

AFTER LOUIE

A FEATURE FILM BY
VINCENT
GAGLIOSTRO



My film *After Louie* is a portrait of what happened to us — the generation who endured the AIDS epidemic, a generation whose shared history continues to haunt us. In confronting the end of a traumatic era and provoking a conversation between generations, I dare us to dream of a new and vibrant future, again.

After Louie is a testament to the joys of the fully lived life and the inseparability of art and living.

— Vincent Gagliostro

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After Louie follows Sam (Tony Award® winner Alan Cumming), an artist and activist from ACT UP who lived through the early years of HIV/AIDS — a man scarred and still struggling with survivor’s guilt. Cemented into an oppressive past, he is bewildered by a younger generation of carefree gay men with their uninhibited use of social media, sexting, and seeming political indifference. But when he meets the seductive young Braeden (Zachary Booth), an intergenerational relationship blossoms between them – one capable of reawakening Sam’s artistic soul and reviving his wilted heart.

SHORT SYNOPSIS





SYNOPSIS

Sam is having a big birthday. Looking back on his life as a painter and former AIDS activist, he is nostalgic for a time when he was taking on daily battles to make the world a better place. He drinks too much, he smokes too much, and he has sex with prostitutes. He spends his days in his conspicuously unfinished and cluttered loft, obsessively editing an art film about his late friend William Wilson, who died of AIDS in 1999.

When his gallerist dumps him because he isn't producing new paintings and questions his ability to finish his film project, Sam looks to his friends for support.

Jeffrey and Mateo are more interested in their domestic life together than helping Sam dredge up the past, and Maggie, while offering her unwavering support of his project, has a family of her own to worry about now.



At a local bar, Sam meets a charming young man, Braeden. They drink and flirt, and although Braeden has a boyfriend, he tells Sam that they are in an "open relationship" and Sam takes Braeden back to his loft for the night. In the morning, Sam gives Braeden a wad of cash. Braeden initially protests, but eventually takes the money.

Sam continues to "hire" Braeden and they form a bond based on sexual attraction as well as a mutual longing for community and purpose. Sam finds Braeden's spirited energy inspiring and their differing points of view on sex, love and the gay community become fodder for the work Sam is making.

When Sam pays a surprise visit to Braeden at his Brooklyn apartment, he meets Braeden's boyfriend, Lukas, who reveals he is HIV positive and that for him and Braeden it is "no big deal".

When Jeffrey and Mateo announce to their friends that they eloped at City Hall, Sam launches into an anti-marriage diatribe. His lack of tact opens up a can of worms, and Jeffrey accuses Sam of taking advantage of William's memory to make his art.

Sam storms out and spends the rest of the night cruising around downtown Manhattan. He heads to a trendy party where everyone is half his age. He heads home, high on his need to create and express himself, and begins writing the names of everyone he can think of who died of AIDS across his wall. By sunrise, the wall is covered with names.

Braeden and Lukas are invited to be subjects in Sam's film- and he records them in a recreation of the BDSM scene of days gone by. Lukas becomes uncomfortable and makes an abrupt exit, leaving Braeden and Sam to discuss Sam's motivations, which erupts into an explosive argument about age, AIDS and what it means to move on.

Sam drives up to Sagaponik to visit his former painting teacher, Julian, who welcomes the opportunity to listen to the concerns and fears of his younger friend. They sit by the pond and contemplate life's passage.

Back in the city, Maggie helps Sam prepare his loft for his 60th birthday party. Sam reluctantly seals up a box labeled "William Wilson stuff" and puts it away in the closet.

All of Sam's friends show up for his party; Jeffrey, Mateo, Maggie with her husband and teenage daughter... even Braeden and Lukas are there. Sam's loved ones rally around him to celebrate his life.

Braeden leaves Sam a sweet "IOU" for the money given him. Braeden and Lukas recommit to each other. Jeffrey has brought Sam the slides of William he's been asking after, and the friends reconcile as they share a dance.

When the party dies down, Sam is left alone. He sighs, content in the present moment.



FILMMAKER'S COMMENTS

I am a survivor of my own generation. A generation of people who were young activists during the AIDS epidemic and who today, having survived, continue to be affected and haunted by their history. We fought. We lost many but we won... winner's remorse.

As opposed to making a painting where I can hide everything, I had to understand myself more deeply than I have ever had to. I had stories to tell that no longer could be abstracted onto a canvas. They had to be different. I had to breathe differently. It was time.

I began working on *AFTER LOUIE* at a moment in which I found myself politically at odds with a gay community in a state of accelerated assimilation which I fear ignores the complexities of the modern gay, lesbian and transgender experience – threatening to relegate our history to a shameful past. I grew increasingly aware that a younger generation of gay men would never experience the benefits of the great gay sexual revolution and feared the older ones could only remember how it was.

What is happening to us, to me, today, and when did we stop talking? How do I connect to those who don't recognize what I went through? How do we pass along our stories and lessons to a younger generation? Is to survive to understand? We need to start talking. The dying has stopped and we are disengaged not only from AIDS activism but for some, ourselves—each other and our community.

The problem is not to make political films, but to make films politically. These words of Jean Luc Godard's offered a template for me to work from as I set out to make a film about Sam, a man who, having experienced ACT UP and his AIDS activism, must now confront that this is not only his history alone but a shared one. One shared by a younger generation of gay men who are seen by the "Sams" as taking for granted what those before them fought for. Who could blame this new generation for running in all directions to get away from the past? I was once the new generation running from my predecessors' past as well. This mutual history is an on-going, ever-developing one of shared themes; intimacy, friendship, longing, acceptance, betrayal, loyalty, anger, tolerance, loss, grief, desirability, relevance and community.

When Braeden tells Sam, "Things are different, things are better, now. And, you did that Sam, for all of us," the film begins to bridge that gap of where we were and where we are now. An evolution that mature gay men of both generations can look at now. Like a Trojan Horse, the film comes on as an intergenerational love story, but really it is an exploration of displacement, aging and being young, how we have sex and how "they" are being queer differently than we were.

WRITERS' COLLABORATION

"This is so META..." —Anthony Johnston

Prior to my collaboration with co-writer Anthony, my experiences of the younger generation were two. One, as assistants in my studio and the other as just observing. When I began writing the film, I was writing Braeden and Lukas based on those experiences. Once I started working with Anthony, it was a different kind of relating. He wasn't my assistant and I was forced to participate rather than simply observe. We were the space that existed between two generations of gay men.

Two generations coming to the present from two opposite sides of the AIDS crisis, we were able to bring our own points of view. Our conflicting and clashing ideas and perspectives helped us to create something new. Our writing collaboration brought vitality and an immediacy to the film that I couldn't have done on my own. We pushed and challenged each other, which we were able to translate into the relationship between Sam and Braeden. Our process working together is mirrored in their story—it allowed us to bring a lot of ourselves into the work.

We talked about what we were both facing. We shared what we wanted. To be loved, to connect, to be happy and safe. We wanted community. Discovering our shared wants and desires became the intersection of generations and revealed a vulnerable world for both Vincent and Anthony and Sam and Braeden.

— Vincent Gagliostro, co-writer and director of the film *AFTER LOUIE*





Vincent Gagliostro, writer/director. Gagliostro began his professional career as an art director in the worlds of fashion and beauty, creating campaigns for a variety of major brands while working with renowned photographers, including Bill King, Steven Meisel and Bert Stern. In a special collaboration with Richard Avedon, they created the campaign for Hush Puppies Shoes, which went on to win the coveted CFDA (Council of Fashion Designers of America) Award for best accessories, as well as being cited by Malcolm Gladwell in his book *The Tipping Point*, crediting the campaign as a pivotal example of when a trend crosses a threshold, tips, and spreads like wildfire. Gagliostro has worked with celebrities such as Raquel Welch, Lauren Hutton and the recording artist Prince for whom he art directed three award-winning music videos.

In 1987, Gagliostro became a founding member of ACT UP (The AIDS Coalition to Unleash Power) and chaired the Communication and Graphics Outreach group. *New York Magazine* (September 30, 1996 issue) lauded him for his “in your face” graphic, “make no apologies” style, and cited him as one of the six most influential players in the gay community at that time.

In the early 90s Gagliostro started a quarterly journal titled, *XXXFRUIT*, which was then commissioned by the Whitney Museum for an online version. At the same time he was the creative director of QW, a New York weekly gay news magazine.

For the past ten years, Gagliostro’s focus has been on multidisciplinary installations with an emphasis on film/video. He was a contributing cinematographer for the Oscar nominated documentary, *How To Survive a Plague*. His recent short documentary, *AFTER SILENCE* (a portrait of Avram Finkelstien, creator of the iconic SILENCE=DEATH) has been shown in film festivals and art fairs internationally. He has lectured at Yale on the subject of Art and Activism. His iconic graphics for ACT UP are currently seen in the Whitney Museum’s exhibit titled, *An Incomplete History of Protest: Selections from the Whitney’s Collection, 1940-2017*.



Alan Cumming (SAM) Alan Cumming is an actor and activist beyond eclectic and according to the *New York Times* ‘a bawdy countercultural sprite’; *Time Magazine* named him one of the most fun people in show business; He plays political maverick Eli Gold on CBS’s *The Good Wife*, for which he received Golden Globe, Emmy, SAG and Satellite award nominations and earlier this year finished his Tony Award-winning role of the Emcee in the Broadway musical *Cabaret*. Alan’s diverse career has found him performing at venues around the globe including the Sydney Opera House; making back-to-back films with Stanley Kubrick and The Spice Girls; directing and starring in a musical condom commercial; creating voices of a Smurf, a goat and Hitler; entering upside down and suspended by his ankles in a Greek tragedy (in the

National Theatre of Scotland’s *The Bacchae*); and recording an award-winning album of songs (plus a dance remix). Alan is also Host of PBS’s *Masterpiece Mystery* and appears opposite Lisa Kudrow in Showtime’s *Web Therapy*. He has written for *The NY Times*, *Newsweek*, *Harpers Bazaar*, *Out*, has a bi-monthly column for *Globe* and *Mail*, and two books; *Tommy’s Tale* and his NY Times Best Selling memoir, *Not My Father’s Son*. A tireless champion for LGBT civil rights and HIV/AIDS, Alan serves on the Board of Broadway Cares/Equity Fights AIDS and works closely with amfAR, The Trevor Project and the Ali Forney Center to name but a few. In 2009, Alan was made an OBE in the Queen’s Honors List and by his homeland, Scotland, for which he was a vocal supporter of the YES for independence campaign, he has been awarded the Great Scot and Icon of Scotland awards, as well as recently having his portrait unveiled at the Scottish National Portrait Gallery as seen on the finale of *Portrait Artist of the Year*. Alan will star in the new CBS show *Instinct* starting this fall.

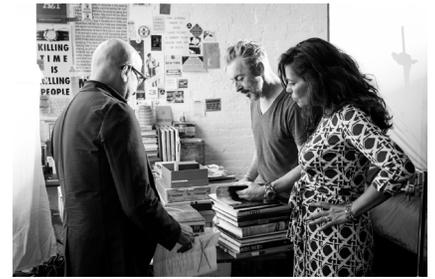


Zachary Booth (BRAEDEN) Zachary Booth is best known for his role as the son of Patty Hewes (Glenn Close) on the drama series *Damages*, as well as his critically-acclaimed work in Ira Sach’s 2012 film *Keep the Lights On*. Zachary’s film credits include *Nick and Nora’s Infinite Playlist*, *Last Week* opposite Patricia Clarkson, and Ang Lee’s *Taking Woodstock*, among others. On television, Zachary has made memorable appearances on *Elementary*, *White Collar*, *Royal Pains*, *Major Crimes*, *Blue Bloods*, and *Law & Order: SVU*. Most recently, Zachary was seen in the feature film *Ava’s Possessions* & opposite Mena Suvari in Eli Roth’s television series *South of Hell* for WETv.





Sarita Choudhury (MAGGIE) Sarita Choudhury can currently be seen in Vincent Gagliostro's film, *AFTER LOUIE* opposite Alan Cumming. Choudhury most recently starred alongside Tom Hanks in Tom Tykwer's film, *A HOLOGRAM FOR THE KING* and will next appear opposite Danny Huston in Simon Astaire's film, *THE LAST PHOTOGRAPH*. Choudhury can be seen on *HOMELAND* in the pivotal role of Saul Berenson's wife Mira. Recent film credits include the Francis Lawrence film *THE HUNGER GAMES: MOCKINGJAY – PART 1* and *PART 2*, Paul Weitz comedy *ADMISSION*, the Independent Spirit Award nominated film *GAYBY*, Deepa Mehta's adaptation of the Salman Rushdie novel *MIDNIGHT'S CHILDREN*, Mark Mann's drama *GENERATION UM...*, Sona Jain's *FOR REAL*, and the Tribeca Film Festival selection *ENTRE NOS*.



Other films include *THE ACCIDENTAL HUSBAND*, M. Night Shyamalan's *LADY IN THE WATER* and the Independent Spirit Award nominee, *THE WAR WITHIN*. Choudhury made her film debut as the love interest to Denzel Washington's character in Mira Nair's *MISSISSIPPI MASALA*. Choudhury's performance as the Queen in Mira Nair's controversial film *KAMA SUTRA: A TALE OF LOVE* captured the attention of many critics. Other film credits include Spike Lee's *SHE HATE ME*, Sarah Rogacki's *RHYTHM OF THE SAINTS*, Lee Davis' *3 A.M.*, Fisher Stevens' *JUST A KISS*, David Attwood's *WILD WEST*, Lisa Cholodenko's *HIGH ART*, Bille August's *THE HOUSE OF THE SPIRITS*, Sidney Lumet's *GLORIA*, and Andrew Davis' *A PERFECT MURDER*. Garnering raves on stage for her performance as Frida Kahlo in *THE RISE OF DOROTHY HALE*, Choudhury has also appeared in the acclaimed productions of playwright Vijay Tendulkar's *SAKHARAM BINDER*, The New Group's *ROAR* with Annabella Sciorra, and *RAFTA, RAFTA...* On television, Choudhury has portrayed recurring roles on *BLINDSPOT*, *MADAM SECRETARY*, *KINGS*, *DEADLINE*, *100 CENTRE STREET*, and *HOMICIDE: LIFE ON THE STREET*. She has also appeared on *DIVORCE*, *ELEMENTARY*, *THE GOOD WIFE*, *BORED TO DEATH*, *DAMAGES*, and *LAW & ORDER*.



Joey Arias (JAI) A fixture of New York City's vibrant downtown performance scene for 30-plus years, Joey Arias is a bona fide NYC icon. Arias lived and worked with legendary musician Klaus Nomi until Nomi's death in 1983. However, he has long since stepped out of Nomi's shadow to gain fame in his own right as a performance artist, cabaret singer and drag artist. Arias has distinguished himself with scandalous wit, sleek style and an extraordinary voice... evocative of Lady Day yet uniquely his own. Arias has performed worldwide at venues including Carnegie Hall and the Freedom Theatre in London. Arias was tapped by Cirque du Soleil to originate the role of the emcee in their Las Vegas spectacular *Zumanity*. After 6 years in that role, Arias returned to New York where he became star and co-creator of *Arias With a Twist* with master puppeteer Basil Twist. The show was a critical and commercial hit and extended repeatedly for a total of 8 months. On film, he has appeared in *Mondo New York*, *Big Top Pee Wee*, *Elvira*, *Mistress of the Dark*, *Wigstock - The Movie*, *Flawless* and *To Wong Foo, Thanks for Everything!*



Justin Vivian Bond (RHONA) Mx Justin Vivian Bond is a trans-genre artist living in New York City. As a performer both on and Off-Broadway, Mx Bond has received numerous accolades winning an Obie (2001), a Bessie (2004), a Tony nomination (2007), the Ethyl Eichelberger Award (2007), The Peter Reed Foundation Grant, and a New York Foundation for the Arts Grant for Artists. V authored the Lambda Literary Award winning memoir *TANGO: My Childhood, Backwards and in High Heels* (The Feminist Press, 2011).

Films include John Cameron Mitchell's *Shortbus* (2006), *Sunset Stories* (2012), *Imaginary Heroes* (2004) and *Fanci's Persuasion* (1995). Solo exhibitions of JVB's watercolors, sculptural installations and live art have been presented by Participant, Inc. (NYC, 2011, 2016), Art Market Provincetown (2014), and Vitrine (London, 2015). Albums include *Kiki and Herb: Do You Hear What We Hear?*, *Kiki and Herb Will Die For You at Carnegie Hall*, *Dendrophile*, and *Silver Wells*.





Patrick Breen (JEFFREY) Patrick Breen has compiled an eclectic range of acting credits in television, film and theater. After graduating New York University many years ago, Patrick made his Broadway debut in *Brighton Beach Memoirs* and has since appeared in over 30 films such as Barry Sonnenfeld's *Get Shorty*, *For Love or Money* and *Men In Black*. Other movies not directed by Mr. Sonnenfeld include: *Ishtar*, *The Bleeding House*, *One True Thing*, and *Galaxy Quest*. In addition to theater and film, television has been a great medium for Patrick. He has appeared in numerous critically acclaimed and award winning shows such as *Frasier*, *Will and Grace*, *Sex and the City*, *CSI* and *Simon*. Patrick was a series regular on *Kevin Hill* and has recurred on such shows as *The Good Wife*, *Brain Dead*, *Royal Pains*, and *Madam Secretary*. Most recently,

Patrick has appeared in *Criminal Minds*, *Show Me A Hero*, and *The Slap*. He is currently filming the second season of *A Series of Unfortunate Events*, for Netflix. Patrick is not only an accomplished actor, but also a playwright and a screenwriter. Patrick first branched off into screenwriting with back-to-back indie features, which he both acted in and scripted. These were *East of A* and the ensemble comedy *Just A Kiss* starring Ron Eldard, Kyra Sedgwick, and Marisa Tomei. Patrick is a co-founder of MCC and Naked Angels Theater Company. He returned to Broadway in 2011 in *The Normal Heart* and starred in the Long Wharf Theater production of Steve Martin's *Meteor Shower* just last year. Patrick currently resides in Brooklyn with two sparrows, Janus and Page.



Wilson Cruz (MATEO) Wilson Cruz can most recently be seen recurring in Netflix's series, THIRTEEN REASONS WHY and recurring on ABC'S drama, MISTRESSES, playing the role of 'Dante. Early in his career, Wilson won the hearts of audiences playing 'Rickie Vasquez' on MY SO CALLED LIFE. It was the first openly gay teenager role to air on network primetime television. Wilson's theatre accolades include his portrayal of the critically acclaimed role 'Angel' on Broadway and in the West Coast Premiere of the Pulitzer Prize and Tony Award winning musical, RENT. His portrayal earned him The Los Angeles Ovation Award and Dramalogue Award. He also starred in Tick, Tick, BOOM! at the Westport Country Playhouse, West Coast Premiere, and its Frist National Tour.

Wilson has also portrayed a long line of memorable and poignant characters on television. From one of TV's first transgender characters in the Emmy nominated episode of ALY MCBEAL, to series regular roles on PARTY OF FIVE, RICK AND STEVE, THE HAPPIEST GAY COUPLE IN THE WORLD. Wilson recurred as 'Kenji Comez Rejon' on FOX television's ensemble drama, THE RED BAND SOCIETY, starring Oscar winner, Octavia Spencer. He has also recurred on SHAMELESS, THE WEST WING, NOAH'S ARC, PUSHING DAISIES, THE CLOSER, NCIS, AMERICAN DAD, RELATED MONK, ER, THE FINDER, and HUSTLING. Wilson's career has equally translated to success on the big screen in both studio and independent films. His film credits include, HE'S JUST NOT THAT INTO YOU, SUPERNOVA, NIXON, THE PEOPLE I'VE SLEPT WITH, PARTY MONSTER, COFFEE DATE, JOHNS, ALL OVER ME, and METH HEAD. On the frontlines of LGBT advocacy, Wilson Cruz recently served as the Director of Entertainment Industry Partnerships and as National Spokesperson for GLAAD, the nation's leading LGBT media advocacy organization. Wilson also wrote and is executive producing a six-part Docuseries, OUT OF THE BOX: HOW AMERICA CAME OUT ON TV.



David Drake (WILLIAM WILSON) David Drake is most widely known for his Obie Award-winning performance in his self penned one-man show *The Night Larry Kramer Kissed Me*, one of the longest-running solo shows in New York theater history. Some of David's other major New York stage appearances include succeeding Charles Busch in *Vampire Lesbians of Sodom*, playing opposite B.D. Wong in Chay Yew's *A Language of Their Own* at the Public Theater, starring alongside David Greenspan and Christopher Sieber in the revival of *The Boys in the Band* at the Lucille Lortel Theater. On Broadway, David played Tommy Boatwright in the all-star benefit reading of Larry Kramer's *The Normal Heart*, which featured Eric Bogosian, Kevin Bacon and Stockard Channing. David made his feature film debut in Craig Lucas's groundbreaking *Longtime Companion*.

Other movies include *It's Pat*, *David Searching*, *Peoria Babylon*, *Naked in New York*, *Hit and Runway* and Jonathan Demme's Academy Award-winning *Philadelphia*. On television, *Law & Order* fans will recognize David as a repeat offender (three episodes) as well as the suspected Botox killer on *Law & Order: Criminal Intent*. And as a subject, David has been interviewed on *MTV News*, *Entertainment Tonight*, *Comedy Central's Indecision*, *The Joy Behar Show*, *The Joan Rivers Show*, *Phil Donahue* and *Nightline*.





Anthony Johnston, co-writer, (LUKAS) Johnston is a New York City based actor, writer and performance artist, originally from Canada. His original live performance has been seen in NYC, New Jersey, Edinburgh, Toronto, Montreal, Vancouver, Winnipeg and Ottawa. *Art's Heart* was awarded Outstanding Solo Show at the NY Fringe Festival, *Tenderpits* was selected as Best Multimedia Performance at NY's United Solo Fest and was also nominated for the Scotsman's Fringe First Award at the Edinburgh Festival Fringe. His heterophobic rap alter-ego *The Popinjay* can be seen performing raunchy and violent rhymes at clubs and cabarets around NYC.

In Canadian theatre, Anthony has starred in critically acclaimed productions of *Equus*, Edward Albee's *The Goat, or Who Is Sylvia?*, *The Real Thing*, *Shopping & Fucking*, and *Leaving Home*. In New York City, Anthony has worked with Dixon Place, NY Theatre Experiment, Stage Left Studio, the Ensemble Studio Theatre's Youngblood, HardSparks, 13th St Theatre, the Management Theatre Co., and the Public Theater's Shakespeare Lab. Recently, Anthony played the role of 'Ken' opposite Joel Leffert in The Public Theatre of Maine's production of John Logan's *Red*, and starred in the world premiere of *I Wanna Destroy You* by Josh Conkel at NYC's Theatre Row on 42nd St. He is represented by The Jim Flynn Agency, NYC and Rachel Neville-Fox at Noble Caplan Abrams, Toronto. Anthony is a graduate of Vancouver's Studio 58.



Everett Quinton (JULIAN) Everett recently directed Charles Ludlam's *The Artificial Jungle* with Theater Breaking Through Barriers. As an actor, Everett has appeared as Paulina and Autolycus in *The Winter's Tale* with Yorick Theater; *Tis Pity She's a Whore* with RedBull Theater; *Anthony and Cleopatra* with McCarter Theatre Center among others. Everett was a long time member of Charles Ludlam's RIDICULOUS THEATRICAL COMPANY in NYC.

Bryce J. Renninger, producer

Bryce J. Renninger is a film producer and a former film journalist and film programmer. He is currently the Editorial Coordinator for Field of Vision, the new film unit started by Academy Award-winning director Laura Poitras. He is the producer of the feature-length documentary *Hotline* (Hot Docs 2014). Until 2011, he was a programmer for NewFest: New York's LGBT Film Festival for four years. He was also an editor for the film trade publication Indie-wire for four years.

Lauren Belfer, producer

Lauren Belfer is currently working with Michael Moore on his highly anticipated new film *Fahrenheit 11/9* and works with Martin Scorsese on his documentary projects. She is the producer of the feature-length documentary *Hotline* (Hot Docs 2014), archival producer of *Michael Moore In Trumpland* (2016) and *Tickling Giants* (Tribeca 2016), and was an archivist on Moore's *Where To Invade Next* (Toronto 2015). *After Louie* is her first narrative feature film.

Jeff Wolk, executive producer

Jeff Wolk is an award-winning independent film and theater producer. In 2009, after a long career in the New York real estate business, he launched Hawk House Productions, a production company whose main focus is cinematic and character-driven documentaries. His 2012 short *Last Glimmer of Day*, a personal documentary about anxiety and depression, premiered at the Cleveland International Film Festival where it received an honorable mention for Best Ohio Short Film. In 2014, he was an executive producer on *A Birder's Guide to Everything*, featuring Sir Ben Kingsley and Kodi Smit-McPhee, which premiered at the Tribeca Film Festival and won Best Narrative Feature at the Cleveland International Film Festival. He is the executive producer of *Woman of a Certain Age*, a documentary short series that profiles the extraordinary lives of women who are over 80. In 2016, he produced the Off-Broadway show *Maurice Hines Tappin' Thru Life*, which was nominated for three Lucille Lortel Awards. During the show's run, he produced a behind-the-scenes documentary about the show's legendary Broadway producer, Leonard Soloway. *Leonard Soloway's Broadway*, currently in post-production, captures what goes on behind the curtain of New York theater in a way that has rarely been seen. Jeff lives in New York City.

Robert Hawk, consulting producer

Robert Hawk, long time advisor to filmmakers and festivals, has had his business for 20 years. Producer of Kimberly Reed's *Prodigal Sons*, Dayna Goldfine & Daniel Geller's *Ballets Russes*, David Munro's *Full Grown Men*, Jim Fall's *Trick*, Alex & Andrew Smith's *The Slaughter Rule* and Kevin Smith's *Chasing Amy*. Hawk has been a part of the independent film scene for 30 years, starting with his involvement as a researcher on the Oscar-winning *The Times of Harvey Milk*. Hawk served on the Advisory Selection Committee of the Sundance Film Festival (1987-1998). He currently serves on the advisory boards of Independent Film Week (IFP/NY) and The Legacy Project (a collaboration of Outfest and the UCLA Film and Television Archives). He has also been an advisor for AIFA (American Independents and Features Abroad) at the Berlin Film Festival, First Look (Tribeca Film Center/Eastman Kodak), the original Los Angeles Independent Film Festival. He made his directorial debut in 2014 with his short film, *Home From the Gym*, and is the subject of a feature documentary, *Film Hawk*, which premiered at the Sundance Film Festival in 2016 and can now be seen on iTunes and the Tribeca Short List VOD site.



Aaron Kovalchik, cinematographer

Aaron Kovalchik is a cinematographer who holds a BA and MFA from Brown University. He has shot seven feature films, *The Eric Andre Show for Adult Swim*, and an ongoing series of video art projects for artist Nathaniel Mellors. Feature films include *I Love You Both* (New Vision Award at Cinequest), *Like You Mean It* (Outfest LA), *The Big Ask* (Seattle International Film Festival), *Aardvark* (Special Mention at the Locarno Film Festival), and *Gabi on the Roof in July* (Best Narrative Feature and Best Lead Actress at the Brooklyn Film Festival). Short films include *HUG* (Sundance, SXSW), *Coup de Grâce* (New York International Latino Film Festival), *Monkeywrench* (Slamdance, Brooklyn International), and *3 Wheels* (Tribeca, Golden Harvest). After ten years between Brooklyn and Providence, he has been based in Los Angeles since 2011.

Maria Cataldo, editor

Maria Cataldo is a New York City based filmmaker. Her feature film editing credits include *Rain*, *Children of God*, *Wind Jammers*, *Jeremy Fink and the Meaning of Life*, *After Louie*, and *BRUCE!!!* Further credits include her work through The Weinstein Company on films such as *Bobby*, *Factory Girl*, *Dedication*, *The Protector*, *Penelope* and The Dixie Chicks' documentary *Shut Up and Sing*. In 2014, Maria co-directed/co-produced MTV's Clio Award winning *Rebel Music*, a six part documentary series about protest music emerging from conflict areas around the world. Maria co-directed *Outtakes*, a web series that Culturebot's Andy Horwitz called, "the kind of vital, vibrant, important work that mainstream media never makes...but pushes the whole thing forward." She is also a director and founding member at Fictionless (www.fictionless.com).

Jonathan Sheffer, composer

Composer and conductor Jonathan Sheffer has had a diverse career in music, spanning the worlds of classical, opera, dance, and film and television. His range of works comprises television and feature film scores, works for orchestra, solo piano, concertos, musicals, and short operas. His film scores include features and documentaries, including *Encino Man*, *Omen 4*, *Pure Luck*, and recent documentaries *Mann v. Ford* (HBO) and *The Decent One*. His work was the focus of a Guggenheim Works & Process series event in October 1999 featuring his opera, *Blood on the Dining Room Floor*, which received the Richard Rodgers Production Award from the American Academy of Arts and Letters and was produced Off-Broadway in 2000. He has conducted orchestral sessions for dozens of major Hollywood films, including *Alien3*, *Interview With The Vampire*, *Heat* and several of the Batman films, as well as the Julie Taymor films, *Titus* and *Across The Universe*. In addition he has conducted orchestras, opera, dance and at various festivals, including the New York City Opera, The Spoleto Festival (Italy), and the Ravinia Festival. Mr. Sheffer has conducted the American Ballet Theatre at the Metropolitan Opera, the Mark Morris Dance Company at BAM, and in 1996, he led the Scottish Chamber Orchestra with the Martha Graham Dance Company at the Edinburgh Festival.





AFTER LOUIE

STARRING

Alan Cumming as Sam Cooper

Zachary Booth as Braeden DeVries

Directed by Vincent Gagliostro

Written by Vincent Gagliostro and Anthony Johnston

Produced by Lauren Belfer, Bryce J. Renninger, and Alan Cumming

Executive Produced by Jeff Wolk, Andrew Tobias and Vincent Gagliostro

Associate Producers: Anthony Johnston, Steven Johnson, Walter Sudol,

Gerald Herman, Terrence Meck, The Palette Fund, Jonathan Sheffer,

Zelda Williams

Consulting Producer: Bob Hawk

Cinematographer: Aaron Kovalchik

Editor: Maria Cataldo

Production Designer: Avram Finkelstein

Set Designer: Charlie Welch

Composer/Music: Jonathan Sheffer

Casting by Susan Shopmaker, C.S.A. & Lois Drabkin, C.S.A.

Costume Designer: Hannah Kittell

Costume Consultant: Patricia Field

Script Supervisor - Anna Lomakina

CAST, IN ORDER OF APPEARANCE

David Drake - William Wilson

Alan Cumming - Sam Cooper

Pedro Morillo, Jr. - Hustler

Justin Vivian Bond - Rhona

Joseph Arias - Jai the Chanteuse

Patrick Breen - Jeffrey

Wilson Cruz - Mateo

Sarita Choudhury - Maggie

Zachary Booth - Braeden DeVries

Everett Quinton - Julian

Anthony Johnston - Lukas

John Thomas Waite - Patrick

Eric Berryman - DB

Lucas Caleb Rooney - Mark