bockelman is a Brooklyn-based filmmaker and cinematographer. In 2011, he was awarded a Cinereach Film Fellowship to create "You Have the Right to an Attorney," a documentary about public defenders in the South Bronx. Previously, Bockelman produced and shot the documentary series "Meet the Gardeners" for Madison Square Garden and "The Unofficial House Band," a short doc about the rehabilitative power of art and music inside Sing Sing prison. His freelance camera work has been featured in museums and festivals around the world and has been broadcast on PBS, MTV, The History Channel, National Geographic, BBC, ESPN, NBC, The Sundance Channel, Trio, NYCTV, and BCAT (Bloomington Cable Access Television).

## KELLY LOUDENBERG

Documentary Producer

Kelly Loudenberg is a producer and director based in New York City. She graduated from New York University with a degree in Journalism and Cinema Studies in 2006. Loudenberg's short-form documentaries explore and illuminate the pursuits of mavericks, visionaries, and seekers, and feature personal interviews that aim to portray the human condition. Her work has screened at the Guggenheim Lab, Exit Art, AIA SF and Albuquerque, SIFF, the Architecture and Design Film Festival NY & Chicago, and the Maryland Institute College of Art. Loudenberg has produced and directed documentaries for Hulu, Morgan Spurlock, Audi, Columbia University, Vice TV, CNN, Viacom, BBC, Reuters, Current TV, Elizabeth Arden, Louis Vuitton, and L'Oreal. Currently, she is working on her first feature-length documentary on the suburbanization of poverty in America.

## JARED J. SMITH

Co-Producer / Casting Producer

Jared J. Smith is a New York City-based film and video producer/editor. He has worked with a variety of networks, agencies, and post houses, and is currently a Senior Producer/Editor at Viacom's Catalyst: Creative + Strategy group. He completed his B.S. in Cinema & Photography at Ithaca College, and was a featured filmmaker at the 2006 Queens International Film Festival. Smith has written, directed, and produced numerous short films and web videos.



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## SABINE SCHENK Co-Producer / Line Producer

Sabine Schenk is a producer and line producer based in New York City. Among the dozens of projects Schenk has produced over the past decade, she served as co-producer on the documentary "Ferry Tales," which was nominated for an Academy Award in 2004, and as a line producer (with the New York unit) for the Academy Award-winning "The Reader." Schenk completed her M.A. in Cinema Studies at New York University and spent three years as an event coordinator at the Berlin International Film Festival. In 1998, she founded Schenk Productions, Inc., which offers production services for local and international film and media projects in New York and throughout the United States.

## TODD LEONG Co-Producer

Todd is the proprietor of LEAF Bar & Lounge located on the roof of the Hyatt Place Hotel in Flushing, New York. LEAF is the first craft cocktail lounge to open in Flushing, a rapidly growing predominantly Chinese community in Queens, New York. His business partners are the area's major real estate developers. It is their vision to transform Flushing into the dining and entertainment focal point for Queens and Western Long Island. LEAF is one of a collection of restaurants and bars located at One Fulton Square, Flushing's newest retail and hospitality development. Todd also co-produced the LUCKYRICE Festival with his wife Danielle Chang, a well-known New York event producer. Together, they have created events that celebrate the wealth and quality of Asian foods in America. They have introduced thousands of Americans to new Asian dishes and have created a forum for new dialogue about Asian culinary traditions. LUCKYRICE has won thousands of fans and received millions of media impressions for its work. World famous Michelin Three Star Chefs Daniel Boulud, Jean-Georges Vongerichten and Eric Ripert have lent their names for the prestigious LUCKYRICE Culinary Council which also includes chefs Masaharu Morimoto, Susur Lee, Anita Lo, Marcus Samuellsen and David Chang. In addition to culinary event and television news production, Todd has also held sales and project manager positions with one of Taiwan's largest technology companies, the ASE Group, where he managed sales accounts as well as business development initiatives. Todd received his Bachelor of Arts at Cornell University and his Master's degree in Journalism from the University of California at Berkeley.

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## REBECCA RAZZALL Co-Producer

Rebecca Razzall has produced a wide spectrum of global film content. Her projects range from a pro bono short film promoting education for girls in India, to video ad campaigns for Jim Beam, Rockstar Games, Fab.com, Atari, and Canon. In total, her clients have entrusted her with managing over \$50 million of resources. Razzall is also currently a core team producer on Wyatt Neumann's upcoming feature "Time It Was."

## NAOMI BROCKWELL Co-Producer / Casting Producer

Naomi Brockwell is an actress, opera singer, and the CEO and Founder of "Rainsworth Productions." She was Executive Producer, Producer, and Casting Director of the 2013 feature film "Subconscious" (2015), producer and lead of the series "Cap South" (2013), and in preproduction as Producer and co-Director for "Frog in the Water." She is a fellow at the Moving Picture Institute in both the filmmaking and the scriptwriting divisions, the media liaison officer for the Principality of Hutt River, and is a host and correspondent with JagTV. Last year, she had her off-Broadway debut as a lead in the musical, "Man with a Load of Mischief," and, in 2013, performed with the New York Lyric Opera in "Suor Angelica." Brockwell has a Bachelor of Arts in acting, Bachelor of Arts in classical music, with a major in opera, and Advanced Diploma in Musical Theatre, and a Certificate I in Musical Theatre.

## GENEVIEVE VINCENT Music Supervisor

Genevieve Vincent is a producer, composer, vocalist, and music supervisor. Vincent composed the soundtrack to "Yellow Sticky Notes," one of the 2008 Tribeca Film Festival's most well received shorts. She was nominated for a Leo Award for Best Musical Score in a Documentary for her work on the highly lauded "One Big Hapa Family." Vincent has music supervised independent films as well as produced music for advertising campaigns for brands such as Nike, Bose, Coca-Cola, and ESPN.



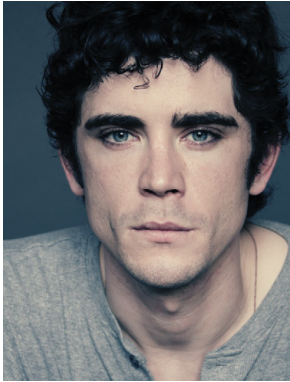
## JUSTINE JACOB / BLYTH, LEE & ASSOCIATES Legal Counsel

Justine Jacob's practice focuses on independent filmmakers and their needs from development through distribution. She has been an attorney for over ten years and during this time made two feature length award-winning documentary films. "Runners High" and "Ready, Set, Bag!" won several awards on the festival circuit and are now being self distributed. Her services include setting up LLCs and non-profits for films, deal memos for crew and cast, releases, title searches, E&O review, and review of distribution contracts. Jacob is legal counsel to the Bay Area Women in Film & Media and on the board of Lunafest Film Festival. She graduated from UC Santa Barbara in 1993 with a B.A. in Sociology and received her Juris Doctor from UCLA School of Law in 1998. She clerked for the honorable Judge Sheila Sonenshine at the California Court of Appeal and worked at Sheppard, Mullin, Richter and Hampton in the Employment Litigation Department.

# ACTOR'S BIOS

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## JONATHAN LAFFEY



Born in Galway, Ireland, Jonathan Laffey immediately found a desire to act in local school and theater group productions. In 2005, he moved to New York, and after spending a number of years in editorial photography became involved in film production. It was while Laffey worked on various projects that his desire to continue acting reignited. He moved to Los Angeles in 2010 to further pursue acting. While in Los Angeles he studied with Robert Carnegie at Playhouse West—a traditional Meisner approach—developing and producing small stage works. Over the next few years he would spend time in London, Athens, and New York involved in small theater groups before returning to New York and intensively studying with Sheila Grey, a highly regarded method actor. In November 2015, Laffey returned to Los Angeles to continue to pursue more traditional film work.

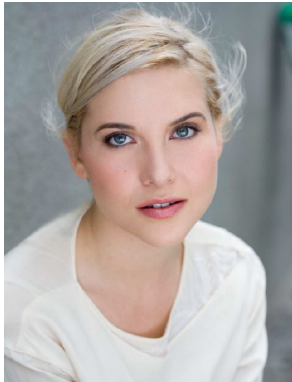
## MARION LE COGUIC



Marion Le Coguic is an actress, known for "Advice" (2012), "Last Train to Brooklyn" (2014), and "Living in Exile" (2014). In addition to acting, Le Coguic has become very interested in sexual health and rights education, and environmental health. She is currently seeking ways to better educate herself in those subjects, to combine them with theater and filmmaking. Her goal is to do her part in making this world a kinder place by sharing important information and positive messages that she hopes will in turn educate and empower others. Le Coguic studied theater arts and acting at Boston University.

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## CARA LOFTEN



Cara Loftén grew up in small town Minnesota, where she and her brother played make-believe daily. A life-altering experience, at the age of five, allowed her to realize that acting was her best career path and her 30-year plan was born. After high school, she set it all in motion, moving to New York City via a one-year stint in France, and worked the proper actor survival jobs before attending The American Academy of Dramatic Arts. Her training focused heavily on dialects, classical theater, and post-modern Icelandic mime-theory. She has since studied with SITI Company and Teatro Punto, and is now a student of acting coach Wynn Handman. She is co-founder of startup SquidInk Productions and over the years has had the honor of performing in a variety of projects ranging from theater to film to television.

## ARIELLA MASTROIANNI



Ariella Mastroianni is an actress living in New York City by way of New Jersey. She was born in Ontario, Canada. In addition to acting, Mastroianni co-founded the online entertainment magazine NKD MAG, and currently works as the head designer for PERJUS, an online art and photography magazine. Mastroianni studied journalism, philosophy, and graphic design at Fordham University's Lincoln Center campus. She is most recently in "Sixty Days," a play at the Cherry Lane Theatre in New York City.



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## AUSTIN MITCHELL



Austin Mitchell is an actor and audio producer. He can be seen as a lead in the indie features "Before," "Struck," and "Consumers," and has shot on dozens of shorts and commercials. His favorite stage productions in New York City include "Electra in a One-Piece" (Wild Project), "Intimacy Idiot" (Ars Nova), and "Rum For Sale" (Signature Theatre's Ford Studio). Mitchell is currently producing Profiles:NYC, a daily podcast about the people of New York City.

## ZACHARY MOOREN



Zachary Mooren is a Los Angeles-based actor who can be seen on the upcoming, second season of NBC's "Aquarius." He is also featured in the upcoming film "Trust (and Other Lies We Tell Ourselves to Sleep at Night)." Mooren has many commercial credits, including director David Fincher's Gap campaign. He is a graduate of The American Academy of Dramatic Arts and is currently a member of Academy Award-winning writer/director Bobby Moresco's Actor's Gym. "AUDITION" marks Mooren's first screen performance.

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## ANDI POTAMKIN



Andi Potamkin is an entrepreneur, cultural tastemaker, and independent curator based in New York City. Potamkin grew up in Miami, Florida, and inherited a love of the arts from her father, Alan Potamkin, who is an avid and established collector of ancient art. In 2007, she graduated magna cum laude from New York University Tisch School of the Arts where she studied theater, philosophy, and mythology. Potamkin's natural poise and public speaking talent translated into successful performances in several New York theater productions including the "The Soap Myth" at the Black Box Theatre in 2012, for which she received critical acclaim in "The New York Times." In addition to her acting prowess, Potamkin proved her business savvy when she founded Adam & Cole Productions and began producing independent theater downtown. Inspired by her changing interests, Potamkin co-founded Three Squares Studio in 2009. Part hair salon, part art gallery, Three Squares Studio has drawn high-profile clients like Marc Jacobs, Phillip Lim, Macklemore, and Irina Shayk.

## SAM QUARTIN



Sam Quartin is an actress and musician from New York City, currently residing in Los Angeles. Since wrapping "AUDITION," Quartin has been cast as the lead in several feature films that will be released in 2016. In her most recent film, "Let Me Make You a Martyr," she stars opposite Marilyn Manson and "Sons of Anarchy"'s Mark Boone Junior and Niko Nicotera. Quartin also stars opposite cult-favorite Crispin Glover and Connie Stevens in the 2016 upcoming film "By the Rivers of Babylon." She can also be seen in upcoming independent features "NY84," "Stale Ramen," and "Aimy in a Cage."

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## CHRIS VIEMEISTER



"AUDITION" is Chris Viemeister's second feature. He has also appeared on screen bearing a six-foot wingspan as the best-short-winning "Icarus" in the 2015 Sparrow Film Competition, and starred as Eric in the acclaimed feature "Bridge and Tunnel," which he also co-produced. Viemeister has most recently appeared on stage in Neil LaBute's "Fat Pig" as the wisecracking Carter. He has trained at the Stella Adler Studio of Acting and the Johns Hopkins Theater Department under the great John Astin. Jon Stewart and Sienna Miller have described Viemeister as the love child of Sean Penn and Bradley Cooper, an accolade he strives to live up to every day.

## PETER ZERNECK



Raised in Brooklyn, New York, Peter Zerneck's acting career began in 2004 with a featured role in the CBS miniseries "Reversible Errors." He studied acting at the Herbert Berghof Studio in New York City under acclaimed teacher Sam Groom, and currently is part of the improvisation program at the Upright Citizens Brigade training center. Most recently, Zerneck played the role of Sty in a new production of "Things We Want." In other recent theater work, he received critical acclaim for his portrayal of former president George W. Bush in the Off-Broadway comedy "George and Laura Bush Perform...Our Favorite Sitcom Episodes." Zerneck can be seen in the feature film "Freakonomics," directed by Morgan Spurlock.

# PRODUCTION CREDITS

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## AUDITION

A FILM BY MATT HERRON

### CASTING DIRECTORS

Todd M. Thaler      Matt Herron

### COSTUME DESIGNER

Angela Wendt

### EDITOR

John Como

### PRODUCTION DESIGNER

Anu Schwartz

### DIRECTOR OF PHOTOGRAPHY

Christopher Ernst

### CO-PRODUCERS

Jared J. Smith      Todd Leong      Becky Razzall      Sabine Schenk

### CO-EXECUTIVE PRODUCERS

Brandon Litman      Michael Boczon      Naomi Brockwell

### EXECUTIVE PRODUCERS

Nancy Glass      Matt Herron

### WRITER, PRODUCER AND DIRECTOR

Matt Herron



## MAN

Nicholas Baroudi  
Dan Cozzens  
Marc T. Engberg  
Benjamin Jones  
Adrian Kelly  
Jonathan Laffey  
Christopher La Forgia  
Shaka Malik  
Seth Andrew Miller  
Austin Mitchell

Grant Boyd  
Tyler Burke  
Dan De Jesus  
Aidan Kinney  
Fernando L. Lamberty  
Dylan Landon  
Zachary Mooren  
David Andrew Morton  
Gianmarco Soresi  
Chris Viemeister

Sean Buttimer  
Thompson B. Crozier  
Jonathan Iglesias  
George Iliopoulos  
Christian Manzo  
Robert Maxwell  
Benedict Mazurek  
Christopher Patten  
Yaron Urbas  
Bryan Williams

Bryant Boon  
Steve Cavanaugh  
Adrian Corrie  
Adam Miller  
Philip Oros  
Gabriel Pardo  
Ernest G. Perry  
Jeff Ronan  
David Seamon  
Nicholas Urda

Nicholas E. Calhoun  
Andrew Casanova  
Donovan Christie Jr.  
Paul Corning Jr.  
Brandon Kieffer  
Mike Lubik  
Kevin Needham  
Eric James O'keefe  
Andrew Saunders  
Peter Zerneck

## WOMAN

Khloe Sunga  
Angel Pai  
Chelsea Frei  
Katelyn Sarazen  
Leah Dowdy  
Christina Barrell  
Paige Spara  
Sarah Himadeh  
Maggie McGuire  
Jenna Williams

Nadia Serantes  
Robin Singer  
Alex Megan Schell  
Jacqueline Real  
Maribel Martinez  
Rebecca Sussman  
Ariella Mastroianni  
Juliette Verroye  
Jess Brown  
Kate Gunther

Mary Linehan  
Sarah Schoofs  
Casey Ann Hayward  
Caroline Bloom  
Velta Moore  
Milee Bang  
Amanda Tudor  
Teegan Curitz  
Javelyn  
Francesca C. Zucchetti

Senta Cassell  
Margaret Keane Williams  
Cassandra Paras  
Hadas Nuriel  
Jeanne Lau  
Erica LaTorra  
Erica Camarano  
Mary Davila-Delgado  
Blair Carson  
Corinne Hundt

Emilyn Kowaleski  
Cara Lofton  
Andi Potamkin  
Lolita Foster  
Marion Le Coguic  
Katie Rose Summerfield  
Julia Burnside  
Emily Fleischer  
Szalene Anthony  
Sam Quartin



LINE PRODUCER	Sabine Schenk	GAFFER & KEY GRIP	Woonhwa Paik
FIRST ASSISTANT DIRECTOR	Niki Janowski	BEST BOY	Jason E. Yorke
SECOND ASSISTANT DIRECTOR	Jared J. Smith	AERIAL PHOTOGRAPHY	Billy Richards
UNIT PRODUCTION MANAGER	Patrick Eaton	HELICOPTER PILOT	Craig Hoskings
ASSOCIATE PRODUCERS	John Como	NARRATIVE SOUND RECORDING	Mike Reilly
	Christine Reilly	BOOM OPERATORS	Mike Reilly
	Walter Oden		Eric Perez
	Gary Pagano	DOCUMENTARY SOUND RECORDING	Andrew Pomeroy
TECHNICAL PRODUCER	Michael Boczon		Jon Seidemann
DOCUMENTARY PRODUCERS	Matt Bockelman	STUNT COORDINATOR	Temur Mamisashvili
	Kelly Loudenberg	PRODUCTION ASSISTANTS	Gus Astudillo
ORIGINAL MUSIC	Andrew Pomeroy		Rebecca Banks
MUSIC SUPERVISOR	Genevieve Vincent		Öykü Çakar
CONCEPT & STORY BY	Matt Herron		Christian Cobo
ADDITIONAL SCENES WRITTEN BY	Gene Templeton		Adriana Dushaj
STORY ANALYST	Fernanda Rossi		Chris Elian
CASTING PRODUCERS	Jared J. Smith		Gregory Lorenzo
	Naomi Brockwell		Owen O'Neil
CASTING ASSOCIATE	Ivan Martinovic		Greg Porper
SET DECORATOR	Rebecca Conran		Michael Swenson
PROPERTY MASTER	Annie Simeone	ART DEPARTMENT ASSISTANTS	Ryan Boynton
SET DRESSERS	Rachel Barker		Eric Cera
	Kalen Hollomon		Luca Lang
CONSTRUCTION COORDINATOR	Bart Hutton		Jordan Sanchez
SET CONSTRUCTION	Mechanism, LLC	CRAFT SERVICE	Kristy Ferretti
PAINTINGS & ARTWORK	David A. Fitschen	STORYBOARD ARTIST	Edward Keith
	Casey James	ASSISTANTS TO MR. HERRON	Alex Zagey
	Shane McAdams		Ines Milans
	Hector Cardenas	LEGAL COUNSEL	Mark Beigelman
ASSISTANT COSTUME DESIGNER	Lisa Zinni		Angela Mak
COSTUME ASSISTANTS	Evren Catlin		Evan Zampella
	Abby Hahn		Justine Jacob
WARDROBE SUPERVISOR	Teddy Ricker	INSURANCE	Taylor & Taylor Associates
KEY MAKEUP ARTIST	Jennie K. Gallagher	POST PRODUCTION & POST FINISHING	milesperhour_
MAKEUP ARTISTS	Shauna-Kay Rose-Hinds	ADDITIONAL EDITING	Matt Herron
	Denille DeSerio	SOUND DESIGNER	Andrew Pomeroy
SPECIAL EFFECTS	Michael Boczon	RE-RECORDING MIXERS	Andrew Pomeroy
SPECIAL EFFECTS MAKEUP	Jennie K. Gallagher		Chris Stangroom
NARRATIVE CAMERA OPERATORS	Christopher Ernst	TITLE DESIGN	Amanda Pecharsky
	Chris Turiello		Matt Herron
	Colin Nusbaum	DIGITAL COMPOSITORS	Amanda Pecharsky
	Vic Sorvino		Michael Boczon
DOCUMENTARY CAMERA OPERATORS	Jenelle Pearring		Amanda LaMarco
	Vic Sorvino		Dion Lee
	Alex Zagey	16MM FILM DESIGN	Matt Herron
	Joshua Bacon		Amanda Pecharsky
16MM CAMERA OPERATORS	Matt Herron	POST PRODUCTION SUPERVISORS	Eli & Sunny
	Jonathan Laffey	VISUAL EFFECTS	Piranha NYC
	Marion Le Coguic	ADDITIONAL POST SERVICES	Nancy Glass Productions
	Cara Loften		
	Ariella Mastroianni		
	Austin Mitchell		
	Zachary Mooren		
	Andi Potamkin		
	Sam Quartin		
	Chris Viemeister		
	Peter Zerneck		

# CONTACT

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## COMPANY CONTACT

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