



# THOSE PEOPLE

**JOEY KUHN** – *Writer / Director*

TRT: 89min



*40+ festivals in first 6 months*

**\*\* OUTFEST AUDIENCE AWARD WINNER for BEST FIRST U.S. FEATURE \*\***

## **FILM CONTACT**

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## **FESTIVAL BOOKING**

Jeffrey Winter // [Jeffrey@thefilmcollaborative.org](mailto:Jeffrey@thefilmcollaborative.org)

## PRESS PRAISES

*"Brimming with erotic tension, this formidable film places a microscope on upper-crust, young gay Manhattanites involved in a deliciously complicated love triangle. It's riveting throughout."*

- David Lewis, **SAN FRANCISCO CHRONICLE**

<http://www.sfchronicle.com/movies/article/An-insider-s-guide-to-Frameline39-LGBTQ-film-6317183.php?t=e2209f8b2d331b8bde&cmpid=twitter-premium>

*"Those People is a gay "Gatsby" with heart"*

- Alex Kacala, **LOGO NewNowNext**

<http://www.newnownext.com/outfest-pick-those-people-is-a-gay-gatsby-with-heart/07/2015/>

*"Gordon and Ralph give tremendous performances. With a believable rapport and an undeniable chemistry, they even manage to eroticize scenes that are devoid of sex. Those People is also a benchmark of advancement in cinema themes. It's one of the first times, in my recollection, in which a filmmaker is able to tell a story about gay men wherein the focus isn't on their sexuality."*

- Jessica Baxter, **HAMMER TO NAIL**

<http://www.hammertonail.com/film-festivals/those-people-movie-review/>

*"Those People serves up just enough scandal, intrigue and OMFG moments to keep us clutching our pearls. But it's in its treatment of characters, not caricatures, that gives the film a lasting impact beyond all that glitters."*

- Oscar Raymundo, **HUFFINGTON POST**

[http://www.huffingtonpost.com/oscar-raymundo/21-sexycool-films-to-watc\\_b\\_7577124.html](http://www.huffingtonpost.com/oscar-raymundo/21-sexycool-films-to-watc_b_7577124.html)

*"If you're interested in New York City, gay sex, and Gilbert & Sullivan, you're going to love this... Those People is like the HBO show Looking, except interesting."*

- Christopher Frazelle, **THE STRANGER**

<http://www.thestranger.com/movies/22097253/those-people>

*"A decadent, dazzling debut for Joey Kuhn... As it turns out, there may be a beautiful coming-of-age story at the center of Those People, but an even more invigorating one behind the scenes in witnessing a filmmaker with as distinctive a voice as Kuhn come right out the gate with something so accomplished."*

- Stephen Saito, **THE MOVEABLE FEST**

[http://moveablefest.com/moveable\\_fest/2015/05/review-those-people-marks-a-dazzling-decadent-debut-for-joey-kuhn.html](http://moveablefest.com/moveable_fest/2015/05/review-those-people-marks-a-dazzling-decadent-debut-for-joey-kuhn.html)

*"A refreshing triumph...Those People positions itself in the vanguard of the new LGBT film wave as an instant classic about loyalty, forgiveness, self-nurturing, and accepting love even when you don't feel you deserve it."*

- Ryan Crawford, **SEATTLE GAY SCENE**

<http://seattlegayscene.com/2015/05/those-people-a-refreshing-triumph-at-siff/>

*"Stylish and sexy and wrought with real conflicts, "[Those] People" is a winner."*

- Kevin Thomas, **SAN FRANCISCO EXAMINER**

<http://www.examiner.com/article/frameline-2015-offers-stories-of-magic-and-repressed-feeling-below-the-surface>

*"What's impressive is how relatable Those People is and how transparent its characters are. Gay or straight, it's impossible to watch and not feel connected to anyone involved in Charlie's journey ....Most of all it's Charlie's journey of self discovery that makes Those People a delightful story for everyone."*

- Timothy Hall, **SEATTLE POST-INTELLIGENCER**

<http://blog.seattlepi.com/peoplescritic/2015/06/04/review-those-people-siff/>

## ***LOGLINE***

On Manhattan's Upper East Side, a young gay painter is torn between a lifelong obsession with his infamous best friend and a promising new romance with a charming foreign pianist.

## ***TWEETABLE LOGLINE***

THOSE PEOPLE: On NYC UES, a young gay painter is torn between an obsession with his infamous friend and romance w/ charming foreign pianist.

## ***BRIEF SYNOPSIS***

On Manhattan's gilded Upper East Side, a young painter, Charlie, finds the man of his dreams in an older pianist from across the globe. If only Charlie weren't secretly in love with his own manipulative best friend, Sebastian, who is embroiled in a financial scandal. In the wake of Sebastian's notoriety, their tight-knit group of friends must confront the new realities of adulthood.

## ***FULL SYNOPSIS***

Charlie Kinberg, a 26-year-old gay painter in his last year of graduate school, has been secretly in love with his gay best friend, Sebastian, for as long as he can remember. Since Sebastian's father was imprisoned for a billion-dollar investment fraud, Sebastian has become a recluse and the most hated man in New York City. His Upper East Side penthouse has become a veritable prison for their group of friends: Ursula, a sardonic aspiring writer, Wyatt, the protective straight guy, and London, a recently out-of-work banker.

On a rare group excursion from the apartment, Charlie meets Tim Malek, an older Lebanese pianist at a show-tunes piano bar. Charlie and Tim spark, but Sebastian pulls Charlie away before anything can happen. After Sebastian's imprisoned father is put on suicide watch, Charlie moves in with him.

Charlie and Tim run into each other weeks later at the Symphony, where Tim is the lead pianist. As their romance heats up, Sebastian feels increasingly abandoned by his best friend. With Charlie torn between his budding relationship with Tim and his infatuation with an increasingly needy Sebastian, the group starts to fall apart; London abandons the group to focus on her job search, and Wyatt and Ursula struggle to keep

Sebastian entertained in Charlie's increasing absence. Realizing Charlie's conflict, Tim accuses Charlie of being in love with Sebastian. The breakup makes Charlie realize that his caustic dynamic with Sebastian is preventing him from ever finding true love. After a sexually charged confrontation on Halloween between Charlie and Sebastian goes awry, Charlie moves out.

Charlie and Tim rekindle their romance, and Charlie agrees to move across the country with him, where Tim has accepted a job with the San Francisco Orchestra. However, the holidays bring tragedy, as Sebastian's father commits suicide. Charlie and his fractured group of friends reconvene to console Sebastian. When Sebastian learns that Charlie is moving away, things reach an explosive climax on the rooftop.



### **DIRECTOR'S COMMENTS**

In college, I accidentally fell in love with my gay best friend, "Sebastian." I kept it secret from him for years, afraid of what would happen to our friendship if I told him. Gay or straight, everyone has a "Sebastian," and we all have to grow up to get past him. With *Those People*, I wanted to explore this universal unrequited love story, albeit with modern representations of gay men my age: well-adjusted individuals whose struggles have little to do with their sexuality, and more with negotiating their own adulthood and building lasting relationships.

As I was thinking about writing *Those People*, I became fascinated with the story of Mark Madoff, Bernie Madoff's son who, two years after his father's arrest for his infamous ponzi scheme, took his own life. I knew I wanted to explore this publicly reviled son - not as the main character, but rather through the eyes of someone who

blindly loved him. So Mark's story became the jumping off point for Sebastian, and the perfect embodiment of Charlie's lifelong infatuation. Nonetheless, every gay male character in *Those People* is dealing with the "sins" of his father in some way.

Having grown up on the Upper East Side of Manhattan, I knew that setting the film there in the aftermath of a financial scandal would provide the grand sociopolitical backdrop needed to explore big themes, as well as raise the stakes of the central love triangle. Truth be told, I had never seen a sweeping, gay New York romance, so I set out to make one.

I also sought to examine a relationship that stretches across religious lines with the pairing of Charlie (a New York Jew), and Tim (a Lebanese non-Jew). My Jewish identity is important but does not preclude me from dating others outside my denomination. With religion causing so much conflict in the world, I wanted to show that it could be a bridge instead of a barrier. The Tim and Charlie "Tashlich" scene on the High Line was one of the first scenes I wrote, and the Jewish custom provided a way for the characters to share their secrets. Moreover, Rosh Hashanah (the Jewish New Year) is all about forgiving past sins and rebirth/renewal. Starting the movie during that time of year felt appropriate for all the growth Charlie and his group of friends were experiencing.

In casting, all the characters on the page truly came to life, as Susan Shopmaker helped us find our amazing ensemble of talented up-and-comers. In order to ensure that these relationships felt real and lived-in, we had the actors come in for chemistry readings during callbacks. Jason Ralph ("Sebastian") and Jonathan Gordon ("Charlie") blew us away with their rapport after knowing each other for only a few minutes, and it was clear we had found our leads. And in a stroke of kismet, we found Haaz Sleiman three days before filming.

We shot for 22 days on location in New York City, from Lincoln Center and the aforementioned High Line, to friends' and family's apartments, to my own synagogue, Temple Israel (the Rosh Hashanah scene stars my actual Rabbi and Cantor). I showcased locations that were personal and important to me, in order to create a love letter to my hometown. Each and every day on set, my actors gave more honest and layered performances than I ever could have imagined. We had our fair share of challenges that come with low-budget filmmaking - From shooting the climactic scene of the film outside on a rooftop in an unexpected blizzard (which ended up adding to the drama of the scene) to making the 3500-seat United Palace Theater on West 175<sup>th</sup> street look like a packed auditorium with only 35 extras to place in the background.

My Director of Photography, Leonardo D'Antoni, and I chose to shoot the film on the Arri Alexa with vintage zoom lenses to achieve a more classic and timeless aesthetic. In mounting the tripod on a dolly and concurrently zooming within shots, we purposely referenced cinematography of the 1970s (Our big stylistic influences included Fosse's "Cabaret," as well as Gordon Willis's work on Woody Allen films of the era). In both the production and costume design, we wanted to fill the world with jewel tones, just like the crushingly bejeweled turtle in Charlie's story at the opening of the film (which itself is a reference to Huysman's Symbolist novel, "Against Nature").

To complement all the formalwear and distinctly New York locations, I knew, even in script stage, that the film needed to have its own appropriately grand and classic sound. I turned to a childhood obsession of mine since sixth grade, when I played the Duke of Plaza-Toro in my elementary school's production of *The Gondoliers*: the operettas of Gilbert & Sullivan. For the film, I was lucky enough to license the same recordings by the D'Oyle Carte Opera Company that I had grown up listening to. Later, composer Adam Crystal and I worked to create a piano and violin-driven original score that could live in the same sonic landscape.

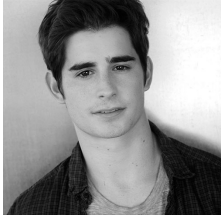
One final element that New York gave me was my three key collaborators on *Those People*. My director of photography (Leonardo D'Antoni), my lead producer (Kimberly Parker), and my editor (Sara Shaw) are all former classmates of mine from the NYU Tisch Graduate Film Program. I know we were only able to pull off such an ambitious production on a shoestring budget because of the creative problem-solving we learned together in classes and on our short films.

*Those People* is about the childhood dreams we hold onto, and the new realities we must face as young adults. It's about fathers and sons, and the families we create for ourselves. But more than anything, it's about love. It was only through the making of *Those People* that I was finally able to let go of my "Sebastian." I hope you enjoy getting to know these characters, and that you see yourself somewhere among "Those People."

## CAST & CREW BIO'S

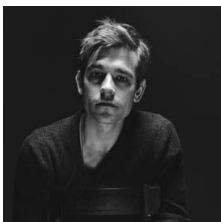
### CAST

#### JONATHAN GORDON ("Charlie")



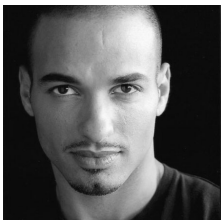
Jonathan Gordon is a Brooklyn-based actor. On stage, he understudied Tom Sturridge in the Broadway production of *Orphans*. Film and television credits include *God's Pocket* and *Blue Bloods*, respectively. He can also be seen as the lead in the short film *Chocolate Heart*, which debuted at SXSW Film Festival in 2014. Jonathan is a graduate of Brown University (BA).

#### JASON RALPH ("Sebastian")



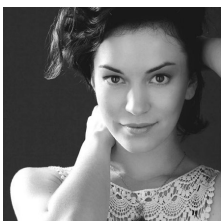
Jason will next be seen in John McNamara's NBC series *AQUARIUS* opposite David Duchovny. He can currently be seen recurring on the CBS series *MADAM SECRETARY* opposite Tea Leoni. Jason recently appeared in J.C. Chandor's *A MOST VIOLENT YEAR* alongside Oscar Isaac and Jessica Chastain. He also starred in the Broadway hit *PETER AND THE STARCATCHER* at Off-Broadway's New World Stages. Jason has guested on shows such as *GRACE AND FRANKIE*, *LOOKING*, *BLUE BLOODS* and *GOSSIP GIRL*. He also serves as artistic director of the theater company, Strangemen & Co., which produced the recent hit *THE WOODSMAN*.

#### HAAZ SLEIMAN ("Tim")



Haaz Sleiman is a Lebanese-American actor, best known for his roles in the Showtime original series "Nurse Jackie", as well as the Oscar-nominated feature "The Visitor" (Sundance 2008), which earned him an Independent Spirit Award nomination. Most recently, he starred as Jesus in the NatGeo miniseries, *Killing Jesus*, based on the best-selling book by Bill O'Reilly and Martin Dugard.

#### BRITT LOWER ("Ursula")



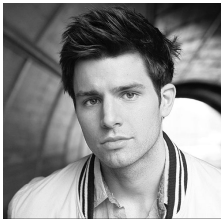
Illinois native, Britt Lower studied theater at Northwestern University while training with Chicago's improv community. She is currently a series regular on the FXX series *Man Seeking Woman* alongside Jay Baruchel. She recently shot a supporting role opposite Tina Fey and Amy Poehler in the upcoming feature film *Sisters*. Other film credits include *Beside Still Waters*, *The Shells*, *Domain*, *Don't Worry Baby*, *Mutual Friends*, and *Revenge for Jolly!* with Oscar Isaac. Other TV: *Unforgettable*, *Big Lake*, *A Gifted Man*, and *Law and Order: SVU*. She splits her time between Los Feliz and Brooklyn, where she improvises and creates art in public spaces. You can see her visual art here [www.brittlower.com](http://www.brittlower.com).

### **MEGHANN FAHY** (“London”)



Meghann Fahy made her Broadway debut playing "Natalie" in *Next to Normal*. Meghann has also appeared in *Georgetown* for ABC and playing the young Betty White in *Lost Valentine* (CBS) Meghann has also appeared on shows including *Gossip Girl*, *The Good Wife*, *One Life to Live*, *Political animals (USA)*, *Necessary Roughness (USA)*, *Chicago Fire (NBC)*, *Law & Order: Special Victims Unit (NBC)* *The Gaffigan Show (TV Land)* And the upcoming films *License Plates* and *Burning Bodhi*.

### **CHRIS CONROY** (“Wyatt”)



Chris Conroy's most recent film work includes Patrick Wang's *THE GRIEF OF OTHERS*, Joey Kuhn's *THOSE PEOPLE*, and Robert Mrazek's *CATATONK BLUES*. Other films include Larry Fessenden's *BENEATH*, Summit Entertainment's *SORORITY ROW*, and Peggy Rajski's *TWO NIGHT STAND*. Originally from outside of Pittsburgh, Conroy graduated from Point Park University with a BFA in Cinema and Digital Arts, concentrating in cinematography. After a stint in Film Production, he decided to move to New York to pursue working on the opposite side of the camera. He has been working in film and TV since.

### **ALLISON MACKIE** (“Priscilla Kinberg”)



Allison Mackie: Broadway: *Roxane* in *Cyrano De Bergerac* (Frank Langella), *Candida* (with Joanne Woodward). Regional Theater: *Fallen Angels*, *The Royal Family* and *Midsummer Night's Dream* (NJST). *The Big Knife*, *La Ronde* (Williamstown). *The Constant Wife*, *Dear Brutus*, *David Copperfield* (Wesport Playhouse). *Peccadillo* (written & directed by Garson Kanin). *Romeo & Juliet*, *When Last We Flew* (Lucille Lortel), Film: *Those People*, *Liv*, *Lucky*, *Almost Perfect*. *Our Very Own* (with Allison Janney), *The Gymnast*, *Original Sin & Gia* (both with Angelina Jolie), *Friends & Family*, *Rear Window*, and *Sliver*. Television: *The Big “C”*, *Law & Order*, *Without A Trace*, *Law & Order SVU*, *Frasier*, and *E.R.*

### **DANIEL GERROLL** (“Dick Blackworth”)



Daniel Gerroll has been a regular presence in New York theatre as well as television and film since 1981 when he arrived from London having completed a role in the film *Chariots of Fire*. Audiences will know him from a long list of performances at the Manhattan Theatre Club [*House and Garden*, *Bloody Poetry* and the original NYC production of *Translations*], the Roundabout Theatre Co. [*Arms and the Man*, *The Knack*, *The Homecoming*] and The Second Stage [*One Shoe Off*, *Loose Knit*, *The Dear Boy*]. On Broadway he appeared in *Plenty*, *High Society* and *Enchanted April*. On television he had recurring roles in *Knots Landing*, *Sisters* and most recently *The Starter Wife*. On film he can be seen in *Still Alice*, *The Namesake*, and *Big Business*. In recognition of his contribution to NY theatre he has been honored with a



Theatre World Award, an Outer Critics Circle Award and an OBIE for sustained excellence in theatre.

## **KEY CREW**

### **JOEY KUHN** (Writer/Director/Producer)



Born and raised in New York City, writer/director Joey Kuhn makes films that draw inspiration from the nexus of fine art and pop culture. Joey's short films *Thinly Veiled* (2010) and *Now Here* (2011) have played at festivals around the world. In addition to his work as a writer/director, Joey is an editor, a still photographer, and a diehard Mariah Carey fan. He graduated from Brown University in 2007 with a B.A. in Art-Semiotics and graduated with an M.F.A. from NYU's Graduate Film Program in May 2014. *Those People* is his first feature film.

### **KIMBERLY PARKER** (Producer)



Born in Seoul, but adopted and raised in Baltimore, Kimberly Parker is a San Francisco-based producer who has been freelancing in film for the past five years. She recently produced *Katie Says Goodbye*, a feature starring Oliva Cooke and Christopher Abbott. She was the lead producer on *Those People*, a NYU Purple List and IFP Independent Labs feature. She also co-produced a feature adaptation of *The Adderall Diaries*, which completed the Sundance Screenwriter and Sundance Director Labs and is being distributed by A24. Kimberly secretly loves to drive 15 pass vans, and identifies the otter as her spirit animal. She graduated with an MFA from NYU's Tisch School of the Arts in May 2014.

### **SARAH BREMNER** (Producer)



With over seven years of experience working in the entertainment industry at companies such as A+E Networks, Paramount Pictures and Exclusive Media, Sarah is comfortable working in both TV and film. She has experienced both the studio and independent approach to creative development and production. She now serves as an executive at Netflix in the Original Film Group. Sarah graduated with honors from Brown University in 2007, and currently lives in Los Angeles with her husband and two adorable cats.

### **SARA SHAW** (Editor)



Sara began her career at the Boston-based public television station WGBH and then worked in Acquisitions at Sony Pictures Classics. She was the Director of Post Production at Gary Winick's pioneering independent film production company InDigEnt. As a student in NYU's Graduate Filmmaking program, she has written and directed award-winning films, including *Ballarat Ghost Town*, which won the Grand Prize and the Audience Award at the 2010 Fusion Film

Festival. She has edited commercials directed by James Franco and was Associate Editor on Christina Voros's *The Director* (Tribeca 2013). Most recently, she edited Desiree Akhavan's narrative feature debut *Appropriate Behavior* (Sundance 2014) and Frances Bodomo's *Afronauts* (Sundance 2014, First Prize Wasserman Award at the First Run Film Festival, Grand Jury Prize Dallas International Film Festival).

**LEONARDO D'ANTONI** (Cinematographer)



Leonardo is an Argentine-American filmmaker specializing in the art of cinematography. His debut feature film as a writer/director, *Aventurera*, premiered at the 2014 Mar Del Plata International Film Festival, where he won the DAC Prize for Best Argentine Director. He received a bachelors degree from San Francisco State University and continued his studies in New York City where he earned an MFA from NYU's

Tisch School of the Arts, Graduate Film program in 2013. He currently works as a director and as a director of photography in film and television.

**SUSAN SHOPMAKER** (Casting Director)

Susan Shopmaker cast the award-winning film, *MARTHA MARCY MAY MARLENE* (Directed by Sean Durkin, produced by Borderline Films), for which she won the 2012 Artio award. She also cast Antonio Campos' *SIMON KILLER*, Josh Mond's *JAMES WHITE* (2015 Sundance Audience Award Winner, starring Christopher Abbott, Kid Cudi, and Cynthia Nixon), John Cameron Mitchell's *HEDWIG AND THE ANGRY INCH*, and his follow-up, *SHORTBUS* (Cannes 2006). Additionally, Susan executive produced and cast Borderline Films' *AFTERSCHOOL* by Antonio Campos (Cannes 2008, *Un Certain Regard*), *KING KELLY* (SXSW 2012) directed by Andrew Neel, and *BLUEBIRD*, written and directed by Lance Edmands (Best Actress given to all actresses at Karlovy Vary Festival 2013). Most recently, Susan co-cast with Matthew Lessall the Cannes 2015 competition selection, Michel Franco's "CHRONIC" (Starring Tim Roth).

**MITCHELL TRAVERS** (Costumes)

Mitchell Travers is a NY based Costume Designer whose work spans Film, Television & Theatre. Upcoming features include "Good Kids", with Ashley Judd and "Those People" directed by Joey Kuhn. His work as an Assistant Designer can be seen in the upcoming features "Joy" with Jennifer Lawrence & Bradley Cooper and "Masterminds" with Kristen Wiig & Zach Galifianakis. Previous work includes *The Amazing Spider-man 2*, *The Bourne Legacy*, *The Rewrite*, *The Blacklist*, *Saturday Night Live*, *30 Rock*, *The Dictator*, *New Year's Eve* & *Wall Street 2: Money Never Sleeps*.

**THOSE PEOPLE // SELECTED CREDITS**

**LITTLE BIG HORN FILMS** presents a film by JOEY KUHN

**CAST**

Charlie JONATHAN GORDON  
Sebastian JASON RALPH  
Tim HAAZ SLEIMAN  
Ursula BRITT LOWER  
London MEGHANN FAHY  
Wyatt CHRIS CONROY  
Dick Adler DANIEL GERROLL  
Priscilla ALLISON MACKIE  
Mr. Thornton STEPHEN GEVEDON  
Carmen TAMARA TORRES  
Bartender BILL DIETRICH  
Paparazzi #1 KEN PERLSTEIN  
Cantor ROBERT ABELSON  
Rabbi DAVID J. GELFAND  
Dracula MAXWELL JENKINS

**CREW**

Directed by JOEY KUHN  
Screenplay by JOEY KUHN  
Story by JOEY KUHN & GRAINNE O'HARA  
BELLUOMO  
Produced by KIMBERLY PARKER, JOEY KUHN, &  
SARAH BREMNER  
Director of Photography LEONARDO D'ANTONI  
Edited by SARA SHAW  
Costume Designer MITCHELL TRAVERS  
Production Designer CHRIS MORRIS  
Original Score Composed by ADAM CRYSTAL  
Music Supervisor BRIAN JONES  
Casting by SUSAN SHOPMAKER  
Supervising Sound Editor MARK CORBIN  
Charlie's original artwork by SAM McKINNISS  
Line Producer MELISSA MILLER  
Unit Production Manager STEPHANIE BLACKWOOD  
1<sup>st</sup> Assistant Director MICHAEL MEADOR  
2<sup>nd</sup> Assistant Director CHRIS McINERNEY  
Script Supervisor VERONICA LUPU  
Gaffer LYON TAYLOR

Key Grip DANNY GREEN  
1<sup>st</sup> Assistant Camera MATT MANNING  
2<sup>nd</sup> Assistant Camera JORDAN BUSH  
Set Decorator COLLEEN RUSHTON  
Property Master GINO FORTEBUENO  
Make-up Department Head NICOLE POTTER  
Hair Department Head KAELA DOBSON  
Background Casting Director BARBARA McNAMARA  
Camera Equipment Provided by ARRI CSC  
DI Colorist WILL COX  
Post Production Services FINAL FRAME

All *Gilbert & Sullivan* recordings used with permission, and by arrangement with D'Oyly Carte Opera Trust Ltd, London, UK:

"I AM THE VERY MODEL OF A MODERN MAJOR-GENERAL"  
(from *The Pirates of Penzance*)  
"BEHOLD THE LORD HIGH EXECUTIONER" (from *The Mikado*)  
"HMS PINAFORE OVERTURE" (from *The HMS Pinafore*)  
"WE SAIL THE OCEAN BLUE" (from *The HMS Pinafore*)  
"3 LITTLE MAIDS" (from *The Mikado*)  
"MIKADO OVERTURE" (from *The Mikado*)



Made with support from IFP  
2013 **NYU** Purple List Official Selection



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