

# FIVE DAYS GONE

A Film By Anna Kerrigan



**Runtime:** 85 minutes | **Country:** USA | **Language:** English

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# FIVE DAYS GONE

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## LOGLINE

Camden is thrilled to meet Alice, the half sister she never knew. In an effort to bond, the sisters and their significant others take a trip to Lionshead, the family estate in Massachusetts. Tensions build and ultimately explode over a week in the country.

## SYNOPSIS

After her father passes away, Camden discovers she has an illegitimate half sister: Alice. The two couldn't be more different, Camden is warm hearted, grew up with money and has no clue what she's doing with her life. Alice is emotionally cold, grew up with little money and is determined to become a successful businesswoman. Despite these differences, Camden is confident that the two of them are destined to be great friends. Alice on the other hand, is not quite convinced. In an effort to bond, the sisters take a trip to Lionshead, their father's family estate in the Berkshires of Western Massachusetts. They bring their significant others: Camden's husband Brett, a charismatic and arrogant investment banker and Alice's boyfriend, Crane, a sensitive, recovering drug addict. The first night of their stay, Alice finds Crane's drug stash – which throws the fate of their relationship into question. After that, Alice is determined to make Crane jealous by bonding with her sister, her brother in law, and having a mysteriously sordid night out on the town. Oblivious to why her sister is behaving this way, Camden watches as Alice strays further and further from the sister she wants her to be. These tensions build between the sisters and within the romantic relationships until they ultimately explode over the course of their stay in the mountains.



# DIRECTOR'S STATEMENT

In the summer of 2006, I sipped gin with my friend Cathy Deely on the porch of her home in the Berkshires of Western Massachusetts. I was a Directing Intern at the Williamstown Theater Festival 45 minutes away and welcomed any opportunity to get away for a few hours. Sitting on her columned porch, we took in the expansive lawn of her property. Growing up in Los Angeles, I had never seen anything like this. Her estate, Ingleside, had been in existence since the 1700s and in her family since the 1800s. Months later, I worked up the gall to ask Cathy if I could shoot my first feature film on her family's property. And at the time, I had no idea what the film would actually be about.

The Ingleside estate reminds me of something out of a Chekhov play. In making the film, I wanted to modernize that Chekhovian sensibility through dialogue and visual restraint. I set out to make a film in which everyone is trying his or her best to behave properly in a less-than-comfortable situation and failing miserably. But it's not about the big plot twists, it's about the minutia of human behavior: the accumulation of subtle interactions between characters that ultimately result in action.

I hope you enjoy the film!

Anna Kerrigan

Writer/Director/Editor/*Alice*



# FILMMAKER BIOGRAPHIES

## ANNA KERRIGAN: WRITER/DIRECTOR/EDITOR/"ALICE"

Anna Kerrigan is a playwright and filmmaker based in New York City. Born in San Francisco and raised in Los Angeles, Anna received her Bachelor's Degree in Drama at Stanford University. Upon graduation she received the University's Robert Golden Medal Award for her thesis production *The Poor*, which she wrote under the mentorship of Artist-in-Residence Cherrie Moraga. With a father in Visual Effects and a mother in poetry, Anna was encouraged to pursue writing and filmmaking at an early age. At 16, she began her film career as the Production Coordinator on a 35 mm anamorphic thesis film at USC.

Since moving to New York, Anna has worked in film and theater. Her play *The Talls* will premiere off-Broadway at Second Stage in August 2011 directed by Carolyn Cantor. In 2009, Anna was invited to join the Ensemble Studio Theater's Youngblood Playwrights group for promising playwrights under 30. She works as a freelance writer for online, alternative, print and on-air advertisements as well as in Television and Film production. Anna has also held jobs as a producer of television reenactments, dogwalker, publicist, companion for the elderly and barista.

Anna is currently developing two screenplays (a road comedy and a thriller), a pilot and two plays. She is represented by William Morris Endeavor in theater, film and television. *Five Days Gone* is her first feature film.

## SAM FORMAN: PRODUCER

Sam Forman primarily known for his work in the theatre, is the author of many plays and musicals that have been presented off-Broadway and on stages around the world. Mr. Forman's critically acclaimed comedy, *The Rise and Fall of Annie Hall*, recently received a Helen Hayes Award nomination for Best New Play and the cast album of his hit musical *I Sing!* is now available in stores worldwide from Jay Records. Mr. Forman served as the lead producer of the long-running live talk show, *Creation Nation*, which the New York Times called "a late night cabaret phenomenon". *Creation Nation* debuted at Aspen's HBO Comedy Arts Festival and went on to headline dozens of premiere comedy venues from Los Angeles to Edinburgh. *Five Days Gone* is Mr. Forman's first film producing effort.

## LOUIS VENEZIA: PRODUCER

Louis Venezia is the owner and executive creative director of PILOT, a full-service creative production company and branding agency. Before starting his own company in 2005, he was the creative director of the on-air creative department at VH1, where he

helped rebrand the channel in 2003. He has written for television, magazines and newspapers, since 1995. Venezia is also a part-time lecturer at Rutgers University.

### **JIMMY LEE PHELAN: CINEMATOGRAPHER**

Hailing from Tennessee and based in Brooklyn, Jimmy Lee Phelan received his MFA in film from NYU Tisch. He has worked as a Cinematographer on many shorts and features, documentaries and commercials in all formats. [www.leephelan.com](http://www.leephelan.com)



# CAST BIOGRAPHIES

## BROOKE BLOOM/“Camden”



Brooke Bloom currently appears in Max Winkler's *Ceremony*, opposite Uma Thurman. Past film credits include *Gabi on the Roof in July*, Paige in the Warner Brother's feature film *HE'S JUST NOT THAT INTO YOU* opposite Jennifer Aniston and on the FOX pilot "Outnumbered." *Jakes Closet*, *All the Boys Love Mandy Lane* directed by Jonathan Levine (*The Wackness*) and *Five Fingers*, which played at numerous festivals in 2009. Additionally, Bloom played Cynthia Wells in *CSI: Miami* and has had guest roles on numerous television programs including "Law & Order," "Without A Trace," "NYPD Blue," "Buffy the Vampire Slayer," and "ER." Her stage credits include *A Feminine Ending* by Sarah Treem at the South Coast Repertory

and Portland Center Stage and *Becky Shaw* at the Philadelphia Theater.

## ANNA KERRIGAN/ “Alice” (SEE FILMMAKER BIOGRAPHIES)



## AUSTIN LYSY/ “Brett”



Austin Lysy is a graduate of Northwestern's Theater Program. Austin has been living and working in New York City for the past ten years. Broadway Theater Credits Include: *The American Plan*; *Macbeth*. Off Broadway Theater Credits Include: *A Midsummer Night's Dream* (Public); *All That I Will Ever Be* (NYTW); *The Water's Edge* (Second Stage); *Manic Flight Reaction*; *Other People* (Playwrights Horizons); *Hobson's Choice* (Atlantic), *The Fall* (Toad Productions/Singularity); *Hunter for Hunter Green* (Singularity). Regional Theater Credits Include: *The Violet Hour* (Barrington Stage); *Romeo & Juliet*; *The Water's Edge*; *The Chekhov Cycle*; *Loot*;

*Philadelphia, Here I Come!* (Williamstown); *Butley* (Huntington); *Hay Fever* (Westport).  
TV and Film Credits Include: *CSI:NY*; *The Unusuals*; *Law & Order: SVU*; *Law & Order*; *Gossip Girl*; *Six Degrees*; *Hack*; *The Company Men*; *Everybody's Fine*; *Poster Boy*; *Hitch*; *Brooklyn Lobster*; *Perfume*.

### **SAM ROSEN/ "Crane"**



Sam Rosen co-wrote, produced and starred in the film *Stuck Between Stations* which premiered at the Tribeca Film Festival 2011. The film co-stars Zoe Lister Jones (*Breaking Upwards*), Michael Imperioli (*The Sopranos*) and Josh Hartnett. He also co-starred in the films *Breaking Upwards* and *Four Boxes* (both 2009 SXSW) and *The Oranges* (2010 with Hugh Laurie, Catherine Keener and Leighton Meester). New York stage credits include the Soho Playhouse's *Ham Lake* (which he also co-wrote), and Lucy Thurber's *Stay* at The Rattlestick Theater. Minneapolis theater credits include Craig Wright's *Molly's Delicious* at the Jungle Theater and Edward Albee's *The Play About the Baby* with Eye of the Storm Theatre. TV Credits include *Law and Order: Criminal Intent*. He lives in Brooklyn, New York.

### **ADDITIONAL CAST**

#### **DARREN GOLDSTEIN/"Greg"**



#### **NED NOYES/"John Paul"**



**ANDREW FLINT/"Dream Away Bartender"**  
**ERICA DIAMOND-WILSON/"New York Bartender"**  
**STEPHANIE HEDGES/"Tilda"**  
And  
**CHIEF RICHARD WILCOX as himself**

# COMPLETE CAST AND CREW

Jack Fish Films in Association with Pilot NYC Present FIVE DAYS GONE

<b>Written/Directed/Edited by</b>	Anna Kerrigan
<b>Camden</b>	Brooke Bloom
<b>Alice</b>	Anna Kerrigan
<b>Brett</b>	Austin Lysy
<b>Crane</b>	Sam Rosen
<b>Greg</b>	Darren Goldstein
<b>John Paul</b>	Ned Noyes
<b>Chief Richard Wilcox</b>	Chief Richard Wilcox
<b>Tilda</b>	Stephanie Hedges
<b>NY Bartender</b>	Erica Diamond Wilson
<b>Dream Away Bartender</b>	Andrew Flint
<b>Produced by</b>	Sam Forman
	Louis Venezia
	<a href="#">Danielle Reisigl</a>
	Anna Kerrigan
<b>Co-producer</b>	Denise Papas Meechan
<b>Associate producers</b>	Zoe Reiniger
	Spencer Jarvis
	John Lithgow
<b>Director of photography</b>	<a href="#">Jimmy Lee Phelan</a>
<b>Music by</b>	Citay
<b>Production coordinator</b>	Erica Wilson
<b>Gaffer</b>	<a href="#">Tristan Allen</a>
<b>Best Boy/Electric</b>	Daniel April
<b>Assistant Camera</b>	Kira Murdock
<b>Grip</b>	Nate Milette
<b>Script Supervisor</b>	Pamela Rook
<b>Sound Mixer</b>	Macaulay Flynt
<b>Boom Operator</b>	Adam Croft
<b>Costume Designer</b>	Jana Adler
<b>Set Decorator</b>	Erica Wilson
<b>Make Up/ Hair Stylist</b>	Amy Wadford
<b>Intern</b>	Sarah Morrison
<b>Production Assistants</b>	Bart Dery
	John Henault
	Ann Marie Scarbarough
<b>Post Production Consultant</b>	Nathan Rausch
<b>Post Sound Mix</b>	Murray Trider,
	<a href="#">Ground Control Studio</a>
<b>Color Correction</b>	MTI Film
<b>Colorist</b>	Troy Davis, MTI Film
<b>Post Color Producer</b>	Katy O'loughlin, MTI Film
<b>Production Counsel</b>	Matthew Rogers

# INTERVIEW WITH FILMMAKER ANNA KERRIGAN

## **What inspired *Five Days Gone*? Is it autobiographical?**

No, no, no! It's definitely not autobiographical. I do have a little sister but I know her very well (we shared a room until I left for college) and I love her very much. I try not to make any of my writing autobiographical, though like a lot of writers, I think that subconsciously I'm working out themes and ideas that do mean a lot to me personally. I had a lot of opportunities growing up in Los Angeles, but my family never had any money. In fact, we had a lot of money troubles. I was the scholarship kid and I think that's why class is a big preoccupation of mine. I have a lot of friends whose parents could and would pay for anything they wanted and yet they're totally lost. They don't know what to do with themselves. It's a very complicated position to be in. With the character of Camden, I tried to paint a sympathetic picture of someone like that. Her sister Alice, on the other hand, didn't grow up with any money but has focus. So when Camden meets Alice she thinks, "Yes! This is my direction! Family! Sisterhood!" and then everything goes downhill. That's where I started with the script – with these two characters.

## **So class is a big theme in *Five Days Gone*?**

Yes. It's not spelled out every second of the movie but class is an important theme in *Five Days Gone*. Class plays a huge role in how people look at the world. It can be both divisive and unifying. Since the 2008 collapse, I feel that we've really been confronted with the fact that America, land of opportunity and the American Dream and all that, is becoming a two class system. All these people that thought they were middle class are really just poor people with credit cards and looming mortgages. And what was that Michael Moore quote recently? That 400 Americans have more money than half of Americans combined. That's crazy. That's why class is an important theme. It's not overtly political in *Five Days Gone* but I tried to turn the discussion here into something personal and relatable.

## **You're also a playwright. Did your background in theater affect your film?**

In writing *Five Days Gone*, I did think about Chekhov and Albee's *Who's Afraid of Virginia Woolf?* But I wasn't doing anything consciously "theater-y" while making it. My background in playwrighting certainly made it easier to get in the mindset of writing most of the narrative in one location. Some people say it feels like a play, and I think they're responding to the fact that there are some very long scenes in there. I love those scenes. There are also some formerly lengthy scenes that I cut down to one shot of someone looking out or something like that. It's true of film: a short scene can go a long way. If you just had some dude staring out into the audience for a thirty second scene in a play it would probably be pretty weird.

Before I started filming, playwright and filmmaker Neil Labute gave me some advice. We were talking about filming style and I told him I wanted to do some scenes with long, awesome choreographed shots where the actors' movement changes the composition of the shots. He warned me to get enough coverage. He shot *In the Company of Men* with a lot of one take wides and it really limited him in terms of editing because you can only hack off the beginning and end of the whole scene when you shoot that way. It also puts pressure on the actors to be perfect every time – in a way that you can't really pressure them to be when you have a tight shooting schedule. I originally thought that I'd be saving time if I shot this way so I'm glad he pointed these things out.

## **Why did you film in Western Massachusetts?**

Well, first of all, our principal location, my friend Cathy's family estate, was free. I was particularly lucky that a) our free location was amazing and b) the local community was so supportive. Once I decided to shoot there, I made a point of spreading the word about the film. I met with a ton of wonderful people who wanted to lend a hand in some way. We received a lot of in kind donations, for instance, the adorable Red Lion Inn in Stockbridge donated a cottage for our actors. We also received a sizable local sponsorship from Jane Iredale, a natural mineral cosmetic line that has their offices in neighboring Great Barrington. We

hired a number of local crew members: our grip, 1<sup>st</sup> AC and a few of the PAs were all locals. Our extras and a number of speaking roles, went to locals as well. My favorite cameo is Stockbridge Chief of Police Richard Wilcox playing himself in the hospital scenes.

**You've said that the estate, Ingleside, where you filmed played a big role in the film. Can you clarify that?**

I had the advantage of knowing all these details about the physicality of the house while I was writing. Every scene I wrote was set in a specific room or part of the estate.

Cinematographer Lee Phelan and I wanted to make the house a real character in the film. The elephant in the room in *Five Days Gone* is Alice and Camden's father. Alice knew him as a rich, distant, deadbeat Dad while Camden knew him as her successful, supportive father. The women only talk about him once in the film and Alice deflects that conversation. The house becomes the stand in not only for their father, but for the deep family history that Camden is steeped in and Alice never knew. Details of the actual house informed the history of Camden and Alice's family. For example, there are portraits throughout the house of Owen Johnson, Cathy Deely's grandfather. I worked him into the screenplay as Camden and Alice's distinguished great grandfather.

**How did you raise funds for the film?**

This was a truly grassroots, painstaking process....I started with a letter writing campaign to everyone I knew. I sent a synopsis, made a website and followed up with phone calls. I think I literally made \$400 this way – and it took almost \$100 just to print and mail all these letters to everyone. I threw fundraising parties at my apartment. My friend Louis Venezia, who runs a company called Pilot NYC, said he would give in kind donations and services for free at his facilities: he'd loan me editing and help out in other ways. Once Louis demonstrated his faith in me as an artist, it became much easier to more help and money. Louis ultimately became one of the producers. My boyfriend and producer Sam Forman also did some targeted fundraising efforts on the film's behalf. And finally, Jane Iredale, the natural mineral make up company in the Berkshires, donated make up, paid for a makeup artist and gave me sponsorship money in exchange for a promo that I cut for them using footage from the film. We also saved a lot of money through donated color correction (MITI film), reduced rates on equipment, donated food and housing in the Berkshires.

**What was your timeline?**

I started to fundraise in the beginning of 2009. We shot for three weeks in May 2010, then I edited until November. Post sound and color correction were both completed by February 2011.

**What is your favorite scene in the film?**

I have a few that I really love. The scene at the Bachelor Pad when Camden sees Alice acting a little crazy with the random local dudes they met at The Dream Away bar. Alice is sort of testing Camden a little, and Camden is unbelievably uncomfortable. She's probably also never been in a local's house up there.

The basement scene between Crane and Camden. Camden comes downstairs to find Crane "fixing a door". I thought it was funny and sad for Crane to "fix" things in the house as a way of distracting himself away from drug use. Here he is, in a part of the house where no one ever goes, literally in it's dark belly, fixing a completely obsolete door. And Camden is just so polite that she doesn't want to tell him to stop. Camden and Crane are "the lost ones" in the film and I think their unspoken kinship is very sweet.

I also love the scene in the pool house when Alice, Brett and Camden are playing chess together. Camden knows that something is going on between Alice and Brett but they haven't done anything that she can accuse them of. At this point, Alice has gotten so irritated with Camden that she doesn't mind subtly bullying her with Brett. I feel so bad for Camden in this scene. She's trying so hard to do the right thing all the time.

### **What was it like acting and directing?**

It was really hard. It's hard to lose yourself in a character when you're thinking about the camera and everyone else's acting. I think it's also hard, at least it was for me, to be acting in a scene with someone as an equal, and then turn to them when the scene is over and go into director mode and say "You know, you could try this-". I think it's just a little weird for the other actors to have to take my direction seriously after I've just flashed my boob in a scene or something.

When it came to my own performance, I was really lucky to have a great Director of Photography, Lee Phelan and Script Supervisor, Pamela Rook, who were available for comment during the shoot. I told them very early on "Listen, I need your help. Especially with my performance. If I'm doing something lame, you gotta let me know because I can't see myself. And if you have feedback about anything else, feel free." They are both such sweet and respectful people that at first they had a hard time with that, but eventually it became second nature. I'd work as far as I could by myself then if I had a question, we'd have a little conference. With our tight shooting schedule, I didn't have time to watch playback. I literally watched playback only once. All that being said, I'm glad I played Alice. It isn't my goal to be an actor – I studied acting at Stanford but I never tried or wanted to act. I personally can't handle the lifestyle and constant rejection that I see my actor friends going through. In this instance, it just seemed easier to cut out an extra person to worry about.

### **You also edited the film?**

This was actually a role in the film I didn't want to play. After we wrapped production, I took a few weeks off to decompress and then started interviewing editor candidates. We had also run out of money, so I couldn't actually afford to pay anyone very much. I met with some very talented people, most of whom had other higher paying jobs. I didn't want *Five Days Gone* to be put on someone's backburner. Sam, my boyfriend and producer, finally said "Why don't you just do it?". So I thought, why not? I knew that I would give it all my attention because it's my baby.

In truth, I had only edited one short and a couple of webisodes of a silly show I did called *The Anna and Phoebe Show*. I never went to film school and am totally self-taught when it comes to editing and filmmaking in general. I am not a genius when it comes to Final Cut but I figured it out enough to cut the movie. The hardest part was editing myself. A friend came in and watched an early cut of the film and said "You actually edit quite naturally – except when it comes to your performance. You're either paying too much or too little attention to yourself". I don't know if I was paying too much or too little – but I made an effort to detach myself from Actor Anna while I was editing. Ultimately, I was really happy I edited *Five Days Gone*. It was a demystifying experience for me. As was the whole film really. You think every step is impossible and somehow you manage to pull it off.

# FUN FACTS ABOUT FIVE DAYS GONE

-*Five Days Gone* was written specifically for the location, a family estate belonging to the Deely family in Stockbridge, Massachusetts. (It is now up for sale if you are interested). The property was initially developed by Stockbridge's founder and missionary John Sargent as a school for Indian children in the 1780s that later burned down under mysterious circumstances. It is also the former residence of Owen Johnson, 20th century best-selling author and screenwriter - among many, *Children of Divorce* starring Gary Cooper and Clara Bow, a silent movie recently restored by the Library of Congress.

-The Berkshires bar scene was shot at The Dream Away in Becket, Massachusetts. During the depression, it is rumored to have been a brothel and speakeasy. The Dream Away was an important location in Part Two of Bob Dylan's epic film *Renaldo and Clara*.

-A number of Berkshire locals were cast in supporting roles in the film. The Dream Away's actual bartender, Andrew Flint, plays a cameo in the film. Stockbridge Chief of Police, Richard Wilcox, plays himself. And local actress Stephanie Hedges plays Tilda in *The Dream Away*.

-The Berkshires community rallied behind the film in a major way. We received many in kind donations from restaurants and hotels (The Red Lion and the Days Inn) as well as sponsorship from a local make up company, Jane Iredale Natural Mineral Make Up.

-The hospital scene was shot in the dormitory basement at the regional theater company Shakespeare and Co.

-Every minute of the film except for two exterior shots, was shot in Western Massachusetts.

-Sam Rosen (*Crane*) co-wrote, produced and starred in feature film *Stuck Between Stations*, which premiered at the Tribeca Film Festival 2011. The film also features Zoe Lister-Jones (*Breaking Upwards*), Michael Imperioli and Josh Hartnett.

-One of the film's producers, Louis Venezia (owner of co-production company Pilot NYC) contacted Anna for the first time through facebook after watching her short-lived web series *The Anna and Phoebe Show*.

-All the music in the film was pulled from band Citay's preexisting catalogue.

-The man behind Citay, Ezra Feinberg, is a licensed New York-based psycho therapist.

-The last song in the film "Mirror Kisses" features vocals by Merrill Garbus (a.k.a. Tune Yards). At the time the song was recorded, she was a member of the band Citay.