

FINNERTY
STEEVES

JEREMY
DAVIDSON

JOHN
PANKOW

KRISTINE
SUTHERLAND

JOHN ELLISON
CONLEE

SUSAN
BLACKWELL

RICHARD
MASUR

before/ during/ after/

DIRECTED BY
STEPHEN KUNKEN
& JACK LEWARS

INDIE CITY FILMS PRESENTS A MARSHA'S DAUGHTER PRODUCTION IN ASSOCIATION WITH CUTTERS STUDIOS "BEFORE/DURING/AFTER"

CASTING BY AMY CHRISTOPHER PRODUCTION DESIGNER KIMBERLY MATELA DIRECTOR OF PHOTOGRAPHY MARK SPARROUCH EDITED BY SCOTT GIBNEY AND PETER ZACHWIEJA POST PRODUCER STEPHANIE ROSE

EXECUTIVE PRODUCERS ELIZABETH KRAJEWSKI, ELENA BERGER-MELMAN, JAMIE ZELERMYER PRODUCED BY KATIE HYDE AND FINNERTY STEEVES

SCREENPLAY BY FINNERTY STEEVES DIRECTED BY STEPHEN KUNKEN AND JACK LEWARS

before/during/after

Her marriage seemed perfect. How funny is that?

TITLE: before/during/after

LANGUAGE: English

RUN TIME: 83 minutes

GENRE: A Post Romantic Dramedy

LOGLINE: This sharp-witted dramedy studies a middle-aged NYC theatre actress suddenly forced to figure out the kind of person she wants to portray in real life when her marriage comes to an end after she catches her husband cheating.



Synopsis



before /during /after is the story of Jennie Lonergan, a middle-aged NYC theatre actress, who is forced to figure out the kind of person she wants to be when her seemingly perfect 15-year marriage comes to an abrupt end after she catches her husband having an affair. The film is anchored in one day in Jennie's life when she is auditioning for a career-making role in a play that triggers a flood of her own unprocessed memories about her marriage and the aftermath of her divorce.

The play's director, Nigel Hopkins (played by the pitch perfect Michael Emerson) directs Jennie as she flounders to delve into the character of a brokenhearted woman: "She has to move forward. Neutral is no good, being a victim is not good -- she must find the next right thing or the fear and the hurt will swallow her." Jennie's memories are peppered with characters and experiences that only happen to a person who has lost her way, and through these experiences and people Jennie is guided back to herself and to the kind of person, the kind of life, she's always wanted.

And so the film goes backwards and forwards in time, as memories tend to do, until we realize that the audition itself is also a memory and the true present moment is one where she stands solid on her own two feet, with strength and vulnerability to move forward in the direction of her best life.





Stephen Kunken (Co-Director)

Having collaborated from the other side of the camera as an actor with such film luminaries as Ron Howard, Woody Allen, Martin Scorsese, Steven Spielberg, Barry Levinson, Ang Lee, Paul Greengrass and Spike Lee, Stephen is thrilled to be putting osmosis to good use in his directorial debut. As an actor Stephen is best known for his recurring roles as Ari Spyros on Showtime's *Billions* and Commander Warren Putnam on Hulu's *The Handmaid's Tale*.

Recent film credits include the upcoming *Hillbilly Elegy*, *Jason Bourne 5*, *Cafe Society*, *Still Alice*, *Wolf of Wall Street*, *Bridge of Spies*, and *The Bay*. A fixture on the New York Stage, Mr. Kunken has created roles in seven Broadway shows and countless Off-Broadway and regional productions. Along the way he has garnered nominations for the NY Drama Critics Circle Award, Outer Critics Circle, DramaLeague, and a 2010 Featured Actor Tony Award nomination for his portrayal of Enron CFO Andy Fastow. He is a graduate of Tufts University and The Juilliard School and a Fox Fellowship recipient.



Jack Lewars (Co-Director)

Jack began his career in Los Angeles working closely with director Bernard Rose on the set of Ivan's XTC and moved on to work as an assistant director with James Merendino on his film *Amerikana*. In 2006, Jack made his first feature film *Alligator Run*, a documentary about two friends from Los Angeles who set out on a quest to drive their pet alligator cross-country to release it in the swamps of Gainesville, Florida. The film won Maxim Magazine's Grand Prize for Best Road Trip Story in their July 2006 issue.

Most recently Lewars directed the narrative feature *Mount Joy*, which won the Audience Favorite Award at its premiere in the Santa Barbara International Film Festival. Variety film critic, Denis Harvey, hailed it as a "straight up tear-jerker" and praised it's "indie rock authenticity and filmmaking chops." Lewars is also head D.I. Colorist at Technicolor NYC and collaborates daily with the likes of Martin Scorsese, Kenny Lonergan, M. Night Shyamalan and Jodi Foster to name a few.



Finnerty Steeves (Writer/Producer/Jennie)

A classically-trained actress, Finnerty received her MFA from the graduate program at the American Conservatory Theater in San Francisco. Shortly after her move to New York City, she was offered the role of Denise McCarthy on *The Sopranos* directed by Mike Figgis (*Leaving Las Vegas*). Finnerty went on to do over 40 commercials while working in NYC on and off Broadway. Some of those credits include *Dot* (directed by five-time Tony Award winner Susan Stroman), *Brighton Beach Memoirs*, *Almost Maine*, and the Drama Desk nominated production of *Lost in Yonkers*.

Finnerty has performed at top regional theaters around the country and was awarded the prestigious Elliot Norton Award for her performance as Ms Calvin in *The Shape She Makes* at A.R.T. Although Finnerty has a spirited love of the theater, her truthful and intimate acting style has always lent itself to work in front of the camera. She is best known for her work as inmate Beth Hoefler on the Netflix hit show *Orange Is The New Black*. Other television credits include *The Blacklist*, *Sneaky Pete*, *Bored to Death*, *The Big C*, and *Louie*. Select film roles include *Francis Ha* (dir: Noah Bombach), *Morning Glory* (dir: Roger Michel), *Away We Go* (dir: Sam Mendes) and the film *Bad Education* with Allison Janney and Hugh Jackman (directed by Corey Finley). *Before/During/After* is Finnerty's first feature as a writer/producer.



Katie Hyde (Producer)

Katie helms Indie City Films, a Brooklyn-based production company that produces feature films and also creates video content for brands such as the UK Sunday Times, NY Post, Refinery29, Domino Magazine, Urban Art Projects, Creative Mornings and others. In addition to before/during/after Katie has successfully produced two award-winning feature films: *Alligator Run* (2006) and *Mount Joy* (2015, Netflix). She is currently in production with *Jennifer, 42*, an animated true crime documentary which is poised to support law reform for victims of domestic violence. Katie also recently directed the 42-minute documentary *Crazy Ex-Girlfriend: Oh My God I Think It's Over*. The film, commissioned by CBS Studios, was one of the first to be announced as part of the line-up at this years Austin Film Festival. Katie will be a featured Indie Film Panelist in Austin at the AFF Conference in October.



Starring



Finnerty
Steeves



Jeremy
Davidson



Kristine
Sutherland



John
Pankow



Richard
Masur



Susan
Blackwell



Michael
Emerson



John Ellison
Conlee

Supporting Cast



Kate
Burton



Marin
Hinkle



Deborah
Rush



Austin
Pendleton



Liza
Colón-Zayas



Ashlie
Atkinson



Carrie
Preston



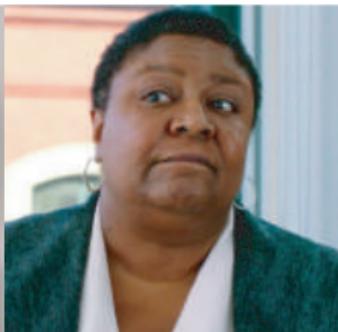
Opal
Alladin



Marcia
DeBonis



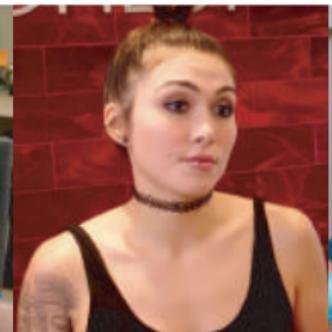
Miriam
Shor



Myra Lucretia
Taylor



Deirdre
O'Connell



Daniella
Pineda



Kathleen
Chalfant



Cast
In Order of Appearance

Jennie	FINNERTY STEEVES	Nurse Lydia	BRENDA PRESSLEY	Ophelia	SYDNEY K. PENNY
Stage Manager	JEFF TALBOTT	Therapist #3	MYRA LUCRETIA TAYLOR	Therapist #4	DEBORAH RUSH
Jim Lonergan	JOHN PANKOW	Model #1	GIA CROVATIN	Crying Divorcee	KAREN PETERS
David	JEREMY DAVIDSON	Model #2	KARMAY NGAI	Therapist #5	STEPHEN KUNKEN
Pat Lonergan	KRISTINE SUTHERLAND	Model #3	ILDI SILVA	Diner Waiter	PABLO GONZALES
Erin	SUSAN BLACKWELL	Kiddie Drink Mom #1	LIV ROTH	Marcella the Line Cook	ASHLIE ATKINSON
Insecure Irene	MIRIAM SHOR	Kiddie Drink Mom #2	JOEY PARSONS	333 Guy with Dog	ANTHONY DiMIERI
Mae the Casting Director	MEGHAN RAFFERTY	Kiddie Drink Mom #3	JASMIN WALKER	333 Dog	MADDOX
Toby the Reader	MILES G. JACKSON	Kiddie Drink Daughter	NAOMI KUNKEN	Voice of Agent	JENN THOMPSON
Therapist #1	KATE BURTON	Kiddie Drink Casting Dir.	EMILY ACKERMAN	Handsome Stranger	JUSTIN HAGAN
Little Dancing Girl	VIVIAN MAR MIGNONE	Juanita	LIZA COLÓN-ZAYAS	Sex Shop Worker	DANIELLA PINEDA
Little Dancing Girl's Mom	ALEXIS McGUINNESS	Nathan	DAVE AHDOOT	Clark	JOHN ELLISON CONLEE
Prospect Park Drummer	J. ALPHONSE NICHOLSON	Nancy	DEIRDE O'CONNELL	Guy with Coffee	DAVY J. MARR
Therapy Wife	KATE HAMPTON	Olga	KATHLEEN CHALFANT	Theater Patron #1	RENATA FRIEDMAN
Therapy Husband	BRIAN RUSSELL	Dr. Horowitz	AUSTIN PENDLETON	Theater Patron #2	MATTHEW DECESARE
Stan	RICHARD MASUR	Marissa	MARIN HINKLE	Theater Patron #3	ELODIE ROSE
Voice of Genetic Counselor	ARTISHA MANN-COOPER	Joey	OPAL ALLADIN	Little Jennie	JAYDEN DEANGELIS
		Kathryn	KATIE HYDE		

DIRECTORS

Stephen Kunken
Jack Lewars

SCREENWRITER

Finnerty Steeves

PRODUCERS

Finnerty Steeves
Katie Hyde

EXECUTIVE PRODUCERS

Elizabeth Krajewski
Elena Berger-Melman
Jamie Zelermyer

ASSOCIATE PRODUCERS

Kelli Joan Bennett
Lisa Beyersdoerfer
Mike Beyersdoerfer
Marcia DeBonis
Craig Duncan
Daniel Charles Finnerty
James Daniel Finnerty
Marsha Bufanda Finnerty
Frank Tamayo Leyva
Luis E Martinez
Mike McNamara
Mark Mignone
Tim O'Connor

POST PRODUCER

Stephanie Rose

CINEMATOGRAPHER

Mark Sparrough

EDITORS

Scott Gibney
Peter Zachwieja

CASTING DIRECTOR

Amy Christopher

PRODUCTION DESIGNER

Kimberly Matela

ART DIRECTOR

Heloise Wilson

COSTUME DESIGNER

Kimberly Matela

MAKEUP DEPARTMENT HEAD

Justine Sierakowski

KEY MAKEUP ARTIST

Catarina Grieco

MAKEUP ARTIST

Marie Rose Cruz

**UNIT PRODUCTION
MANAGER**

Artisha Mann Cooper

FIRST ASSISTANT DIRECTOR

Liza Mann

**SECOND ASSISTANT
DIRECTOR**

Patrick Schaefer

ASSISTANT ART DIRECTOR

Charles Rojas

SET DRESSER

Winnie Schwarz

AUDIO EXECUTIVE PRODUCER

Tim Konn

SOUND MIXER

Eric Perez

SOUND EFFECTS EDITORS

Patricia Ramos
Cathryn Stark
Logan Vines

SUPERVISING SOUND EDITOR

Erik Widmark

VISUAL EFFECTS ARTIST

Sean Perry

FLAME ARTIST

Moises Tavera

SECOND ASSISTANT CAMERA

Reid Engwall

ELECTRICIAN

Tom Festo

BESTBOY GRIP

Keve Huggins

KEY GRIP

Ryan Kollin

FIRST ASSISTANT CAMERA

Cory C Maffucci

SECOND ASSISTANT CAMERA

Nathan Rodan

GAFFER

Danny Valentine

**ASSISTANT COSTUME
DESIGNER**

Davy J Marr

SET COSTUMER

Winnie Schwarz

**DIGITAL INTERMEDIATE
COLORIST**

Allie Ames

**DIGITAL INTERMEDIATE
CONSULTANT**

Jeff Cornell

**DIGITAL INTERMEDIATE
PRODUCER**

Christina Delerme

COLORIST: DAILIES

Ryan Duffy

CONFORM EDITOR

Brian Keefe

SUPERVISING COLORIST

Jack Lewars

ADDITIONAL EDITOR

Andrea Mendoza

ASSISTANT EDITORS

Austin Rauterkus
Katie Traurig

ADDITIONAL EDITOR

Cameron Yergler

LOCATION SCOUT

Michael Justin Ricci

MUSIC SUPERVISOR

Peter Olshansky

SCRIPT SUPEVISOR

Nora Elcar-Verdon

SCRIPT CONSULTANTS

Michele Giannusa
Jason Greiff

TRANSPORTATION HEAD

Elliot Valez

MEDIA PRODUCER

Raúl Aktanov

**PUBLICATION WEB
DEVELOPER**

Jeremy D. Johnson

**PRODUCTION
COORDINATOR**

Yvonne Ng

TEST YOURSELF

Written by Julie Ann Baenziger
Performed by SEA OF BEES
Licensing Courtesy of Domino Publishing Company of
America Inc.

SWEET TO ME

Written and Performed by JILL SARGEANT
Licensing Courtesy of Jill Sargeant Music

YOUR GREEN LIGHTS

Written and Performed by TIGER COOKE
Licensing Courtesy of Tiger Cooke

OLD TIMES' SAKE

Written by Andy Fitzpatrick and Will Merriman
Performed by ANDY FITZPATRICK
Produced by Jamie Alegre
Licensing Courtesy of Andy Fitzpatrick

BARBURNER

Written by Abby Ahmad and Mark Marshall
Performed by FIFE & DROM
Licensing Courtesy of Detour Music / The Boundaries

BLOW YOUR MIND

Written and Performed by MATT BLOSTEIN
Licensing Courtesy of Matt Blostein

CALLING ON

Written and Performed by STEPHEN BARTOLOMEI
WITH HIS COMRADES
Licensing Courtesy of Stephen Bartolomei

THANK YOU

Written and Performed by SHANA FALANA
Licensing Courtesy of Shana Falana

IT ONLY HURTS WHEN I POGO

Written by Danny Oberbeck
Performed by CRAIC HAUS
Licensing Courtesy of Craic Haus

LONG GOODBYE

Written and Performed by JENNA NICHOLLS
Licensing Courtesy of Jenna Nicholls

PART OF A COLLECTION

Written and Performed by MATT BLOSTEIN
Licensing Courtesy of Matt Blostein

TENDER LUNA

Written and Performed by CHARLOTTE MARTIN
Licensing Courtesy of Word Tree Music

DON'T BREAK

Written and Performed by MARK GEARY
Licensing Courtesy of Sonoblast Records



Directors Statement / Interview

Jack Lewars and Stephen Kunken were brought together as a kind of dream team by writer and star Finnerty Steeves. Combining Mr. Lewars visual artistry with Mr. Kunken's history in performance seemed perfect augmenting skillsets. When initially conceived these delineated responsibilities would split the workload, Mr. Lewars with camera and Mr. Kunken with actors...but that soon gave way to a fully immersive collaboration that enriched not only the world of the film but the directors themselves. Below is their joint statement.

JACK: I met Finnerty through my wife, and producer on the film, Katie Hyde. Katie and Finnerty met in 2012 on set as actors in the film "Morning Glory" a Hollywood comedy shot in NYC starring Harrison Ford, Rachel McAdams and Diane Keaton. Finnerty was in the midst of living some of the most tragic and dramatic details of what eventually became the script for "before/during/after." The two became fast friends and Katie was privy to Finnerty's process in writing the first draft and eventually workshopped the script with a few trusted creatives. It became clear in that workshop that this script was very special and Katie urged me to read it as Finnerty was intent on going into production and was seeking her director.

STEVE: I had become a fan of Finnerty's work as one of New York's most engaging stage actress in 2012 when she starred in a terrific and much lauded production Off-Broadway that my wife directed. As we began to socialize around the play I became loosely aware of the personal turmoil in her life. The dissolution of her marriage had left her raw and untethered albeit I knew literally none of the specifics, Impolite to pry? Possibly, but more importantly I could feel the hum of the third rail any time conversation veered or situations called up painful memories. Over the next 4 years as Finnerty's life expanded to include a fantastic new marriage and a gorgeous daughter we continued our friendship as colleagues and couples and in the fall of 2016 Finnerty approached me to read and possibly direct her first screenplay "before/during/after". This semi-autobiographical tale of infidelity, recovery, and how we wrestle with the memories of "before" to live a satisfying "after" was clearly the unpacking of enormous emotional trauma. A script that had so much personal exposure and honesty on every page and yet managed to be equally quirky and humorous was inspiring to read. Making sense of fragments. In a sense...that's all it can ever be.

JACK: I knew right away that the script was special and worthy and a story that needed to be told. The narrative itself was pretty tragic but it was colored in a way that was so utterly charming and funny. The way Finnerty wrote her story made instant visuals pop into my mind. I come from a visual background and having worked alongside some of the great directors of our time, I have spent most of the days studying different visual styles, composition and camera movement. At that time Finnerty was in talks with Stephen Kunken to direct but after one meeting with the four of us, we made the unexpected decision to make the film together. Admittedly I was hesitant to embark on a co-director journey with a man I'd never met before — such partnerships seem to be exclusively reserved for brothers or married people — but Stephen is so lovely and bright and talented. I'm sure if either of us had a big ego we would have sunk the ship but as it turns out we made a pretty great team. Stephen came to the table with a really authentic way of directing actors as he himself is one. And this film is peppered with brilliant performances thanks to him.

STEVE: Jack brought so many exciting visual ideas to the table and his background (as one of the most sought after colorists in the business) made our collaboration thrilling. We share an affinity for the films of our childhood and leaned into an aesthetic that was anchored in respect for our audience. Longer takes. Wider shots. As the screenplays dictates meticulously curated memory it felt equitable to allow our audience to live in each one with a broader framing. Certainly broader than one might expect when visualizing the subjectivity of memory. Luckily we had a company of some of the most incredible actors in New York who joined us on our journey and the city itself as the perfect backdrop to remind us that no matter how insular our experience; life sparks on around us.

Links



SOCIAL PAGES:

- **FACEBOOK:** @BeforeDuringAfterTheFilm
- **INSTAGRAM:** @beforeduringafterthefilm
- **TWITTER:** @bdaTheFilm

WEBSITE: www.beforeduringafterthefilm.com

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