



Presents  
a **SUNNY SIDE UP** film

# **BENEATH THE HARVEST SKY**

Written and Directed by Aron Gaudet & Gita Pullapilly

Select theatrical release begins May 2nd, 2014

Available on VOD, iTunes, and other on demand platforms April 15, 2014

Run Time: 116 minutes

Rating: Not Rated

Press Materials:

<http://tribecafilm.com/press-center/tribeca-film/films/52de92c585286243cc000001>



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## **SYNOPSIS**

*Beneath the Harvest Sky* tells the story of Casper (Emory Cohen) and Dominic (Callan McAuliffe)—two best friends that are fiercely loyal to one another, as they come of age in a small farming town in Maine. During harvest break, Casper is drawn into smuggling drugs across the Canadian border with his outlaw father, Clayton (Aidan Gillen). Meanwhile, Dominic works his final potato harvest, hoping to earn the money he needs to buy a car and take them away towards a better future. But with Casper's life unraveling before their eyes, their friendship and loyalty are put to the test as they are forced to mature and make very adult decisions that will forever alter the course of their lives.

## **DIRECTOR'S STATEMENT**

If you are a teenager growing up in northern Maine, you are fixated on one goal: how do I escape? Most of the small towns littering the Canadian border, are not just dying, they're dead. Abandoned homes overrun the area, permeating it with a sense of desperation and lost hope. The last industry standing is potato farming-- and even that is slowly fading away. The one business that is booming is the illegal prescription drug trade. Maine (per capita) is the #1 state in the U.S. for prescription drug abuse.

What developed from our extensive research is *Beneath the Harvest Sky* — a serious teen drama told through the eyes of two teenage best friends that are fiercely loyal to one another. One friend (Dominic) works his final potato harvest with plans of escape, while the other friend (Casper) is drawn into smuggling prescription drugs across the Canadian border with his outlaw father. As they pull each other in opposite directions, they are forced to mature and make adult decisions that will forever alter the course of their lives.

Our passion for writing *Beneath the Harvest Sky* grew as we learned about the process of growing and harvesting potatoes. As a potato grows underground, a beautiful flower blossoms above it. Before the harvest, farmers spray the flowers with a fertilizer, killing them, in order to redirect all nutrients to the potato. Only then, does the potato mature, growing a thick skin, enabling it to survive in the world once harvested. If the potato hasn't received the proper nutrients or the time to mature, it will literally melt in the sunlight. We used this process as a metaphor for our two best friends. In the end, it was a story about a flower and a potato.

With many of *Beneath the Harvest Sky's* storylines culled from our months of fieldwork, we feel we've captured the beauty, isolation, boredom, and urgency to escape that pervades life in this rural area. The beautiful but bleak locations appeal to the documentarians in us. So although the story is scripted, our goal is to take the audience on an emotional journey that feels authentic and real. Part of our mission as filmmakers has always been to find and tell stories that are entertaining, while also shedding light on critical social issues. We believe *Beneath the Harvest Sky* does just that.

- ARON GAUDET & GITA PULLAPILLY

## **AN INTERVIEW WITH DIRECTORS ARON GAUDET AND GITA PULLAPILLY**

**Tribeca:** What is it about Northern Maine, especially the town of Van Buren, which makes it the perfect setting for a coming-of-age drama like *Beneath the Harvest Sky*?

**Aron Gaudet:** When we decided to do a coming-of-age movie, the only thing I knew about was growing up in Maine. Once kids in Northern Maine turned eighteen, they usually had to move to Southern Maine or elsewhere in New England to find jobs. Mills and factories in the northern part of the state that were once vibrant were either struggling or had closed. Even today, the farming industry is just barely surviving. Young people in the Van Buren area do not have a lot of options there.

Because of the isolation and limited options, we thought Van Buren would be a perfect place to have a couple of best friends find themselves at a crossroads when they graduated from high school and had to decide what they were going to do with the rest of their lives. We thought that we would find rich settings in Northern Maine for a potential movie. When we found out about the annual potato harvest, we just knew that event would make perfect bookends for the story.

**Tribeca:** The authenticity of *Beneath the Harvest Sky* is so apparent to the audience. How long did it take you to write the script? What kind of research did you do as part of the process?

**Gita Pullapilly:** Aron actually discovered these blue potato flowers that grew in Northern Maine on a Facebook page when we were living in New York City during Thanksgiving of 2010. We ended up going up there to check out the area and just knew upon arrival that this was someplace that we'd love to set a movie.

In the dead of winter during January, we decided to just jump into process and uproot our lives from New York City to Maine to start researching and writing the script. We were in pre-production until about April of 2012.

**AG:** All in all, we spent about a year and a half researching and writing, making trips to Van Buren and doing a ton of interviews with everyone we could find: farmers and teenagers and law enforcement officers and teachers. We also talked with people in jail for dealing prescription drugs and smuggling prescription drugs. The script is very much based on actual stories we were told. Authenticity was definitely really important to us.

**GP:** We both come from a documentary background. So for *Beneath the Harvest Sky*, as our first narrative feature, we felt it was important for us to take the skills that we knew we had and try to apply that to the script writing process. We wanted to make our audience feel like they were in this town, living among this community.

We gave the script to the actors before they arrived in Van Buren to start the shoot. When they had explored the town a bit, the actors were all struck by the realism of the screenplay.

**AG:** As they drove through town, the actors would recognize places just based on the script details alone.

**Tribeca: You mentioned that your backgrounds are in documentaries. Was it frightening to make the transition into narrative filmmaking or did your background in the documentary world made the transition easier?**

**GP:** Aron and I talk about this all the time [laugh]. We say if we had known what it took to make a narrative feature film, we would have been daunted and overwhelmed. Instead, we just jumped into the process. The thought of “what if we can’t pull this off?” never came into our head. We just committed ourselves to writing and making a narrative film.

When we started the project, we had no idea how we were going to get the money or a cast, but we thought if we had a good script, we would have the confidence to make it happen. What also helped was the experience we gained from making our documentary *The Way We Get By*. We had to figure out how to self-distribute that film, and we cut all the middlemen out and managed to get the film out on Netflix and iTunes. The whole experience of getting a film distributed on a national level was empowering. We knew we could get our narrative project out into the world.

**AG:** We also came away from *The Way We Get By* knowing how to tell a good story. With *Beneath The Harvest Sky*, we were just telling another good story in a different form. One thing that worked to our advantage was we had no experience directing actors. We really worked with our actors to find the authenticity in their performances.

**Tribeca: Emory Cohen and Callan McAuliffe are pitch-perfect as Casper and Dominic, the film’s two leads. Were you able to have much rehearsal time with the boys? Since their characters have been friends since kindergarten, it was important for Emory and Callan to form a believable bond. How did you help the two actors go about this?**

**AG:** We didn’t really rehearse. We did have Emory, Callan, Sarah Sutherland and Zoe Levin--the two actresses that play their romantic interests—come to Northern Maine about two weeks prior to filming. Sarah and Callan basically went off and did a potato harvest boot camp [laughs] and Zoe and Emory just hung out together. Emory would have us drop him off in the middle of town every morning and pick him back up at dinnertime. He hung out all day in Van Buren and made friends with kids who actually inspired his character—kids who smuggled drugs between Canada and the US. Emory is a method actor. He had been living like Casper for a month in NYC before he even came to Maine.

**Tribeca: It was such a pleasure to see traditionally comedic actors like Carla Gallo, Timm Sharp and David Denman in dramatic roles. Can you talk about the casting process and working with Allison Jones?**

**GP:** Allison is just phenomenal. In addition to being our Casting Director, we made her an Executive Producer because the film would not have been the same without her. When Aron and I began to think about casting, we looked at movies and television shows with strong teen actors. We knew we would need an ensemble of talented young actors to pull off our movie.

Every time we’d watch something that had impressive teen actors, we noticed that the same casting director was involved. We reached out to her office and were told that she doesn’t cast indie movies. [laughs] That was no surprise since she works with Judd Apatow and Adam McKay on a regular basis!

We sent the script anyway and practically begged her office to pass it along to her. A week later, she read the script and called us to tell us she would cast our movie. We were especially thrilled when she told us she had relatives from Frenchville, the town right next to Van Buren.

**AG:** Emory was actually the first person she sent us. After we watched the audition, we thought to ourselves, “We really like this kid but we can’t cast the first person we see, right?”

**GP:** We looked at a few other actors for the role of Casper, but it was always Emory, and that was probably the best decision we made. Aron and I came into this movie completely obsessed with it and so did Emory. During the shoot, we lived in Van Buren at a Catholic retreat center with the cast and crew all together for 3 months straight. Emory lived and breathed Casper 24/7.

**Tribeca: And how did Callan come onto the project?**

**GP:** He’s actually Australian, which surprised us at first. He’s a handsome, good-looking kid, but he has this soft side to him. Even in his audition, he had this special kind of delivery that made you feel instantly connected to him.

**AG:** I think some of the actors that we looked at for Dominic didn’t look like they could be from Northern Maine. It’s a very “rough around the edges” place. Even though he’s from Australia, Callan still looked like a rugged kid who could live in Maine...but still be a little nicer than Casper [laughs].

**Tribeca: I thought the movie did such a good job of creating this familiar, lived-in feeling in terms of the sets and the natural background.**

**AG:** Our production designer, Michael Bricker, did a great job. Plus, we had the luxury of shooting on an actual working farm. The wonderful family, the LaJoies, let us into their lives. They grow those blue potatoes that we used for all of the harvest scenes. We were able to go into the fields and even into their garages where they built the farm equipment. While we were shooting in one of those garages, someone pointed out that if Hollywood types were to recreate the garage and wanted to make it look authentic, it would cost millions of dollars. I remember one of the LaJoie farmers said something like, “we basically just spent the last 70 years set-designing.” [laughs]

The majority of our locations didn’t require a lot of work from us to make them seem authentic. Our major challenge was that everything is so spread out in Northern Maine. We’d find these amazing locations, but it would take hours to get there and back from Van Buren. Our cast and crew spend the majority of the production in transition. However, everyone was excited to be able to shoot in so many visually amazing locations, and we happily drove all over Northern Maine.

**Tribeca: Was there any particularly memorable location?**

**GP:** Well, we wanted to use this one location for the garage where Clayton smuggles drugs, and our location manager Josh arranged that with the owner.

**AG:** And a week before we started, the owner of the garage was arrested by DEA for smuggling cocaine between Maine and Canada. Talk about authenticity!

**Tribeca: Can you talk about developing the look of your film with cinematographer, Steve Calitri?**

**AG:** We talked a lot about wanting each frame to be dirty, even though we shot in some really stunning places up north. We wanted the film to feel rough around the edges. Within each composition, we asked ourselves: “how can we make this gritty and cluttered?” We wanted the film to look grungy and bleak looking because that’s the reality that our characters are facing in Northern Maine. While it’s beautiful up there, it’s also a let-down in many ways because of poverty and crime.

**Tribeca: How did you decide on musician Dustin Hamman to do the score of the film? What drew you to his music initially?**

**AG:** We met Dustin almost 5 years ago at the True/False Film Festival. He was there playing music and he was just great. After talking to him for a while, we walked away thinking that his music would be great for a movie someday. In the back of our minds as we wrote this movie, we thought of Dustin. He actually appears in the movie as the musician in the gravel pit party and one of the harvest workers. Dustin has this incredible beard that just made him perfect. It was really easy to integrate him and his music into the film.

Also, his music reflected the look of the film. We wanted the soundtrack to be just as rough, grungy and unpolished as the movie itself. I think it really helped having him on set so he could soak it in.

**GP:** We’ll absolutely have the artist doing the soundtrack on set with other projects. It made the whole process really organic. When we were in post-production, Dustin could easily recall the actors’ emotions and that helped him compose the music for us. He also wrote much of the music on set, and it has a plaintive quality as a result, which really helped instill a sense of nostalgia in the movie.

**AG:** He actually wrote more songs than we needed! During the editing process, I was able to take some of these extra tracks and find spots where the music was perfect. During post-production, Dustin would listen to certain track and tweak the music to make it work better within the narrative. It was amazing.

**Tribeca: Aron, in addition to co-writing and co-directing the film, you also served as its editor. Did these multiple roles impact how you worked on set? Why did you choose to take on all three jobs?**

**AG:** You have three opportunities to make your movie, and the process is so different with each job. It’s one thing to write the story, another thing to translate your script to the screen with actors, and then another to complete your story in post-production. In post, you can fix a lot of things or discover things you may have missed. It’s surprising how much a movie grows after shooting is over.

We shot a number of scenes with the parents of Dominic and Casper, but in the edit room, we discovered that the focus should really be on the relationship between the two boys. Also, it was helpful to have an idea of how I was going to edit a scene when Gita and I were directing on set. I was able to take some shortcuts and confuse our script supervisor in the process. [laughs] I had it all in my head.

**GP:** And I have to say, I think our process is very special and probably rare. Even during the script writing process, you’re pretty lucky if you get to work with someone who has an editing background. In fact,

with every aspect of filmmaking, it helps to have an editor's mind. At the end of the day, the story is the most important thing. Period.

With Aron taking on these three jobs, he was incredibly efficient and capable of seeing what he wanted with each scene. Because he knew what shots we needed, he made sure that we didn't waste our money on surplus footage. During the post-production process, I just watched him piece together what was in his head all along.

**Tribeca: Another thing that struck me about *Beneath the Harvest Sky* is the Terra Chips partnership. You know it's so unique to see a film that was obviously supported by a brand, yet there was no blatant product placement. Can you talk about how you facilitated this relationship with Terra Chips?**

**AG:** The parts of the movie that involve Terra didn't stem from them wanting their product in the film. Terra Chips was in the story because we wanted to make it authentic. The LaJoie family grows blue potatoes for Terra Chips, and the farmers in our movie do the same thing. We were the ones who approached Terra. We were the ones that pushed them into the movie [laughs]. It was important for us to give a little nod to the actual farmers.

**GP:** On our last film, we worked with a team from Harvard Business School to help us figure out how to self-distribute. We wanted to take our film to the marketplace on our own. With *Beneath the Harvest Sky*, we had already had experience with self-distribution, but we were looking for a better way for an independent film to connect with a distributor.

While we were finishing the script, the LaJoie farmers were talking to us about this amazing company that was Terra Chips. They worked with Terra directly and cut out any middlemen in that process. That gave us the idea for doing the same thing as independent filmmakers with iTunes and Netflix.

We approached Terra after our script was done and we had already written them into the story. Our entertainment lawyer told us not to get our hopes up because it was obvious that our film was going to get an R-rating. However, the person at Terra who read our script just happened to be an independent film lover and a graduate of the Harvard Business School. He loved the idea of partnering with independent filmmakers and sold the idea to the top people at Terra. They agreed to be a marketing partner but gave us full creative control over the process. All that they asked was that at the end of the day Terra could come on board and help to get the film distributed.

It was just this crazy conversation. You wouldn't expect company executives to welcome the project and say: "hey, we love artists, we love independent filmmakers. We love what you guys are trying to do."

**AG:** I don't think anyone watching our movie can say it's in any way a commercial for anything. We really went out and made the movie we wanted to make. People are shocked when they find out about the partnership and are impressed that Terra was comfortable enough with their brand and their consumers to just let us go out and make the film.

**GP:** I think what Terra recognized, which is so smart of them, is that so many companies do not know their consumers. Terra does. Their consumers are independent film fans who want films to have content that pushes them, makes them think, brings them to new places and new discoveries. Terra knew that their consumers would watch a film like *Beneath the Harvest Sky*.

**AG:** At the end of the day, it still blows our mind that our small, independent, gritty film from Maine is going to be on bags of chips. It's still kind of crazy to us, but we still think it's kind of a perfect partnership. It still feels like something great for our movie.

**GP:** And I think what that means for the independent filmmaker that if you find the right partner, you can sustain your entire project and everybody wins--the third-party marketer, the distributor and the filmmaker. If this model is workable, that's huge for the independent filmmaker.



## CAST BIOS

### **EMERY COHEN (Casper)**

New York City native Emory Cohen is one of Hollywood's fastest rising young stars. His stand-out roles include the troubled teen AJ in *Place Beyond the Pines*, starring alongside Bradley Cooper and Ryan Gosling. In *Beneath the Harvest Sky* he played Casper, a loyal friend who finds himself caught up in the illegal prescription drug trade in northern Maine. The film, screened at the 2014 Tribeca Film Festival, is written, directed, and produced by Aron Gaudet and Gita Pullapilly, whose documentary, *The Way We Get By*, was nominated for a national Emmy.

In February 2014, Emory wrapped Paramount's *Los Altos* with Mark Wahlberg and in May 2014 shoots the feature film *Brooklyn*, based on the book by Colm Toibin. He plays Tony, the love interest of Saoirse Ronan's character. Yet to be released is *Stealing Cars*, directed by Bradley Kaplan and produced by Rachel Winter (*Dallas Buyer's Club*).

His past film and tv credits include: NBC's "Smash," playing Leo, the son of Debra Messing's character for two seasons, and *Four*, reviewed as "A Remarkable and Moving Portrait of Solitude." The cast won "Best Performance in the Narrative Competition" at the Los Angeles Film Festival in 2013. Additional credits include *Tess and Nana*, *Afterschool*, *Lucky Dog*, *Nor'Easter*, and *Hungry Ghosts*, a feature directed by Michael Imperioli.

### **CALLAN MCAULIFFE (Dominic)**

Australian born actor Callan McAuliffe has quickly risen up the ranks of Hollywood's elite young talent, with featured roles in theater, television and film.

2013 was a pivotal year for Callan for his role in films, including the Jon Wright Directed sci-fi drama *Robot Overlords* alongside Sir Ben Kingsley and Gillian Anderson, the indie film *Kite*, opposite Samuel L. Jackson, and *Hacker*, Directed by Akan Satayev, where Callan plays an international cyber-thief who evades capture, akin to a modern day Frank Abagnale Jr. who was portrayed in the film *Catch Me If You Can*, all scheduled for release in 2014. Callan can also be seen in the drama feature *Beneath The Harvest Sky*, which originally premiered at the 2013 Toronto Film Festival, and earned Callan a "Break Out Actor" nod. The film will be making its U.S. debut at the Tribeca Film Festival in April 2014.

McAuliffe is no stranger to hard work and determination, having continued success working with some of the most respected names in the industry. In 2012 Callan was cast as a Young Jay Gatsby under Leonardo DiCaprio's title role in Warner Brothers' *The Great Gatsby*, directed by Baz Lurhman. Callan also garnered critical acclaim for his role in *Underground: The Julian Assange Story*, opposite Anthony LaPaglia and Rachel Griffiths, where he was nominated for Australia's LOGI (Emmy), his second career nomination for the award, and the film itself was nominated for an AACTA award (Australian Oscar).

Callan made his U.S. film debut in 2010 with the Rob Reiner helmed, award winning, *Flipped*, an adaptation of the novel by Wendelin Van Draanen. The opportunity was a testament to Callan's talent, as Rob actually hand-picked him for the lead role after an international search. Callan quickly transitioned to another major studio film in Dreamworks' *I Am Number Four* for Producers Steven Spielberg and Michael Bay, and director DJ Caruso.

McAuliffe discovered his talent for acting at age 12, when he became the Head Chorister of the Scots College in Sydney, and played the title role in *Oliver*. In 2008/9, he topped the prestigious London Trinity College musical theatre exams in Sydney, similarly displaying a natural talent for singing, as well as an ability to play a number of musical instruments. McAuliffe cultivated his craft, gaining international attention as the lead in the multi-award winning short *Franswa Sharl* which won a Crystal Bear Award at the 2010 Berlin Film Festival, the Inside Film Award at the Flickerfest International Film Festival in Australia, and the Top Short Award at the Melbourne Film Festival, before continuing its run with 19 international awards.

McAuliffe has also gained recognition as "One to Watch" in both 2011 and 2012 in Australian film trade Magazines - Encore and Inside Film, and in 2012, became the youngest winner in the history of GQ Magazine at an international level, to be awarded a "GQ Men of The Year Award" for his work in the Performing Arts.

Callan's other notable roles include the award-winning Australian Showtime miniseries *Cloudstreet* directed by Matthew Saville, the LOGI-winning *Packed to the Rafters*, *Comedy Inc.* and *Blue High Water*.

McAuliffe divides his time between Los Angeles and Sydney, having been honored with an invitation on behalf of the Australian government to be among an elite group of representatives for the country's tourism initiative, Friends of Australia. Never far from Callan's heart is his passion to give back, as he was recently named UNICEF Australia's National Ambassador to highlight the child rights organization, and actively supports the charity Wolf Connection, a youth education and empowerment program that rehabilitate rescued wolves.

### **AIDEN GILLEN (Clayton)**

Having come up through the London theatre scene in the 90s appearing in various productions at the Royal Court, Almeida Hampstead and Bush Theatres as well as a string of one-off BBC films including *Antonia Birds Safe*, Gillen played Stuart Alan Jones in the ground-breaking Channel 4 television series, "Queer as Folk," and its sequel, for which he received a British Academy Television Award nomination, for Best Actor. He was nominated for an Irish Times Theatre Award for his portrayal of Teach, in the Dublin Gate Theatre's 2007 production of David Mamet's *American Buffalo*, the same year playing Richard Roma in the west end production of *Glengarry Glen Ross*.

In 2004 having been spotted by producers playing Mick (TONY nominated performance) in the Broadway production of *The Caretaker*, Gillen joined the main cast of HBO's acclaimed television series "The Wire," portraying Tommy Carcetti for 3 seasons, for which he received an Irish Film and Television Award for Best Actor in a Lead Role in Television. In 2011 Gillen joined the main cast of HBO's award-winning series "Game of Thrones" portraying Petyr 'Littlefinger' Baelish, for which he received his second Irish Film and Television Award nomination. He starred with Jason Statham and David Morrissey, as cop killer Barry Weiss, in the British crime-thriller *Blitz*. Gillen played crime boss John Boy in the acclaimed Irish crime-drama *Love/Hate* for which he received his third Irish Film and Television Award nomination and second win. That same year he won the best actor award at Milan Film Festival for his performance in *Treacle Jr.*, also picking up a best actor nomination at the British Independent Film Awards.

He played the CIA agent in the opening of *The Dark Knight Rises* and starred with Clive Owen and Gillian Anderson in the British/Irish spy-drama *Shadow Dancer*. He also appeared in the *Sigur Ros Valtari Mystery Film Experiment* in Nick Abrahams contribution *Ekkimukk*. Recently completed projects include John McDonagh's film *Calvary*, BBC thriller *May Day* and U.S. indies *Beneath the Harvest Sky* and *Scraper* as well as the Irish/UK Singapore set film *Mister John* which premiered recently to acclaim at Edinburgh International Film Festival.

### **ZOE LEVIN (Tasha)**

Zoe Levin began her professional career at age 13 with her performance at Theatre Seven in Chicago. Now at age 18 Levin has starred in roles at some of the most highly acclaimed theatre companies in the Chicago land area including: Steppenwolf Theatre, Profiles Theatre, and Lookingglass Theatre. She has developed into a diverse performer both on stage and in film. Her film career took off after her performance as Brittany in David Schwimmer's feature film *Trust*. She can next be seen as Steph in Nat Faxon and Jim Rash's *The Way Way Back*. Zoe will also appear in the independent feature film *Blue Potato*.

### **SARAH SUTHERLAND (Emma)**

Sarah began her acting training in a conservatory program while still in high school. She went on to attend the Experimental Theatre Wing at NYU's Tisch School of the Arts. There she studied a myriad of techniques and participated in a number of productions, including a play that she wrote and directed called *The Skin of a Grape*. She received an honors award for outstanding achievement in the Drama Department and graduated with academic distinction. Soon after, Sarah was cast as 'Catherine', the daughter of Julia Louis Dreyfus, in the HBO series "Veep." She recently starred in three independent films, *Innocence*, *Pretty Perfect*, and *Shut Up and Drive*.

### **TIMOTHY SIMONS (Dayton)**

Timothy Simons currently stars as Jonah Ryan in HBO's critically acclaimed series, "Veep," which returns for its fourth season on April 6. Other upcoming film credits include Paul Thomas Anderson's *Inherent Vice*, Evan Goldberg and Seth Rogen's *The Interview*, Ivan Reitman's *Draft Day*, and Bob Castrone's *Flock of Dudes*. Simons previously spent six years in Chicago working in independent theatre before moving to Los Angeles.

## CREW BIOS

### **ARON GAUDET (Writer, Director, Producer, Editor)**

Aron Gaudet was recently selected as one of *Variety's* "10 Directors To Watch" for 2013 for his narrative feature directorial debut, *Beneath The Harvest Sky*. The film had its world premiere at the Toronto International Film Festival and was acquired by Tribeca Films for North American distribution. In 2009, Aron directed the Emmy nominated documentary, *The Way We Get By* a heartfelt story about three senior citizens finding purpose in their life. The film had its world premiere at the South by Southwest Film Festival (SXSW) and won the Special Jury Award on its way to winning 18 festival awards around the world.

*The Way We Get By* was released theatrically in July 2009, playing in over 60 cities across the U.S. It aired on the critically acclaimed, independent television series P.O.V. on PBS as a primetime special on Veterans Day. AARP's "Movies for Grownups" Awards honored *The Way We Get By* as "Best Documentary" of 2009.

This year, Aron was an Executive Producer on the national U.S. PBS program "Lifecasters", which had its world premiere at the Film Society of Lincoln Center, as well as the director on one program segment *The Gambling Man*.

Aron has received a number of grants for his projects including from ITVS, CPB, POV, MacArthur Foundation, and Fledgling Fund. In 2007, Aron was selected as a WGBH Filmmaker in Residence.

Aron grew up in Old Town, Maine USA and currently lives Bar Harbor, Maine USA with his wife and filmmaking partner, Gita Pullapilly.

### **GITA PULLAPILLY (Writer, Director, Producer)**

Gita Pullapilly was recently selected as one of *Variety's* "10 Directors To Watch" for 2013 for her narrative feature directorial debut, *Beneath The Harvest Sky*. The film had its world premiere at the Toronto International Film Festival and was acquired by Tribeca Films for North American distribution. In 2013, Pullapilly won the "Euphoria Calvin Klein Spotlight on Women Filmmakers Live the Dream Grant" at the Gotham Awards.

In 2009, Gita produced the Emmy nominated documentary, *The Way We Get By* a heartfelt story about three senior citizens finding purpose in their life. The film had its world premiere at the South by Southwest Film Festival (SXSW) and won the Special Jury Award on its way to winning 18 festival awards around the world.

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This year, Gita was an Executive Producer on the national U.S. PBS program "Lifecasters", which had its world premiere at the Film Society of Lincoln Center, as well as a producer on one program segment *The Gambling Man* (2013, 18min, documentary short).

Gita has received a number of grants for her projects including from ITVS, CPB, POV, MacArthur Foundation, and Fledgling Fund. In 2005, Pullapilly became the first filmmaker chosen as a Fulbright Senior Scholar to Jordan. In 2007, Gita was selected as a WGBH Filmmaker in Residence.

Gita graduated from the University of Notre Dame with a B.B.A. in Finance and holds a master's degree from Northwestern University's Medill School of Journalism.

Gita grew up in South Bend, Indiana USA and currently lives Bar Harbor, Maine USA with her husband and filmmaking partner, Aron Gaudet.

## CREDITS

### CAST (In Order of Appearance)

Casper .....	Emory Cohen
Dominic.....	Callan McAuliffe
Teacher.....	Kymerli Bryant
Tasha.....	Zoe Levin
Kayleigh.....	Natalie Johnson
Mr. Soucy.....	Joe Cobden
Emma.....	Sarah Sutherland
Mrs. Ouellette.....	Wendy Way
Principal.....	Josh Mostel
Clayton.....	Aidan Gillen
Jesse.....	Erik Moody
Badger .....	Timm Sharp
Salad.....	Herself
Carissa.....	Carissa Michaud
Gerard .....	Gerard Richard
Penelope.....	Penelope Shephard
Dayton.....	Timothy Simons
Kim.....	Carrie Preston
Renee.....	Carla Gallo
George.....	David Denman
Roger.....	W. Earl Brown
Ava.....	Ava Doyle
Dustin.....	Dustin Hamman
Fluff.....	Will Martin
Austin.....	Brandon Wardwell
Harvest Workers.....	John Laverdiere
.....	Dennis Michaud
.....	David M. Violette
Man Selling Car.....	Gerry Blier
Cy (Canadian Biker).....	Michael McGrady
CBP Officers #1.....	Ronald J. Daigle
CBP Officer #2.....	Patricia Scull
CBP Officer #3.....	Kevin Corsaro
James (MDEA Agent).....	Delaney Williams
Amanda.....	Holly Russell
Josh.....	Josh LaJoie
Gravel Pit Fighter.....	Scott Anthony Smith
Alice.....	Alice Gendreau
Vietnam Vet.....	Nathan White
Mr. Borja.....	Peter Paton
Maxine.....	Barbara Helen Baker
Stripper.....	Kina

MDEA Agent #1.....Leo Doyle  
CBP Officer #4.....Amy Michaud  
Police Officers .....Ryan Fitch  
.....James Slauenwhite  
Sheriff's Deputy.....Mitch Wheeler  
Sheriff's K9.....Maxx  
Tow Truck Driver.....Jacob Powers  
MDEA Agent #2.....Benjamin Barber

## CREW

Written and Produced by.....Aron Gaudet & Gita Pullapilly  
Produced by.....Aron Gaudet  
.....Gita Pullapilly  
.....Kavita Pullapilly  
Executive Producer.....Allison Jones  
Executive Producers.....Aron Gaudet  
.....Gita Pullapilly  
Director of Photography.....Steven Capitano Calitri  
Production Designer.....Michael Bricker  
Editor.....Aron Gaudet  
Original Music Composed & Performed by.....Dustin Hamman  
Casting by.....Allison Jones  
Coloring by.....Modern Videofilm  
Visual Effects.....Ingenuity Engine, Inc.  
Sound Design & Re-Recording Mixer.....Martyn Zub  
Supervising Sound Editor.....Paul Timothy Cardem  
Additional Sound by.....Thomas O’Neil Younkman  
First Assistant Director.....Leo Doyle  
First Assistant Director.....Jason Swanson  
Second Assistant Director.....Benjamin Barber  
Line Producer.....Kavita Pullapilly  
Associate Producers.....Benjamin Barber  
.....Michael Bricker  
.....Josh LaJoie  
.....Christopher J. Maldonado  
.....Julie Robinson  
.....Sarah Sutherland  
Production Coordinator.....Josh LaJoie  
Production Assistants.....Nicholas LaJoie  
.....Naomi Maldonado  
.....Jacob Powers  
Art Director.....Anthony Lavadera  
Head of Construction.....Jon W. Gaudet  
Construction Coordinator.....Terry Gaudet  
Property Master.....Christopher J. Maldonado  
Set Artist.....Sarah Calland  
Costume Designer.....Danielle Bernier  
Wardrobe Assistant.....Patrice Roy  
Wardrobe Interns.....Lindsay LaJoie  
.....Megan LaJoie  
Makeup Artist & Hair Stylist.....Adrienne Lashley  
Additional Makeup.....Jennifer Ryan  
Sound Mixer.....Stephen Nelson  
Boom Operator.....Kirbie Seis  
Additional Sound.....Matt Fletcher



Action Coordinator.....Gilbert LaJoie  
Additional Cinematography.....Ryan Alexander Kahm  
.....Zack Richard  
First Assistant Camera.....Harry Walker  
Second Assistant Camera.....Brock Komon  
Key Grip.....Mark Boucher  
Gaffer.....Patrick O'Callaghan  
G&E Intern.....James Woodbury  
Electrician.....Kaity Barnes  
Digital Imaging Technicians.....Ryan Alexander Kahm  
.....Angelo Lorenzo  
Assistant Editor.....Daniel McDonald  
Still Photographers.....Ryan Alexander Kahm  
.....Nicholas LaJoie  
.....Angelo Lorenzo  
.....Christopher J. Maldonado  
Casting Associates.....Ben Harris  
.....Peter Kousakis  
Transportation Captain.....Jay LaJoie  
Picture Car Coordinator.....Josh LaJoie  
Transportation.....Lucas LaJoie  
Transportation provided by.....Autotronics  
Driver.....Richard Clavette  
Additional Drivers.....Lita Daigle  
.....Gerard DesJardins & family  
.....Lindsay LaJoie  
.....Megan LaJoie  
Research Advisors.....Cdr. Darrell O. Crandall, Jr.  
.....Maine Drug Enforcement Agency  
.....Sheriff James P. Madore  
.....Aroostook County Sheriff's Dept  
.....Dominic LaJoie  
.....Gilbert LaJoie  
.....Jay LaJoie  
.....Lucas LaJoie  
.....Normand LaJoie  
Harvard Business School Advisors.....Professor John A. Deighton  
.....Professor Anita Elberse  
.....David Brightman  
.....Stephen Ford  
.....Wayne Hu  
.....Kathryn Ogletree  
.....Michael David Son  
.....Travis Webb  
Legal Services provided by.....George Cooke  
.....Manatt, Phelps & Phillips, LLP  
Legal Assistant.....Marta Hurgin  
Script Clearance Research.....IndieClear, Carol Compton

Key Fabricator.....Gilbert LaJoie  
 Production Fabricator.....Joey Ouellette  
 Script Supervisor.....Julie Robinson  
 Locations Manager.....Josh LaJoie  
 Catering.....Chef on Demand  
 .....Cliff Richard  
 .....Felicia Richard  
 Post-Production Assistant.....Angelo Lorenzo  
 Graphic Designers.....Michael Barrett  
 .....Jason Hugh Johnson  
 Digital Intermediate Colorist.....Jill Bogdanowicz  
 Digital Intermediate Conform Editor.....Roger Ames Berger  
 Digital Intermediate Producer.....Carl Moore  
 Digital Intermediate Coordinator.....Carter Kerzner  
 Data Operators.....Rene Clark  
 .....Patric Kenly  
 Account Executive.....Tracey Grimes  
 VFX Supervisors.....David Lebensfeld  
 .....Grant Miller  
 VFX Executive Producer.....Matthew Poliquin  
 VFX Producers.....Michael Lebensfeld  
 .....Oliver Taylor  
 Visual Effects Artists.....Nicole Burch  
 .....Chris Cannavo  
 .....Russell Griffith  
 .....Tasha Marlin  
 .....John Martini  
 .....Mario Pece  
 .....Matthew Vojacek  
 Additional VFX.....Michael Barrett