

NOAH BEAN

RACHEL BOSTON

ANNA CHLUMSKY

THE PILL

SOME RELATIONSHIPS ARE HARD TO SWALLOW

"A fantastic piece that captures an unbelievable array of relationship dynamics among urban singles."

Tom Rogers, CEO TiVo



A J.C. KHOURY FILM

SHOOT FIRST ENTERTAINMENT presents a J.C. KHOURY film THE PILL NOAH BEAN RACHEL BOSTON ANNA CHLUMSKY

JEAN BRASSARD AL THOMPSON DREAMA WALKER LUÉ McWILLIAMS casting by LINDSAY CHAG, C.S.A.

music by DIDIER LEAN RACHOU editor J.C. KHOURY production designer ANNA-KARIN EDELBROCK

director of photography ANDREAS VON SCHEELE produced by J.C. KHOURY TREVOR HERRICK written & directed by J.C. KHOURY

www.shootfirstent.com/thepill

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THE PILL

a J.C. Khoury film

Starring Noah Bean, Rachel Boston, Anna Chlumsky

Format: Canon 5D Mark II

Running Time: 83 minutes

WINNER

Audience Award, 2011 Gen Art Film Festival

Grand Jury Award Honorable Mention, 2011 Dances With Films

Star Gazer Award, Rachel Boston, 2011 Gen Art Film Festival

"Deftly avoiding both the haphazardness of mumblecore and the fakery of studio romantic comedies, Khoury deploys a light directorial touch marked by assured thesping and a genuine appreciation for neurotic angst." - Ronnie Scheib, Variety

A fantastic piece that captures an unbelievable array of relationship dynamics among urban singles. - Tom Rogers, CEO TiVo

"*The Pill* is the model of independent efficiency. There are no wasted parts. It's the kind of film that should be on the IFC Spirit Award short list..."

- Jonathan W. Hickman, Daily Film Fix

"Never has a film been so utterly joyous to watch, and so nerve wracking to discuss."

- Steve Buja, Same Night Movie Review

"I haven't seen a movie this funny and 'real' since *The Breakup*, and I would say that *The Pill* blew that away.

-Nat Berman, UnrealityMag.com

"Clever...flows along effortlessly."

- Roy Rogers Oldenkamp, Weho News

"Engaging." - Brent Simon, Shockya.com

"Refreshingly original." - Denise Castillon, Suite101.com



SYNOPSIS

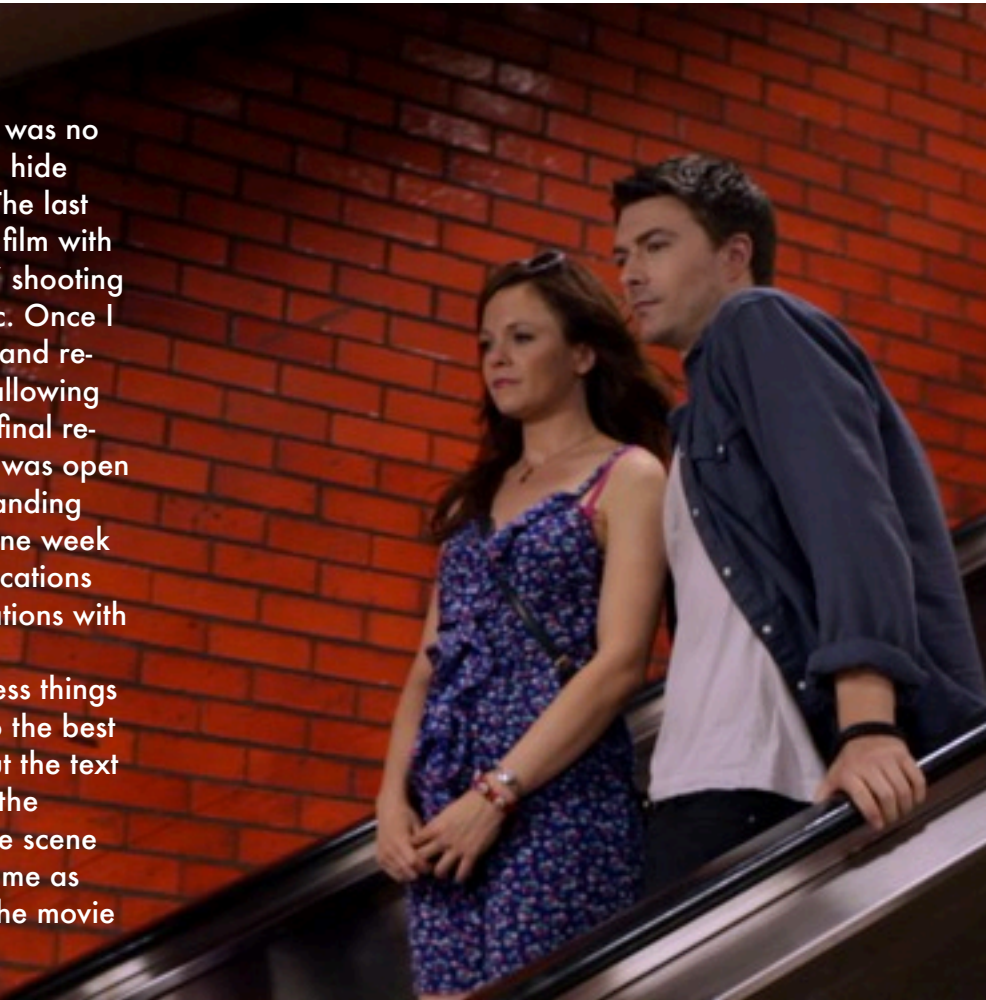
It happens. You meet someone at the bar, one thing leads to another, and the next thing you know you're waking up wondering (and potentially regretting) exactly what took place the night before. Such is the case for Fred, who starts to panic when his free-spirited one night stand, Mindy, informs him that she's not on birth control; but for some reason isn't too concerned. Determined not to become a father, Fred spends the day with Mindy under the guise of pursuing a serious relationship to make sure she takes both doses (taken 12 hours apart) of the morning-after pill.

The result is an all-day adventure filled with socially awkward situations and untimely roadblocks as Fred struggles to preserve his New York City world. With a resolution finally in sight, the no-boundaries Mindy starts to grow on the overly anxious Fred, forcing him to make a decision that will change the rest of his life.

A portrait of young singles in New York City, *The Pill* examines the immediate ramifications of casual dating in a poignantly funny, fresh, and honest fashion.

A NOTE ON THE PRODUCTION

The Pill was shot on a low budget. As there was no expensive photography or special effects to hide behind, the script had to stand on its own. The last thing I wanted was to create a meandering film with no central plot. I admire the “mumble core” shooting style, but not the laissez-faire story aesthetic. Once I had the idea, I made sure to outline, write, and re-write until the script was tightly structured, allowing room for character depth and nuance. The final re-write takes place in the editing room, and I was open to constantly improving, trimming, and expanding where necessary. Prior to shooting, I held one week of rehearsals in my apartment where modifications were made through readings and improvisations with the actors. When production commenced, I encouraged the cast to improvise and express things in their own words. I whipped my script into the best possible shape, and was willing to throw out the text and work organically with the actors when the cameras rolled. As long as the subtext of the scene was clear, the specific lines didn’t matter to me as much. As a result, about fifteen percent of the movie was improvised.



1. Please explain your inspiration and point of view when you first started developing and collaborating on *THE PILL* and why you made this film. How or what prompted the idea for your film and how did it evolve?

The genesis for the idea came from a real life scare involving a broken condom and a trip to the pharmacy. I remember being way more neurotic about the situation than my girlfriend was. When the pharmacist told me the emergency contraception was two pills, the film's hook immediately popped into my head. A guy hanging around to make sure the girl takes the second dose felt like a very fresh way to explore a modern relationship, especially one that lacked trust. I had yet to see a film tackle the direct, morning-after consequences of a sexual interlude, but many of my friends had experienced a morning-after "uh-oh" scare. So I knew I was onto to something both original and universal.



2. What inspired you to become a filmmaker? Please explain your history in filmmaking.

When I was sixteen years old I remember acting in a mock action movie trailer that my friend was making on super 8. I remember getting really excited about camera placement and being able to tell a story through a series of moving pictures. I was very artistically inclined at that point, doing a lot of drawing, sculpting, and painting. Filmmaking seemed like the culmination of all the arts and the ultimate form of expression, and I was hooked from that day on. I made my own short films throughout college at Columbia University where I majored in Art History. Then I went to the graduate film program at NYU where I really started to hone my skills and I learned about working with actors and the importance of story and screenplay structure.

After grad school I was writing spec scripts and I tried several times to get a TV show off the ground. I edited my friend's feature documentary *The Outsider* that premiered at the Tribeca Film Festival and was bought by Showtime. After several years of development hell with agents and producers I decided to make a spec commercial reel because I was dying to get behind the camera again. I also realized that the best way to make something is to just pick up a camera and make it. I had too many friends who had spent ten plus years trying to make their dream project and I didn't want to end up like that. So I made a spec commercial reel, won a bunch of awards within the advertising industry, and immediately booked work. I made commercials for 6 years and learned a lot about producing and working with crews. It was like a second film school. By 2010 I was itching to tell a longer format story and that's when the idea for *The Pill* popped into my head.

3. What do you want the audience to 'take away' after they have seen the film?

I want the audience to feel like they have just seen something real and honest; something that could happen to them or has happened to them, and that they can relate to. I also want them to be reminded that relationships are complicated, and that in real life loose ends are not always tied up. In my movie, as in reality, there are no heroes and villains. There are just real people facing choices under pressure who have to navigate their way through sticky situations.

4. What is your relationship to the cast of this film?

Noah Bean and I have known each other for five years. I directed him in a branded content campaign for Avaya in 2006 and we've been friends since. Al Thompson and I are also very good friends. I put him in a commercial I did for Mountain Dew that won a bunch of awards and is now in the permanent collection of the MoMA. I auditioned both Rachel Boston and Anna Chlumsky and thought they were fantastic. I feel so blessed to have such a wonderfully talented cast!

5. What is the most important message in this film to you?

Some relationships are hard to swallow? I don't want to be didactic, but if there is a message it's that romantic relationships are a challenge to maintain and never easy because it's impossible to predict how an individual will feel in the future.

6. When did you meet your collaborators? How did those partnerships come about?

I've known my director of photography Andreas von Scheele for almost 15 years now. We went to the same high school but he was a few years older than me and we didn't become friends until we were both interns at Sigourney Weaver's production company in the late 90s. I hired Trevor Herrick, my producer, to oversee a commercial I was directing a few years ago, and we became fast friends. Both Andreas and Trevor had a lot of experience shooting and producing branded content and commercials and they were both itching to work on a feature. It was a perfect match for all three of us to work together.

7. What made this project come together and be successful?

I set a production date before I even had a script. I just had the idea, but I knew it was strong and I had enough confidence in my ability and my relationships that I knew I could be shooting in six months. I took the mentality that the train was leaving the station, and those circling the project either had to get on the train or get off the tracks. I was able to craft a character driven script in three months. It helped tremendously that the script attracted very talented actors like Noah Bean, Rachel Boston, and Anna Chlumsky. I was also very open to working with the actors in rehearsals and improv sessions to further shape the script. I had cultivated good relationships with crews and vendors from my commercial projects, which was also a big help. Ultimately, I wasn't afraid to get my hands dirty and do a lot of the work myself, which is what you have to do when you make a low budget film.

8. Please elaborate a bit on your approach to making the film, including your influences (if any).

I focused mainly on story and performance. I looked at a lot of films from Woody Allen, Julie Delpy, the Duplass Brothers, and Richard Linklater. I didn't want style to get in the way of substance. The camera movement, blocking, and lighting all had to fit organically with the performances. I didn't go so far as to shoot cinema verité, but I didn't want the film to feel locked down or boxed in, so a lot of the film was shot handheld and on monopods.

9. What was your most memorable experience about shooting THE PILL?

Working with Noah Bean. He is a very generous and gifted actor, a total professional, and a joy to work with!

10. How did you find your actors for the film?

I hired a wonderful casting director, Lindsay Chag, and she was a great help in reaching out to actors I didn't already have a relationship with.

11. Please address the music in the film. How did these choices come about?

My production designer Anna-Karin Edelbrock recommended the composer Didier Lean Rachou. I listened to his reel and thought he was very talented and versatile. We had a couple of great phone calls and he totally understood the vibe I was going for. I also used a song from my singer/songwriter friend David Rogue whom I've collaborated with several times before.

12. How do you think THE PILL fits into your personal growth as a director? How will it affect your future projects?

The Pill was the perfect first film for me because it was a personal film, stemming from a mix of personal experience and first hand observation. I know the New York single scene better than anybody, so I knew it was a story I could relay with integrity and originality. I'm glad my first film is about a world that I know, but I am also interested in investigating projects with subject matters that I am not personally familiar with, as long as the stories are backed by emotional truth.

13. Share something unique about the film. It can be related to the subject, the title, the making of the film, the vision behind the film, casting, location, script, etc.

The birth control pill had its 50th year anniversary while we were shooting in 2010 and we kept seeing THE PILL pop up on the cover of all these magazines like Time, Newsweek, and New York Magazine.

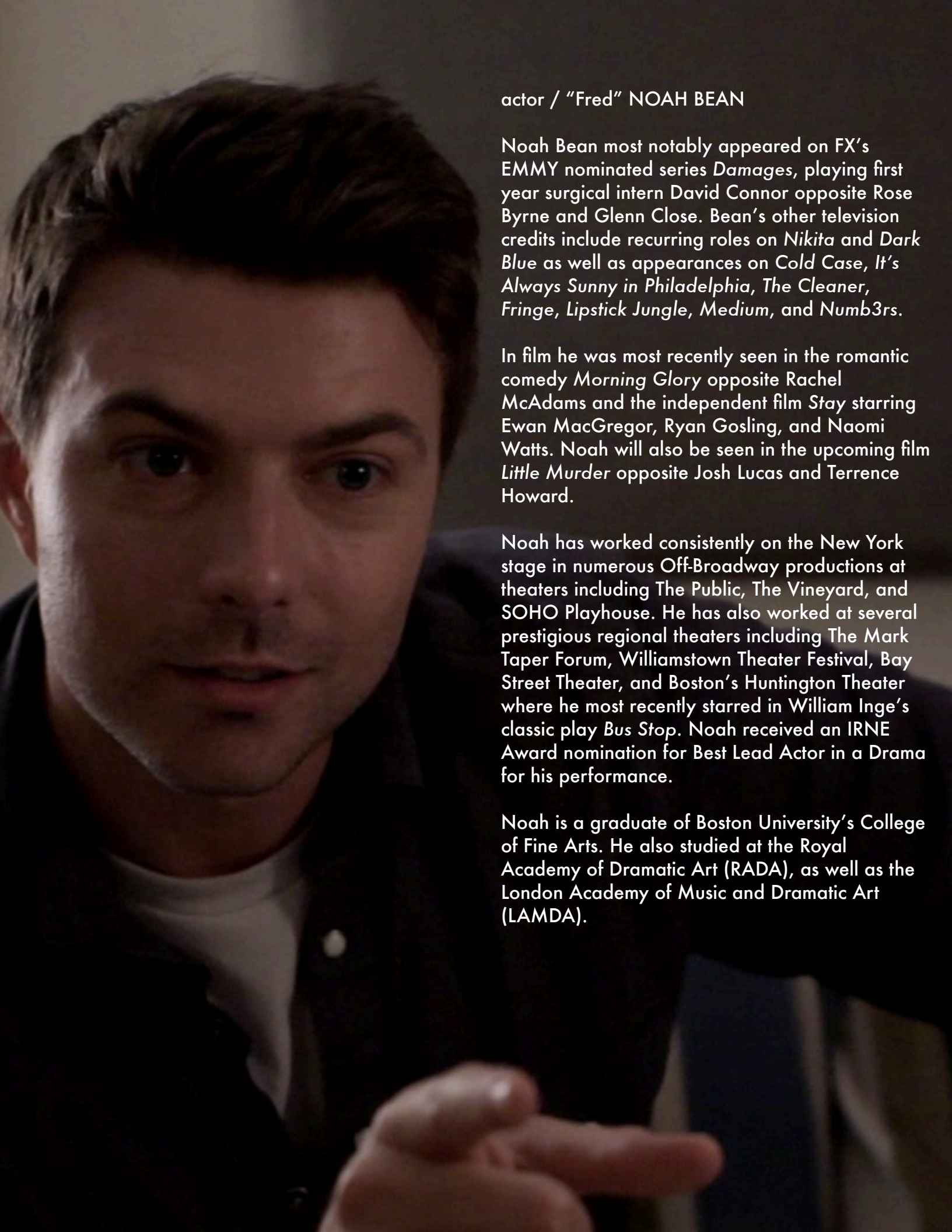
The title *The Pill* was always a multi-faceted one for me. On the surface it relates to the morning-after pill, but it also applies to the characters within the film. Almost every character comes off as a pill for someone else.

14. What are some of your favorite films, and what are your other creative influences?

My favorite playwrights are Oscar Wilde, Noel Coward, and Tennessee Williams. Tom Wolfe is probably my favorite novelist, and some of my favorite painters are Magritte and Courbet. My favorite films include *Sunset Boulevard*, *The Treasure of the Sierra Madre*, *Escape From New York*, *Match Point*, *Back to the Future*, *Raiders of the Lost Ark*, and *Aliens*.

15. What are you currently working on?

I'm developing two projects; a romantic comedy that's a modern day take on *The Graduate*, and a documentary about marriage.



actor / "Fred" NOAH BEAN

Noah Bean most notably appeared on FX's EMMY nominated series *Damages*, playing first year surgical intern David Connor opposite Rose Byrne and Glenn Close. Bean's other television credits include recurring roles on *Nikita* and *Dark Blue* as well as appearances on *Cold Case*, *It's Always Sunny in Philadelphia*, *The Cleaner*, *Fringe*, *Lipstick Jungle*, *Medium*, and *Numb3rs*.

In film he was most recently seen in the romantic comedy *Morning Glory* opposite Rachel McAdams and the independent film *Stay* starring Ewan MacGregor, Ryan Gosling, and Naomi Watts. Noah will also be seen in the upcoming film *Little Murder* opposite Josh Lucas and Terrence Howard.

Noah has worked consistently on the New York stage in numerous Off-Broadway productions at theaters including The Public, The Vineyard, and SOHO Playhouse. He has also worked at several prestigious regional theaters including The Mark Taper Forum, Williamstown Theater Festival, Bay Street Theater, and Boston's Huntington Theater where he most recently starred in William Inge's classic play *Bus Stop*. Noah received an IRNE Award nomination for Best Lead Actor in a Drama for his performance.

Noah is a graduate of Boston University's College of Fine Arts. He also studied at the Royal Academy of Dramatic Art (RADA), as well as the London Academy of Music and Dramatic Art (LAMDA).



actor / "Mindy" RACHEL BOSTON

Growing up in Signal Mountain, Tennessee, Rachel Boston performed in her school, church, and community theaters. At seventeen she moved to New York City to pursue an acting career studying Shakespeare at Fordham University and taking classes at The Actor's Center. After performing in theater in New York and Pennsylvania for two years, she moved out of her Hell's Kitchen apartment and drove three thousand miles west for pilot season.

After two months in Los Angeles, she landed a recurring role on *American Dreams* for NBC. She has appeared in numerous television shows including *ER*, *7th Heaven*, *The Ex List*, *Scoundrels*, *Las Vegas*, *Mad Love*, *The Cleaner*, and *Castle*. Her film credits include *Ghosts of Girlfriends Past* opposite Matthew McConaughey and the Golden Globe nominated *500 Days of Summer* opposite Joseph Gordon-Levitt.



actor / "Nelly" ANNA CHLUMSKY

Anna Chlumsky's film credits include the Oscar nominated *In The Loop* opposite James Gandolfini, *The Good Guy* opposite Alexis Bledel and Andrew McCarthy, *Blood Car*, *My Girl 1 & 2*, *Gold Diggers*, the Glamour Reel Short Wait, and the upcoming *My Sweet Misery* and *Eavesdrop* opposite Chris Parnell. Anna's television credits include the HBO show *Veep*, *Covert Affairs: The Quinn-Tuplets* (CBS Pilot), *House Rules* (CBS pilot), *Cupid*, *30 Rock*, *Law & Order*, *Eight Days a Week* (CW pilot), *Twelve Men of Christmas*, and *3 Weeks 3 Kids*.

Anna's New York stage credits include *Love, Loss, and What I Wore* (Westside Theatre), *So Help Me God* (Mint Theatre Company), *Unconditional* (LAByrinth Theater Company), *The Fabulous Life of a Size Zero* (DR2), *Darwin in Malibu* (Bay Street Theatre), *The Butcherhouse Chronicles* (Summer Play Festival), *Balm in Gilead* (Barefoot Theater Company - Member), *Half Life* (Flea Theater/Fringe Festival), *Iphigeneia at Aulis* (TimeSpace Productions), *Measure for Measure* (Astoria Performing Arts Center), *No Alarms: Headfullofradio* (Veritas Productions), and *The Trojan Women* (Veritas Productions).

actor / "Rose" DREAMA WALKER

Dreama Walker's film credits include David Gordon Green's *The Sitter* opposite Jonah Hill and Sam Rockwell, *The Discoverers* opposite John C. McGinley and Griffin Dunne, *Chlorine* opposite Kyra Sedgwick and Vincent D'Onofrio, Ricky Gervais's *The Invention of Lying*, and Clint Eastwood's *Gran Torino*. Dreama's television credits include the ABC show *Apartment 23* opposite Krysten Ritter and James Van Der Beek, and recurring roles on *The Good Wife* and *Gossip Girl*. Dreama has also been featured in episodes of *Royal Pains*, *Ugly Betty*, *Law & Order*, and *Guiding Light*.





actor / "Jim" AL THOMPSON

Al Thompson recently starred in the award-winning comedy series *Johnny B. Homeless*, which won the People's Choice Award at the New York Television Festival and premiered on Atom.com. The series has been featured in major publications including *The Wall Street Journal*, *Fast Company*, and *Variety*.

Thompson has appeared in numerous films and television shows including the Oscar nominated *The Royal Tenenbaums* opposite Gene Hackman, *A Walk to Remember* opposite Mandy Moore and Shane West, *Love Don't Cost a Thing*, the voice of Walt on the *Family Guy* spin-off *The Cleveland Show*, ESPN's *A Season on the Brink*, Sidney Lumet's *100 Centre Street*, and *Law & Order*. Thompson also won acclaim for his performance as Derrick, the troubled protagonist of Larry Fessenden's *Liberty Kid*.

Writer / Producer / Director J.C. KHOURY

J.C. Khoury is an alumnus of the NYU Graduate Film Program where he studied under Spike Lee and wrote, produced, edited, and directed the short films *Model Chaser* and *Michael Bell*. The former won best short film at the 2002 Hamptons International Film Festival and Zoiefest. The latter depicted the quirky misadventures of a recent college grad and was a hit at the Slamdance Film Festival, winning the coveted Anarchy award. Based on the success of his shorts, J.C. was commissioned by StudioNext to write and direct a web series titled *Dealing with Michael Bell* that garnered praise from MSNBC, Streaming Media Magazine, and The Silicon Alley Reporter.

With an ambition to continue telling longer format stories, J.C. edited the critically acclaimed feature documentary *The Outsider* about maverick filmmaker James Toback and starring Robert Downey Jr., Harvey Keitel, Neve Campbell, Brooke Shields, and Woody Allen. The film premiered at the 2005 Tribeca Film Festival and was sold to Showtime.

J.C. Khoury has directed dozens of commercials, receiving an AICP award in 2006 for his Mountain Dew *Foley* spot and subsequent inclusion of his commercial work in the Museum of Modern Art's permanent collection. Other recent accomplishments for his commercial and branded content work include three gold ADDY awards and a place in the 2006 edition of SHOOT's highly prestigious New Directors Showcase.

J.C. Khoury's keen eye for subtle, sophisticated humor led him to direct the Comcast *Star Wars* promo *Nerf Herder (I Don't Wanna Be No)* through AKQA which aired in front of the first HD broadcast of the *Star Wars* films on Cinemax and became a viral phenomenon, a campaign for Time Warner Cable via Ogilvy, two Avaya campaigns via R/GA, a viral film for Aquafina through Tribal DDB, and numerous spots for clients including Cotton, Swiffer, First Interstate Bank, Western & Southern Financial Group, Optimum Autos, and The Washington Post.

In the summer of 2010, J.C. began production on *The Pill*, his debut feature film starring Noah Bean (*Damages*, *Morning Glory*), Rachel Boston (*500 Days of Summer*), Anna Chlumsky (*In the Loop*), Al Thompson (*The Royal Tenenbaums*), and Dreama Walker (*Gossip Girl*). *The Pill* will be completed in 2011.

J.C. Khoury holds a BA from Columbia University and an MFA from New York University. He currently resides in New York City.



Producer TREVOR HERRICK

Trevor Herrick has supervised the production of the Academy Award-winning *An Inconvenient Truth* and the 2010 Sundance Audience Award winner *Waiting for Superman*, both directed by Davis Guggenheim. Trevor is also the producer and co-creator of the hit web series *The Stay-At-Home Dad*. He has produced commercials and branded content for Crispin Porter Bogusky, @Radical Media, Tool of North America, and Moxie Pictures among others, and he has worked with numerous award-winning directors including Terry Gilliam and Jim Sheridan. Trevor was recently involved in a Microsoft campaign that shot in six cities around the world. *The Pill* is his first narrative feature.



Director of Photography ANDREAS VON SCHEELE

Andreas has worked in the entertainment and advertising industry for over 15 years. As cinematographer his credits include the documentaries *Running America*, *Awaken*, and *USA in ICU*. He also wrote, directed, and edited the feature film *Anna's Thread* and the short film *The Lottery* starring Kevin Conway that premiered at the Los Angeles DV Film Festival.

As a specialist in branded entertainment, Andreas has photographed and edited dozens of films for upscale labels including Swarovski, Karl Lagerfeld, Valentino, Veuve Clicquot, Givenchy, and Valerie MacCarthy.

Andreas is currently directing the web series *Simpatico* and editing the feature film *ParAmor*.



Composer DIDIER LEAN RACHOU

Raised in Europe and New York City, Didier relocated his studio to the Hollywood Hills. He immediately landed several choice projects, including composing for the final season of *Sex and the City*. The last four years have seen Didier score over thirty film and television projects including *Powder Blue* starring Jessica Biel, *My Best Friend's Girl* starring Kate Hudson and Alec Baldwin, *Moving McAllister* starring Mila Kunis, *Gold Rush: Alaska*, and *Storm Chasers*. He is fast becoming known for his innovative, lyrical, and compelling scores, as well as for his inclusive collaborative process and meticulous attention to detail.

Didier was drawn to music and the arts at a very young age; his ears being twisted by many musical dialects along the way. It was as a young boy on holiday in Casablanca, during a screening of an ancient print of *Papillon*, that he found his calling. In that makeshift casbah cinema, complete with a white linen sheet screen and mono loudspeaker, Didier became captivated by the power of music married to the moving image. Living in France, England, Switzerland, and NYC expanded his cultural awareness and influenced his music.

The son of world-renowned French chef Jean-Jacques Rachou (of La Côte Basque fame), he learned first-hand how to balance art and commerce in a high-pressured environment. La haute cuisine also instilled within him an insane work ethic. Fortunately, he emerged from “la cuisine” with all of his digits still intact.

After receiving his BA in Composition and Jazz Performance from the Manhattan School of Music, Didier continued his compositional studies, studying privately at The Juilliard School.

Didier holds dual-citizenship with France and the US.



Written & Directed by
J.C. Khoury

Produced by
J.C. Khoury
Trevor Herrick

Director of Photography
Andreas von Scheele

Music by
Didier Lean Rachou

Production Designer
Anna-Karin Edelbrock

Editor
J.C. Khoury

Casting by
Lindsay Chag, C.S.A.

Sound Mixer
Matthew Kraus

Sound Designer & Re-recording Mixer
Michael McMenomy

Cast

Fred	Noah Bean
Mindy	Rachel Boston
Nelly	Anna Chlumsky
Renault	Jean Brassard
Jim	Al Thompson
Rose	Dreama Walker
Nadine	Lué McWilliams
Pharmacist	Rob Yang
Belly Dancer	Julia Royter
Alan	Jack Tartaglia
Waiter	Jonathan Berke
Pregnant Woman	Mollie O'Rourke
Dad #1	Alan Surchin
Baby	Zachary Surchin
Dad #2	Doug Plotz
Child #1	Matthew Plotz
Child #2	Joseph Plotz