



phoebe's father

marie lazzaro lawrason driscoll eric jordan betty campbell
lisa every jenn ruzumna ryan sanders

a try this films production
a john helde film

directed by john helde
produced by lisa glaze, john helde
screenplay by john helde
story by betty campbell, lawrason driscoll, john helde, eric jordan, marie lazzaro

running time: 95 minutes

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photo: Tim Aguero

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log line

Phoebe's finally found something that lights her fire: cycling. But when her father comes back into her life, their meeting uncovers wounds that never healed, and Phoebe has to face her past head on.

synopsis

Phoebe's finally found something that lights her fire: cycling. But when her father comes back into her life, their meeting uncovers wounds that never healed. As her brother tries to reunite the family, Phoebe won't let go of long-simmering questions about her lost mother, and who's to blame. She sets her sights on racing competitively, pushing herself harder and faster; but the old evasions don't work anymore, and Phoebe finds she has to face her past head on. Director John Helde and the cast worked together to improvise the script for this funny, touching and realistic family portrait set in Seattle.

long synopsis

Phoebe's finally found something that lights her fire: cycling. But when she encounters her father, Ben, after a long estrangement, their meeting uncovers wounds that never healed. Ben, an x-ray technician facing his own medical problems, wants to reconnect. Phoebe's brother Whit makes awkward attempts to reunite everyone, arranging the first family meal in years, but Phoebe only presses Ben about her lost mother, an artist who disappeared when Phoebe was ten. In doing so, she opens a vein of loss that divides the family. When Phoebe finds a friend in her landlady, an accountant with her own family issues, she's able to confront the loss she's held inside for years. She sets her sights on racing competitively, pushing herself harder and faster. But the old evasions don't work anymore, and Phoebe finds she has to face her father - and the truth of growing up - head on.

Director John Helde and the cast worked together to improvise the script for this funny, touching and realistic family portrait set in Seattle.

director's statement

Two ideas converged to get *Phoebe's Father* rolling. First, a few years back, Marie Lazzaro, who plays Phoebe, mentioned in passing that she was commuting by bike from West Seattle to downtown. This seemed like a challenging, even daunting goal, but it seeded in my brain the idea of a movie about a woman cyclist. I was a big fan of *Breaking Away*, but that was decades ago, and although women on bicycles abound here in Seattle, I'd not seen a film with one of them at the center. Second, I wanted to work closely with actors I know well, on a project in which we could explore character in depth.

Fortunately, the cast was as excited as I was about this prospect. I invited four actors to join me, all of whom I'd worked with before: Marie (as Phoebe Duffy), Lawrason Driscoll (as Ben, Phoebe's father), Eric Jordan (as Whit, Phoebe's brother), and Betty Campbell (as Meg, Phoebe's landlady). I'd met them through work connected to Freehold Theatre, a well-respected actor-training program in Seattle. I proposed that we collaborate for several months to improvise the characters' histories, and their story up to the present day. From that work, I would then create a shooting script. I had tried this process in a workshop with a theater company, but I had not yet made a feature film in this way. Although I love writing my own work from the ground up, I've found that when actors have a hand in creating their characters, exciting, unexpected things happen. So, in the fall of 2013, we embarked on several months of improvisations, and the story of *Phoebe's Father* began to emerge. In the meantime, I invited director of photography, Lars Larson, and production designer, Tania Kupczak, to have a look. By mid February 2014 we were shooting.

Phoebe's Father is the story of one woman overcoming her past so that she can move forward. My goal was to pull together several elements – the improvisational work of these theater-based actors, my writing and filmmaking background, and the talents of Seattle film professionals – to make an ultra-local, micro-budget movie that feels authentic and crackles with real relationships. I'm particularly interested in the themes of family bonds, the weight of the past, and isolation versus connection. *Phoebe's Father* revolves around a huge loss, how each family member coped in different ways, and how that experience left them disconnected. It is also a story of ordinary people confronting real-life problems. Ben is a single man, hoping to find a way in late life to connect with his daughter. Whit is an energetic guy full of plans who's never been able to have a successful relationship. Phoebe is a quiet soul who has retreated from the world, but has the potential to break out of her shell.

Shooting on a micro-size budget is never easy, but it often brings out the best in people. Every day I was amazed by the actors' ability to dive deep into their character while cramped in a tiny room with a camera in their face. Our crew came from the best of Seattle's film community, and they worked long hours on weekends while having a great time together. I would watch the actors' performances unfold on set and flash back to the rehearsal-room improvisation where that scene began. It never failed to amaze me how, in a very short time, the actors created an entirely realistic world for the Duffy family. A long, rich history grew up between these "family members," as they confronted the evasions that kept them apart for years. I'm thrilled that we could be there with a camera to capture it.

– John Helde

about the production

In the fall of 2013, Seattle director and screenwriter John Helde teamed up with four actors to begin several months of work that led to the feature film *Phoebe's Father*. Marie Lazzaro, Lawrason Driscoll, Betty Campbell and Eric Jordan joined John in the rehearsal studio from September through December as they evolved the character relationships at the heart of the movie. "The vision for the film was for it to be character-driven, actor-focused, and very shootable in the community we live in," John said. "I wanted to make a movie working with a few actors over a long period of time, and to explore an improvisation process that would let them evolve their own character. And I wanted to work with some of the Seattle filmmaking talents I know well to collaboratively make a project right in the neighborhood, so to speak."

The team began the project with a title and a loose premise: John knew there was a "Phoebe" and a "Father", that they had a difficult relationship, that Phoebe was a cyclist. Beyond that, he knew little about who these people were – that was left to the actors. Each actor began individually, working to develop their character's perspectives, beliefs, successes and traumas. After a month of work, the three family-member characters – Phoebe (Marie), Phoebe's father, Ben (Lawrason), and Phoebe's brother, Whit (Eric) – came together and hashed out the details of their family history: where the family lived, what they experienced together, what they knew about each other – all while being careful not to divulge personal secrets. Meanwhile, Betty, as Meg, Phoebe's landlady, evolved her character's life story and family situation.

Only then, after this groundwork was complete, did the actors begin to meet in improvisation, and explore the characters' relationships with each other. Prior to each improvisation, the actors made sure they were clear about the time, place and circumstances of what was happening in their lives; when put together, anything could happen, whether dramatic or boring, like life. John watched and guided the actors to the next scenario, and in this way the actors moved through time, living pieces of their character's lives and discovering the truth of the relationships. Confrontations, jealousies, misunderstandings, and sweet gestures occurred organically.

In December, there came a climactic moment in the improvisation, when, after a major argument, Phoebe cut off contact with her father. John moved the timeline forward to the present day, when Phoebe and her father have not spoken for seven years. He set up an improvisation that revolved around a chance encounter between them. The film's core events emerged from that moment forward, as the family members have to confront a past they've all tried to put behind them.

Improvisation wrapped on schedule before the holidays and John spent most of January writing the script. "At this point, the characters were very familiar to me. Thanks to the actors, and our work together, I knew the way they talked, their beliefs and attitudes, so the writing was fairly fluid. The most challenging, and also the most fun part, was crafting the story structure, and shaping scenes that had been improvised at length into scenes that could be filmed and fit into the structure of a movie." John restricted the locations to places he knew the team would reasonably be able to film, like houses, parks and a bike shop.

The actors came back together at the end of January 2014 to read the script several times, as John honed the writing based on the readings and the actors' input. Meanwhile, he gathered a small, core crew of Seattle film professionals. First on board were Lars Larson, director of photography, and Tania Kupczak as production designer. Lars and Tania loved the idea of creating an ultra-local film using found locations and the latest camera technology.

Lars suggested shooting on a new camera, the tiny Blackmagic Pocket Cinema Camera. It would work with Lars' collection of Super 16 lenses, which he's used since the days of 16mm film. That allowed for a beautiful, retro look, while reaping all the benefits of a small device.

Tania, an art director and production designer on a number of Lynn Shelton's films, brought her design skills to the low-budget approach by making the most of existing locations – houses of friends, a dentist-turned-radiology office, the Recycled Cycles shop in Seattle's University District. In most cases, furniture and larger elements stayed right where they were, while Tania invented or found props and artwork to express the reality of the characters' environments.

Producer Lisa Glaze came on board, and worked tirelessly to set up shoots that unfolded over several successive long weekends. Gaffers, grips, sound recordists, and assistant camera professionals jumped on board to work with the team as they were available. Crew size ranged from five to fifteen depending on the location. Shooting began in a house (Phoebe's basement apartment), and, after three long weekends, the bulk of the big scenes were captured. A number of scenes, like those outside at Golden Gardens park, or in the bike shop, came later.

John's final script added a few characters to flesh out the world. Lisa Every plays Lydia, a kick-ass woman cyclist who inspires Phoebe to race for the first time. Jenn Ruzumna is Ash, Whit's old friend-turned-girlfriend. Ryan Sanders came on board to play Seth, a bike shop mechanic who can't quite connect with Phoebe, and David Friedt plays Seth's boss, the curmudgeonly shop owner, Elias.

Although much of the film revolves around interior scenes, a significant part of the story is Phoebe's transformation as a cyclist – from a woman who is handed a bicycle by a well-intentioned bike shop dude, to one who's racing competitively. Cyclist consultants Jessica Cutler and David Friedt worked with the team to bring authenticity to Phoebe's riding. The last scenes shot were the big race scenes. David's Cucina Fresca cycling team generously invited the crew to film at the Volunteer Park Criterium at the end of April. On a blustery day, the crew inserted themselves, documentary-style, into the chaotic goings-on of a real bike race to capture Phoebe's first attempts at competition – and got all the shots they needed. It was a fitting end to production that captured the feeling John wanted throughout the work – “that these characters really exist in the world, in the neighborhood.”

Editor Jo Ardinger, who is also an award-winning documentary filmmaker, began slicing and dicing the footage in May, working on Final Cut Pro. Although a veteran of documentary work, Jo was drawn to the project as an opportunity to edit a narrative feature. Through the

summer she and John collaborated intensively to hone the scenes into the final ninety-five minute movie.

The initial idea for the soundtrack emerged directly from the character work – Marie discovered that Phoebe plays classical music on a vintage LP player. Phillip Peterson, who performed and composed for, as well as starred in, John Jeffcoat's movie *Big in Japan*, came on board to compose original cello pieces, including one cyclical cue that underlies the race scene. Matt Rehfeldt's stunning recordings of Bach cello suites lend a subtle gravity, and Seattle cellist Gretchen Yanover contributed memorable emotional themes that percolate throughout Phoebe's journey. Looking for a strong female voice to close the movie, John turned to an old friend, singer-songwriter Kat Mills, whose driving, soulful song "Safety, A Badge", due out in 2015, ends the film on an upbeat note.

With the music in place and picture locked, Jo and John brought the film to Jason Alberts at Sumosound to do the sound edit and final mix throughout the fall; then, Lars and John worked with John Davidson to color-correct the Blackmagic footage.

The team looks forward to bringing the film to audiences at festivals and beyond, and to developing more work with this core group, who relish working together. In fact, one unexpected bonus emerged from *Phoebe's Father*: Lisa Every and Jenn Ruzumna, actors who played the supporting roles of Lydia and Ash, were so intrigued by the film that they proposed another. By the fall of 2014, a group including Lisa, Jenn, and Eric Jordan, began improvisations for a new feature film called *Brown's Canyon*. They finished shooting that movie in Utah in March 2015 and are now in post-production for a 2016 release.

John Helde interview with Natalie Gee, NYC Indie Film Festival

What gave you the idea for the script and why did you want to explore a broken relationship between a daughter and a father?

Phoebe's Father is about a young woman cyclist who has to face her past when her father comes back into her life. The very first image I had for the story was of Phoebe living a kind of isolated life, and then having to suddenly deal with her father, and issues she thought she had left behind her. Honestly I'm not sure where this image came from. I wanted to do a film that revolved around a family relationship, instead of a romantic one, as many of my previous scripts had. And although it's never happened to me, I know people who have experienced major breaks with family. I wanted to explore the complexity of the family bond – our conflicting desires for isolation and connection.

What gave you the idea for the cycling to be a major theme in the movie?

Marie Lazzaro, who plays Phoebe, was already a friend of mine and she was commuting by bike to her job at REI in Seattle. I'm a runner and sometime cyclist myself, and I love that feeling of propelling yourself forward. We have a thriving cycling community in Seattle (as you do in NYC), and lots of women cyclists. I was a big fan of Breaking Away, but that was a long time ago, and it occurred to me I'd never seen a movie with a woman cyclist at the heart of it. Because I knew Marie was already cycling, it seemed like she would be up for that, and it would be fun to explore a character for whom cycling becomes catharsis.

What was your biggest challenge with the movie?

One of my producer Lisa Glaze's biggest challenges was locating a pedicab for a crucial scene late in the movie when Phoebe takes Meg for a ride. This was probably the only element of the script I had no idea how it was going to happen, and it turned out to be really tough to find a pedicab when it's not tourist season. But Lisa's tenacity paid off when she discovered a beautifully preserved pedicab from India owned by bike collector Jeff Groman. He brought it out from Bainbridge Island and it was more amazing than we could ever have imagined!

How did you and the actors develop character relationships? Did you rehearse?

When I had the idea for the movie, I kept thinking, I know a lot of really great actors in Seattle, how can we do something where we get to work together intensively? I wanted to try developing character and story through improvisation, inspired by the way the director Mike Leigh works, and fortunately the actors were excited by this as well! The four lead actors – Marie Lazzaro, Lawrie Driscoll, Eric Jordan, and Betty Campbell – and I worked together for about five months before I wrote the script. I started with a framework of relationships, but all the details of who these characters are, and what their lives have been, both together and individually, came from the work we did in improvisation. Almost all of the script, except for the supporting characters, is a version of something that first happened in improvisation. It's very exciting – the characters become very real to all of us, long before anything's written down. Then it was my job to shape this material into script form. There

was flexibility and some improvisation on set, tweaking lines, that kind of thing, but mostly we worked from the script when we shot.

What scares you the most about filmmaking?

In general, and I'm sure this is true for most filmmakers, it's the anticipation of getting all the pieces to come together – people, locations, equipment, story, weather. There are so many moving parts. That said, what I absolutely love about filmmaking is seeing so many different people bring their talents to bear on the story. For *Phoebe's Father*, one of the most scary things for me was how short the writing period was between the improvisations and when we started shooting – only about six weeks. The good news was I didn't have time to overthink it!

What's your favorite scene / moment in the film?

So hard to answer because there are so many scenes I love, especially since I first saw them occur in improvisation. I'd have to say my favorite big scene is when Whit, Phoebe's brother, brings Phoebe to her father's house and the family sits down and tries to have a meal together for the first time in years. The actors did an incredible job and there are so many subtle dynamics going on. Of course, things do not go so well! I also really love the moment near the end of the film when Phoebe returns to racing - in a pretty dialog-driven movie, it's totally visual.

Describe filmmaking in 3 words

I'm trying to adopt a philosophy of "Love what is".

What excites you about family dynamics that you like to explore?

I think there's such richness in family relationships. It's something we all know and can relate to. The movie revolves around the fact that Phoebe can't escape her relationship with her father, even though at one point she thought she could. And so much of the tension between them is really because of her mother, who left the family when Phoebe was ten. Events happen that color the dynamics and affect families for years. There's a lot of emotion – and humor – to explore there.

What are you working on next?

I'm in the middle of editing *Brown's Canyon*, another movie we developed in a similar way. Right after we wrapped *Phoebe's*, two of the actors who play supporting roles – Lisa Every (Lydia, the bike coach/mentor) and Jenn Ruzumna (Ash, Whit's girlfriend) – came to me and said "we want to do another film like this!" And what could I say but... "Yes!" We got five actors together, including Lisa and Jenn (acting and producing), Eric Jordan, Sara Rucker Thiessen and Carter Rodriguez, and started the improvisations for another story that we shot in Utah in February. It's turned out to be about two self-help gurus who, in the midst of the financial crisis, host a mindfulness retreat that goes awry. We're going to release in mid-2016 and you can find us on Facebook at [Brown'sCanyonMovie](#)

cast and filmmaker bios

Marie Lazzaro (Phoebe) has appeared in film and onstage in New York, London, Edinburgh, Houston and Seattle, and is a founding member of SouthBound Goat Productions. Trained in New York, London and on every set she has ever played on, she owes the depth of her abilities to all of the talented individuals she has had the opportunity to work with—they've all been her teachers. Some favorite roles include Hedda Gabler, Anna in *Closer*, Beatrice in *Much Ado About Nothing*, and Polly in *Freedomland*. In addition to the creation of The Story Project, a non-profit working to utilize the power of story to influence positive change, she continues work on an irreverent screenplay, dedicated to all her fellow narcissists, entitled *I Wish I Didn't Love You*.

Lawrason Driscoll (Ben) studied with James Dunn and The California Shakespeare Festival's Training Program. In New York, he studied with Mary Tarci and Paul Curtis at The American Mime Theatre. Lawrie spent six years in LA appearing in such vintage shows as *M*A*S*H*, *Laverne & Shirley*, *Eight is Enough*, *Family* and *Kojak*. Since moving to Washington State in 1995, Lawrie has primarily worked on stage in roles such as Don in *American Buffalo*, Eddie in *A View from the Bridge*, Sir Toby in *Twelfth Night*, Prospero in *The Tempest*, and Lear in *King Lear*.

Eric Jordan (Whit) has appeared in numerous roles in New York and Seattle and was a founding member of Sight Nine Theatre and the improv troupe Elastic Picnic; favorite roles include Cot in *Hotel Paradiso*, Charlie in *Speed the Plow* and Yvan in *Art*. His original solo show, *An Evening with Chuck*, was featured in venues around Seattle. He has performed as a principal in various short films and, since recently rededicating himself to film, has written two screenplays and played a principal role in the upcoming features *Phoebe's Father* and *Brown's Canyon*.

Betty Campbell (Meg) has been doing theatre on both coasts (and in between) for over thirty years. Favorite roles include A in *Three Tall Women*, Melanie Klein in *Mrs. Klein*, Linda Loman in *Death of a Salesman*, and Amanda in *Glass Menagerie*. Film is a recent endeavor that is both welcome and exciting. She played a heroic grandmother in the Seattle-made short *Lethal Cotillion*, which won the 48 Hour Film Project national competition and screened in the Cannes Film Festival.

Lisa Every (Lydia) is a founding member of BASH Theatre. She studied locally at Freehold Theatre and previously at Rice University where she had the privilege of working and studying with in-residence members of the Royal Shakespeare Company. In Seattle, Lisa has performed with REACT Theatre Company, Centerstage, Second Story Rep, Art Attack and BASH (formerly The Community Theatre). Favorite productions include *As You Like It*, *Fool for Love*, *Sylvia* and *Beating Up Bachman*. She appears in John Helde's feature film *Phoebe's Father*, and has a lead role in and co-produced John's new film *Brown's Canyon*.

Jenn Ruzumna (Ash) recently completed filming the feature-length movie *Brown's Canyon*. She is currently shooting the short film *The Wish Fish* (Fishy Tale Films). Past film/TV credits include *Nothing Against Life* (NAL LLC), *Generation RX* (DJ Mccoy) and

others. Jenn is a founding member of BASH Theatre and has produced and acted in many of their shows, including *A Kind of Alaska*, *Autobahn* and *Beating Up Bachman*. Jenn is also co-writing the full-length play *Serving Caleb*, which will be produced this year.

Ryan Sanders (Seth) is a Seattle stage, film and voice actor. Recent film appearances include *Us*, *Without You*, *Tell Me a Story* and *Manic Pixie Dream Wife*. Favorite stage credits Unbalancing Act's *Recent Tragic Events*, Book-It's *Border Songs*, New Amerikan Theatre's *The Deadliest Instruments*, BASH Theatre and Radial Theater Project's *Beating up Bachman*, Rock Paper Theater's *The Raft* and *After All*, plus many shows with the sketch comedy troupe, Ubiquitous They.

David Friedt (Elias; cycling consultant) is exploring his lifelong love of theatre through continuing studies in the craft of acting at Freehold Studio/Theatre Lab. He is a member of the Seattle based Cucina Fresca Bicycle racing team, and competes at the National level in the Masters Cycling Championship competitions.

John Helde (director, producer, screenwriter) is the founder of Try This Films, a production company based in Seattle. John's award-winning short films include *Hello*, starring Eric Stoltz and Susanna Thompson. His first feature documentary, *Made in China*, played the festival circuit to critical acclaim, and subsequently debuted on the Documentary Channel; his recent documentary *Field Work: A Family Farm* is on the festival circuit and public television. He recently finished the narrative feature film *Phoebe's Father*, shot entirely in Seattle. John is in post-production with a new feature, *Brown's Canyon*, and is developing *Open Doors*, an independent comedy/drama.

Lisa Glaze (producer) began her career producing commercials at an ad agency in New York. She then moved to Atlantic Records, producing dozens of music videos and eventually relocating to Los Angeles. There, Lisa moved to the production company side as an executive producer, and later working as a freelance producer. *Phoebe's Father* is her first adventure in feature films.

Lars Larson (director of photography) developed his unique shooting style with extensive documentary work for PBS and many music videos. He moved into independent filmmaking as Director of Photography on films such as the seminal grunge documentary *Hype!*, *Carried Away*, *Spree*, and *Paradisiacal Rites*. Lars has been DP on three Seattle International Film Festival Fly Film Challenge shorts, and has directed one. Lars co-directed and shot the award-winning four-part jazz documentary *Icons Among Us: Jazz in the Present Tense*, seen on the Documentary Channel, public television and Amazon. He is currently shooting *The Rising Star Project*.

Tania Kupczak (production designer) has production designed many shorts and features, including Guy Maddin's *Brand Upon the Brain!* (Toronto Film Festival 2006), Lynn Shelton's *We Go Way Back* (Slamdance Grand Jury Prize 2006), Matthew Lillard's *Fat Kid Rules the World* (SxSW Audience Spotlight Award 2012), Dayna Hanson's *Improvement Club* (SxSW 2013), and art directed Lynn's recent features *Touchy Feely* (Sundance 2013), *Laggies* (Sundance 2014) as well as Megan Griffith's *Lucky Them* (Toronto Film

Festival 2013). She holds a BA from Oberlin College and an MFA in Visual Art from Vermont College, and likes climbing rocks when she's not on set or at her computer thinking about color. She makes artwork about the weather.

Jo Ardinger (editor) is a Seattle filmmaker working on documentary and narrative projects. Her previous editing work includes an award-winning short documentary narrated by Jodie Foster, *Beyond The Visible: The Story of the Very Large Array, Into Deepest Space: The Birth of the ALMA Observatory* (PBS), *Papa Boss* (PBS), and the Discovery HD series *Fantastic Festivals of the World*. She is currently directing her own documentary feature, *Personhood*. Jo is a guest instructor at the University of Washington in Seattle, where she teaches a science communications course focusing on visual storytelling.

Phillip A. Peterson (composer) is a Seattle-based composer and orchestrator who studied cello starting at age 3, and began touring Europe as a principal cellist at age 17. He has been commissioned to compose and arrange for the Seattle Symphony, and wrote over two hundred works for his Experimental Orchestra. Recently composing for PBS, Peterson has also produced records for Portugal, The Man and Kay Kay and His Weathered Underground. He has arranged and recorded/performed strings for numerous performers including Nada Surf, Maroon 5, Santigold, Christina Perri, The Posies, Mastodon, Foxes, Brandi Carlile, and Owl City's multi-platinum debut record. Phillip recently finished production of *Big In Japan The Movie*, featuring his band Tennis Pro, including his original soundtrack.

Gretchen Yanover (music) is a locally-grown Seattle cellist who enjoys playing both classical acoustic and electric cello. She is a member of Northwest Sinfonietta orchestra, and has released two solo albums of her own compositions. Gretchen is also an educator, teaching all things Strings to 6th-12th graders.

Jason Alberts (sound design; re-recording mixer) spends an equal amount of time behind a studio board and a production sound cart, and that has given him a unique perspective on film audio workflow. Jason's resume includes projects as diverse as the feature *Grassroots*, *American Daredevils*, *The Surveyor*, *The Bath*, 38 episodes of *On The Boards TV* (OTB TV), NFL NFC Championships, and numerous regional and national commercials for Apple, Ford, Amazon, Nike, and many others.

technical facts

Filmed on the Blackmagic Pocket Cinema Camera
Shooting format: ProRes 1080/24p
Edited on Final Cut Pro 7
Color Corrected on DaVinci Resolve
Exhibition Format: DCP, Quicktime 1080p
Running time: 95 minutes

website

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twitter

[@johnhelde](https://twitter.com/johnhelde)

credits

Production Manager	Lisa Glaze
Production Manager	Sarah Crowe
First Assistant Director	David Felter

cast

Phoebe Duffy	Marie Lazzaro
Ben Duffy	Lawrason Driscoll
Whit Duffy	Eric Jordan
Meg Scott	Betty Campbell
Lydia	Lisa Every
Ash	Jenn Ruzumna
Seth	Ryan Sanders
Elias	David Friedt
Gillian	Sara Rucker Thiessen
Yoga Teacher	Megan Costello
Yoga Students	Em Boardway
	Jami Mooney
	Jodi Escareno
	Stefan Hansmire
	Kelly Murray
	Beth Bacon
	Jo Ardinger
Race Registrar	James Shimada
Race Official	Scott Maddock
Racer Cyclists	Linda Coppa
	Ava Faro
	Linda Park
	McKayla Dunfey
	Ana-Marie Popp
	Taldi Walter
	Catherine Clark
Collage by	Elizabeth Halfacre
Basket art by	Sylvia White
Whit's art by	Beno Kennedy

Meg's art by	Betty Campbell
Cycling consultants	Jessica Cutler David Friedt
Art Director	Karl Lefevre
Additional Camera	Jeremy Mackie Jonathan Houser
Helmet Cam Operator	Meg Valiant
Assistant Camera	Arlen Cooke Coburn Erskine Eric Remme Angie Bernadoni
Digital Imaging Technicians	Robyn Scaringi Kyle Richardson Andy Clark Marco Scaringi
Script Supervisors	Andy Spletzer Robyn Scaringi Jo Ardinger
Production Sound Mixers	Mickey McMullen Matt Sheldon Doug Tourtelot Jim Sander Jens Larsen Chad Findlay Scott Waters Tom Yoder
Hair and Make-up	Brooke Henn
Gaffers	Jeremy Mackie Marcus Simpson Steve Colgrove Kevin Cook Neil Bestwick

	Patrick Levad Art Reynolds
Grips	Keegan Larson Paul Otteni Nav Trombos Jacob Waluconis John Behr Jordan Myers
Production Office Coordinator	Jennifer Orrested
Production Assistants	Jack Anderson Jerry Diercks Nicholas Evezich
Camera Trailer Cyclist	Eric Jordan
Still Photographers	Anne Herman Tim Aguero
Sound Editor Re-recording Mixer	Jason Alberts
Colorist	John Davidson
Title Design	Tania Kupczak
Filmed with the	Blackmagic Pocket Cinema Camera
Camera and Lenses provided by	Optimistic Camera Company
Lighting & Grip provided by	Seattle Grip & Lighting Company
Locations provided by	Elizabeth Austen and Eric Jordan Mark Chandler Kay and Michael Morrison Recycled Cycles Tania Kupczak U-District Family Dentistry 8 Limbs Yoga Center

The Nicklas Gallery
The Vineyard Wineshop
Lighthouse Roasters

Cello Suites by J.S. Bach
Performed by
Matt Rehfeldt
Phillip Peterson

"Lighthouse"
written by Gretchen Yanover
performed by Gretchen Yanover
courtesy of Big Idea Music

"Suddenly I Felt Joy"
written by Gretchen Yanover
performed by Gretchen Yanover
courtesy of Big Idea Music

"Greener"
written by Gretchen Yanover
performed by Gretchen Yanover
courtesy of Big Idea Music

"Contemplative Impetuosity"
written by Phillip A. Peterson
performed by Phillip A. Peterson
courtesy of House of Breaking Glass

"Persistent"
written by Phillip A. Peterson
performed by Phillip A. Peterson
courtesy of House of Breaking Glass

"Courante" from Suite No 1 in G Major, BWV
1007
written by J.S. Bach
performed by Matt Rehfeldt

"Allemande" from Suite No 4 in E-Flat Major, BWV
1010
written by J.S. Bach

performed by Matt Rehfeldt

"Sarabande" from Suite No 2 in D Minor, BWV 1008

written by J.S. Bach

performed by Matt Rehfeldt

"Courante" from Suite No 2 in D Minor, BWV 1008

written by J.S. Bach

performed by Phillip A. Peterson

"Courante" from Suite No 3 in C Major, BWV 1009

written by J.S. Bach

performed by Phillip A. Peterson

"Long Time"

written by Kat Mills

performed by Kat Mills

courtesy of Sweetcut Music

"Silver, A Badge"

written and performed by Kat Mills

courtesy of Sweetcut Music

Ditch

Written and performed by Whiskey Tango

Even Punkers Get The Blues

Written and performed by Whiskey Tango

Lethargic Catharsis

Written and performed by Whiskey Tango

Under God

Written and performed by Whiskey Tango

check out more music at

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