

Girls' Night In: *Beauty, Brains, and Personality*

A comedy feature by Emmett Loverde

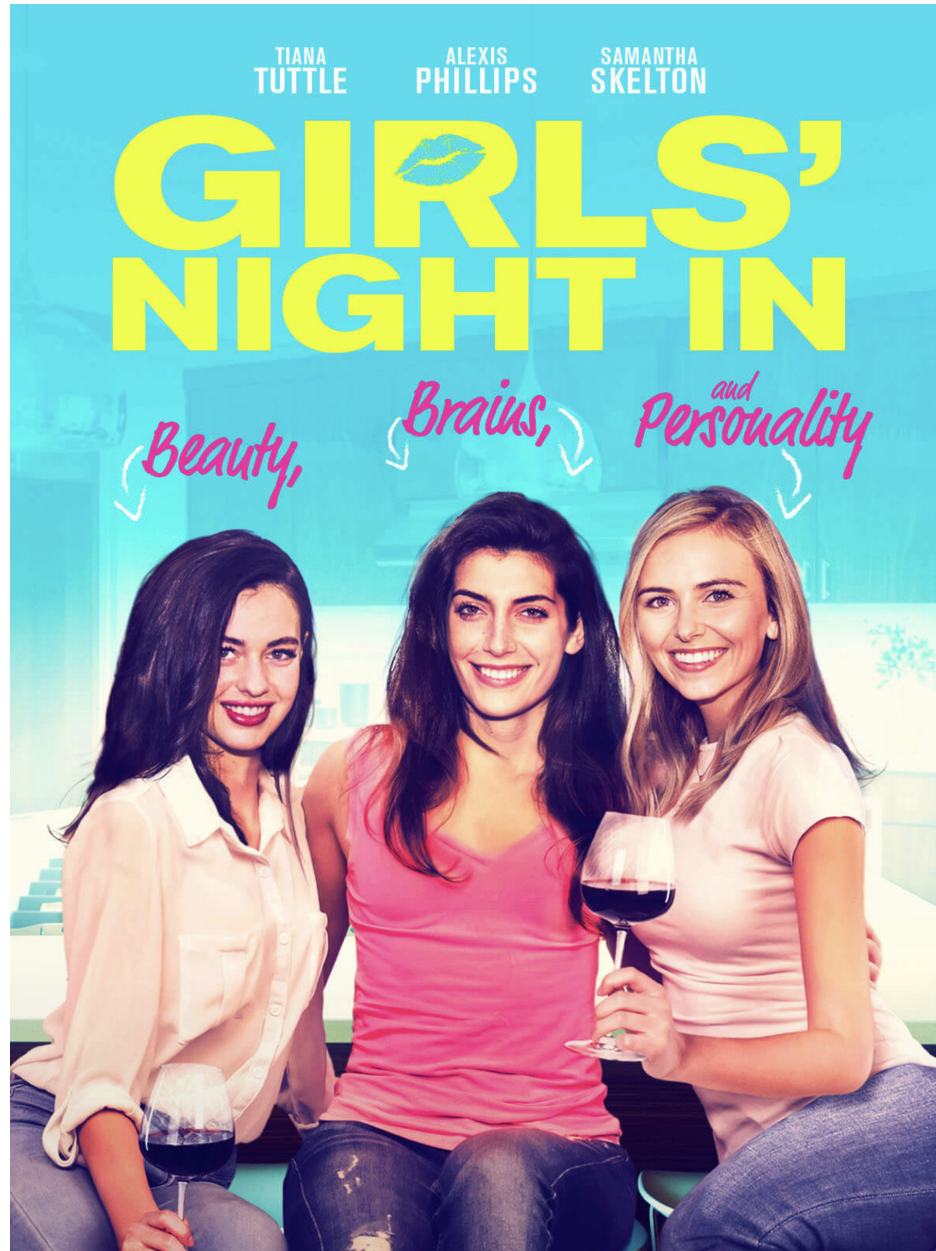
GIRLSNIGHTINMOVIE.COM
BEAUTYBRAINSANDPERSONALITY.COM

FORMAT

92 Min. | 4K, HD | Comedy-Drama | Color | USA | English

CONTACT

Green Apple Entertainment | greenappleent.com



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TAGLINES

- What makes up the perfect woman?
- How do you see yourself?
- What do you see in yourself?
- They had a beautiful friendship... until this happened.
- Take the worst thing you have ever said and multiply it by three.
- What is the worst thing you have ever said?



SYNOPSIS

Logline (40 words, 236 characters)

A woman announces to her two best female friends, "Together we make up the perfect woman—you're the brains, you're the personality, and I'M the beauty!" The other two are devastated. Is there any way to rescue this shattered friendship?

Logline (47 words, 300 characters)

At a dinner party between three female friends, one announces, "Together we make up the perfect woman—you're the brains, you're the personality, and I'M the beauty!" The others are devastated and all three explore life changes hoping to heal themselves—and possibly rescue their shattered friendship.

Synopsis (111 words, 682 characters)

At a monthly dinner party between three female friends, one announces to the others, "Together we make up the perfect woman—you're the brains, you're the personality, and I'M the beauty!" The other two are devastated.

Six months later the three are each facing defining moments in their life. One is struggling to be more than simply "the beauty" and failing miserably. Another faces a career change and extracurricular explorations. And the third faces a complete change in lifestyle as she prepares to have a baby—alone.

Trials ensue, but ultimately the three women are able to define themselves and their friendship beyond a one-dimensional view of beauty, brains, and personality.

DIRECTOR'S STATEMENT



I was friends with three wonderful women, whom I knew were very close to each other. One day two of them told me that they'd had a falling-out with the third one, a very painful episode in which she'd said to them, "Isn't this wonderful? Together we make up the perfect woman! *You're the brains, you're the personality, and I'm the beauty!*"

They said they were devastated by this and I didn't understand. "Why didn't you tell her she was being silly?" I asked. They responded that the third one simply couldn't say such a thing because it was too horrible.

I didn't understand the situation, but I wanted to. So I asked their permission to write a stage play about it, which they gave me. The play was called, of course, *Beauty, Brains, and Personality*.

The stage versions of the script actually contain no male characters. And I knew that a male writing dialogue for women was a little risky, so I went to great pains to ground the script in truth. Every line that the characters say I have either heard a woman say myself (to me or to someone else in my presence), has been written by a woman, or has been told to me by a woman in the form of a story or anecdote.

The project was terrifically fun to write, and we mounted a stage production of it in Los Angeles a few years ago. That production was actually directed by one of the actors in *Girls' Night In*, Bill Mendieta. That led to several more productions, and in each version the script grew and deepened.

I produced one of the productions myself and of course I ended up doing a million things to support the show. One of those things was running the snack bar during intermission. The folks attending the play had no way of knowing that I was actually the author, so I had a rare opportunity to hear their comments. And I was delighted to hear things like, "This sounds just like me and my friends!" or "My friend Susie is just like the 'Beauty' character! Which one do you see yourself as?" That told me I might be on the right track.

I'd always wanted to turn *Beauty, Brains, and Personality* into a film. About two years ago I was planning to make a horror film but was having trouble deciding on a script. A colleague asked, "What movie do you really want to make, deep down?" And *Girls' Night In* was it.

The thing is, I feel less like I "wrote" *Girls' Night In* and more like I *reported* it. I did a lot of listening (and a lot of trying to understand)—and this is what I heard.

FILMMAKER Q&A

Please explain your inspiration and point of view when you first started developing and collaborating on the independent feature film "Girls' Night In" and why you made this film. How or what prompted the idea for your film and how did it evolve?

I was friends with three wonderful women, whom I knew were very close to each other. One day two of them told me that they'd had a falling-out with the third one, a very painful episode in which she'd said to them, "Isn't this wonderful? Together we make up the perfect woman! You're the brains, you're the personality, and I'm the beauty!"

They said they were devastated by this and I didn't understand. "Why didn't you tell her she was being silly?" I asked. They responded that no one can say a thing like that because it's just too horrible.

I didn't understand the situation, but I wanted to. So I asked their permission to write a stage play about it, which they gave me.

The stage versions of *Beauty, Brains, and Personality* actually contain no male characters. And I knew that a male writing dialogue for women was a little risky, so I went to great pains to ground the script in truth. Every line that the characters say I have either heard a woman say (to me or to someone else in my presence), has been written by a woman, or has been told to me by a woman in the form of a story or anecdote.

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

I have been painting, shooting still photos, writing plays, and making movies ever since I was a child. Once I got a bunch of "Sesame Street" finger puppets as a gift so I recorded skits from the show off the television. I used audio cassettes, of course, because we didn't have home VCRs. I would recreate the "Sesame Street" skits using my finger puppets in a little puppet theater that I made and decorated. I think my audiences were mainly my siblings and my poor mother.

At UCLA I studied theater but I also made movies whenever I could. I directed my fraternity's entries into the school's annual "Spring Sing" talent competition and one year we won first place in our category. That was a proud moment.

I graduated and set my sights on filmmaking but at that time the cameras and editing equipment and technology were still

mostly out of the reach of starving twentysomethings, so I wrote plays. A lot of plays. At this point thirteen of my plays are in publication and there have been over 250 separate productions of them.

Most of my scripts are comedies. I have always included humor in my work, but I was always hesitant to call anything I'd written a "comedy" because I believed that the burden of making an audience laugh (in addition to entertaining them with an engrossing story and fascinating characters) was too great. But several friends encouraged me to start identifying my work as comedy, and I've never looked back.

I have also directed plays for other writers, and acted from time to time, too. But I always had my eye on low-budget filmmaking, and when computer-based editing and inexpensive cinema cameras appeared, I jumped on board.

My first projects from this era were very low-tech but lots of fun. One was called *Snacking*, about a super-low budget film festival (based on some of my own experiences attending these affairs) and another was called *Cranky Call*, about an obscene phone call gone (happily) wrong.

I made an experimental feature called *Santa's Letters* that features a number of cast and crew appearing in *GIRLS' NIGHT IN*. *Santa's Letters* was in my opinion utterly charming yet very ambitious. I followed that up with a feature called *She's Out of His Mind*. In between these features I have made a bunch of fiction shorts, documentary shorts, music videos, web series, etc.

Everything in my career seems to have led me to *Girls' Night In*, and I'm very proud of that.

How do you want the audience to feel after they have seen GIRLS' NIGHT IN?

Upon seeing *Girls' Night In* I want audiences to laugh their hearts out! I also want them to have a sense of healing, because it is the story of the break-up and renewal of a deep friendship. I adore love stories but I also love stories of friendships. I even love watching those videos where, for example, a cat and an owl happen to be best pals. I even associate produced a film earlier this year about a dog and a horse who have an unlikely friendship called *The Adventures of Dally and Spanky*. Friendship is lovely and mysterious—in many ways even more mysterious than love, since it doesn't necessarily result in babies but it can still last an entire life.

In female audiences I want the film to trigger laughter and recognition. And it has, I'm happy to say. I've sat, incognito, in the audience of many performances and screenings and heard women say to each other "My friend So-And-So is just like that!" or "Something like this happened to me and my friends!" Hopefully they could find healing in their own friendships.

In male audiences... well, laughter might be enough. Maybe some learning and empathy, too. I realize that some men may be a bit mystified by *Girls' Night In*, but hopefully it will help them to understand their girlfriends, wives, daughters, or even mothers a bit better. I believe that creating this film (and script) has made me a better, more understanding person.

What is your relationship to the cast of this film and how was it working with them?

We found many of the main cast through the audition process, and that can be fun. But a great many of the cast and all of the crew were folks that I or my producers had worked with in the past.

Tiana Tuttle, Alexis Phillips, and Samantha Skelton read for us and were all terrific. Also, all three are genuinely likable and hard-working actresses. They put in some long hours on this film, and I think their performances are stellar.

The three young actresses (Arielle Gottesman, Alexa Reddy, and Ella Kendall) also came to us through the audition process and are fantastic. Everyone should keep an eye on them because if you haven't heard of them yet, you will soon.

We were very lucky to catch Samantha Elizabeth Johnson while she was on a semester break from law school. I'd actually appeared in a stage play with her a few years ago and later she starred in a short I made called *Jesus Awakens the Little Girl*. She was a wonderful addition to our cast and her naturally sunny personality complements the film's tone perfectly. By the way, in 2019 Sam Johnson acted in our film, graduated from law school, and passed the California Bar!

Where did you shoot the film and how did you find your location(s)?

The film was shot in and around Los Angeles. Our Producers and Joe Tintfass, our Production Designer, were wizards about finding places and businesses that fit exactly what we needed. The story is actually hazily set somewhere in California, but really it could take place almost anywhere that women are free to pursue their dreams without having to answer to the whims of men. (Unfortunately, that isn't the reality everywhere in the world yet.)

That may seem like a strange tangent, but I actually had to consider that when I was approached a few years ago by an Indian actress who wanted to produce the stage version of *Girls' Night In* in India. She wanted to set it in India and asked if I could think of any changes to the script to make it feel more "Indian." I don't know any more about India than your average American would, so I encouraged her to set the play in the United States so her Indian audience could enjoy laughing at those crazy American women. She asked if I could add a "big bang" at the end, then, to keep to the Indian style (many of their movies end in a big wedding or celebration, for example). I didn't think a wedding would be an appropriate ending for a story about female friendship, but I compromised by adding a zany trip to the hospital at the end. So *Girls' Night In* has a little Indian DNA. But our movie was shot in and around Los Angeles.

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

I've been working with Dawn Jacobs on this project since at least 2013. The time didn't seem quite right back then but the other producer, Ed Sanders, and I approached her in early 2018 about reviving the project and then it was full speed ahead.

I want to say a few words about the artists who worked on this film. I worked with illustrator and cartoonist Gaetano Augustus Vicini on my last film, *Good Business Sense*. For that project he drew a logo in the style of Al Hirschfeld that was

absolutely perfect. For this picture I wanted whimsical (but cute) caricatures of our three stars that we could use in some of the film's promotional material and possibly even the opening credits and once again he came through.

I came upon the gorgeous, otherworldly portraits of women by Jessica Anderson at an art show in Los Angeles and was stunned. I commissioned from her a portrait of our three leads that serves as a centerpiece of *Girls' Night In's* opening title sequence. I think it elevates the project so much.

What was your biggest challenge with making this movie, and the moment that was the most rewarding to you, where you knew you had something?

It's so hard to know whether you are working on the next blockbuster like *Star Wars* or the next *Valerian and the City of a Thousand Planets* (a movie which I happen to adore, by the way, but which flopped at the box office). We have been treating the material with the sort of reverence that *Star Wars* fans demand (though we left room for experimentation and improvisation) but we tried to be careful with our spending and the scope of our aspirations (no huge crowd scenes, for example).

Girls' Night In was written as a stage play in the early 2000s. Two actresses that I knew at the time approached me to write a full-length play for them to produce. I was very excited as I admired them both, but I have always felt that one- or two-person full-length plays can be boring—particularly if the plot is merely seesawing between one character getting the upper hand, then the other, then the first, etc. So I insisted on making it a three-character story, and drew upon a situation that had happened between three female friends of mine in which one had said to the other two, "You're the brains, you're the personality, and I'M the beauty!"

Regarding that true incident I was always struck by the other two women's reaction to their friend's comment: they were very hurt by it. I of course reacted as many males would: I asked them why they didn't immediately tell her she was being silly (I actually put it a little more harshly). They'd internalized their friend's nasty and insensitive comment, and had also completely overlooked the few positive aspects of what she'd said like, for example, the fact that she'd told one she was really smart and the other that she had a great personality. As I discussed the situation with them further, I realized that their responses versus what I claimed mine would have been revealed some major differences between the sexes, at least as I understand the way things currently work in American society.

So, rather than approaching the story as a male, I tried to listen to what these and other women had to say about their friendships, occasional competitions, and how they truly felt about each other. I found it all fascinating and sat down to weave everything I could into the play.

I tried to make sure, first and foremost, that every word of dialogue I had either heard spoken by a woman in my presence (said to me or to someone else), had repeated to me by a woman who swore that it had been said by another woman, or had

read or seen/heard it spoken by a famous woman. For example, it was said about Marilyn Monroe by some who knew her that she was never comfortable with a man until she knew that he "wanted" her sexually.

When I write, it's usually more with the purpose of learning something new than dispensing wisdom. I wrote the play because I simply didn't understand the original conflict. My two female friends explained it to me as best they could, and other women I knew filled in details that I didn't understand and opened up a whole world of female conflict that I wasn't even aware of. And I knew that those conflicts could never really be analyzed from a male point of view, so I tried to put aside my own reactions and remain true to the females in the story.

I did try to bring a male impatience and urgency to the script. For example, I personally can't always follow female conversations because they often cover so much ground, so I tried to make that part of the play's comedy. I want male viewers to understand that the endless complexity and zany logic of the women's conversation is part of the fun of *Girls' Night In* and that they should from time to time just sit back and enjoy the ride.

The friendship that is central to the story involves three very different personalities and a major challenge was to convincingly portray a friendship between them. Some folks had questioned whether such a friendship was even possible. But not only did I know three real women who'd enjoyed such a colorful—and often rewarding—relationship, but my own sister has been part of a posse of four women for decades, through thick and thin, and all four of them met during childhood.

Co-Producer Dawn Jacobs was a great believer in *Girls' Night In*, as was the other producer Ed Sanders, but what really spurred me onward to get the film made was my own interactions with the various stage productions of the script. From time to time I would receive e-mails from women (and occasionally men) all over the world who produced or acted in the play and loved how "familiar" it felt to them.

What made this project come together and be successful?

I love this film and believe in it intensely. And I found a group of actors and craftspeople who believed in it, too. I never thought I was telling my own story, because of course it didn't actually happen to me (and probably couldn't). But I always felt a responsibility to the women that it did happen to—and to women that it spoke to—to make it feel real. The story is one of healing and its objective is to heal. And that gives me purpose and I think that has given everyone who has ever worked on *Beauty, Brains, and Personality* (in any form) a purpose, as well.

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

I am a lover of the works of Neil Simon, Woody Allen, Steve Martin, Nora Ephron, Aaron Sorkin, Dorothy Parker, Carrie Fisher, and Monty Python (and many more). I love how all these people made words the main attraction in their work—words and wordplay.

I am also a photographer and occasional artist, so of course I love images of all kinds. And color. I adore color. My films are all probably all too saturated because color just turns me on. I love the carefully composed images of Stanley Kubrick. But I also love the vibrant imagery of filmmakers like Michael Bay. (I'm lukewarm on Bay's scripts, although I have a special place in my heart for *The Island*.)

So we had a very limited amount of time, a modest budget, and three camera operators. We didn't have a lot of time to discuss composition. Most of the time it was, "Is everyone in focus? Okay, let's shoot!" And thankfully during the editing process we found the images we needed to not only tell our story but make it look and sound beautiful.

Sound was another big priority. Our production and post-production sound team on this film was first-rate. I tried to stay out of the sound team's way because I have found that good sound is of equal importance to good picture.

What was your most memorable experience about shooting Beauty, Brains, and Personality?

We had so many wonderful days. And even on the worst days during filming I often whisper to myself, "Hey—you're making a *movie!!*"

Many mornings of my life I struggled out of bed trying to avoid thinking about the job I had that day (i.e., word processor, high school teacher, data entry guy, waiter, dishwasher, etc.) And on those mornings I dreamed of making movies. So even a bad day making a movie I think is better than a good day on almost any other job.

But I think the day we shot in an actual ballet studio in Los Angeles (Ballet Bodies)—and created some of the most beautiful and artistic images I have ever seen—was one of the most creatively fulfilling I have ever experienced.

How did you choose the composer for the music in the film?

Our composer, Robert Casal, was actually found by Dawn Jacobs and he scored the short *A Good Baby* that was the precursor to *Girls' Night In*. I loved what he did on *A Good Baby* so not only did I convince him to return for the feature, but I encouraged him to build on the ideas that he'd cooked up for that short. And I'm so pleased with the score—in certain scenes the music actually brings tears to my eyes.

The music is big and lush when it needs to be and stays small and playful when that's called for. It is as much a performer in the film as any of the stars.

I am especially pleased that a longtime friend of mine, David Shepherd Grossman, is a guest guitarist on the opening theme song for *Girls' Night In*.

How do you think "Girls' Night In" fits into your personal growth as a director? How will it affect your future projects?

This wasn't my first film, nor was it my first feature film. I actually directed two features before this one (*Santa's Letters* and *She's Out of His Mind*—both featuring Bill Mendieta, Jonathan Arkin, and Tom Schanley) so I think I'm getting the hang of it. But this has been my most "professional" film so far. Many of our sets were created and even built and certainly painted. We collaborated with artisans and artists, and I think our results have been stunning.

Girls' Night In is very special to me. I have wanted to film it for years so actually making it has been a dream come true. And I've gotten to work with actors who are new to me but I think are fantastic and I have been reunited with actors I have known and worked with for a very long time.

I have always said that to me success as a filmmaker will come not in the form of money or awards (though those two things are always nice) but rather in the opportunity to work with incredible people. Actors that I've always admired, writers whose words I love, craftspeople, musicians, I want to work with all of them. I enjoy directing my own work but I certainly don't need to in order to love what I do. I've written for other filmmakers, directed for others, edited for others, run a camera for others, even recorded sound for fellow filmmakers. I hope that *Girls' Night In* will open one particular door for me: there are many more fantastically talented folks out there that I'd like to work with someday and I'm hoping that they will see this film and maybe consider taking my call—or even reaching out to me. Let's make some movies!

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.

Girls' Night In is not the first time I've worked with children in front of the camera, but it's the biggest film I've made that features children in prominent roles. And I loved it. I have been working with kids in many capacities for years: I was a Big Brother (and my Little Brother, Vernon Griffin, was one of the camera people for *Girls' Night In* and also appeared onscreen in the movie), I volunteered for a number of years for the youth group at my church and also for the Virginia Avenue Project in Santa Monica, a fabulous organization that teamed adult theater professionals (actors, directors, writers, etc.) with at-risk kids to put on stage plays (VAP had to fold in 2017, unfortunately), I was a teacher with the Los Angeles Unified School District, et cetera. I have always felt that I'd be a very good "children's director" like John Hughes was (think *Uncle Buck* or *Home Alone*.)

Girls' Night In is not a movie about children, but children play a very important part in it. We spent as much time casting the kids as we did choosing the adult leads, even though the children's roles in terms of page count are much smaller than those of the leads. I believe that the story of the women in this film begins many years earlier, and that a true friendship can weather the storms and last a lifetime.

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

Terms of Endearment was such a wonderful, joyful, and powerful movie. It had two strong women as its lead characters and... isn't that enough? Oh yeah, I think Jack Nicholson was in it, too. But here was this story of motherhood and daughterhood and conflict and friendship and incredible bonds and a little heartbreak... and I as a young man (I must have been sixteen when I saw it) had absolutely nothing in common with anyone on the screen and I loved every second of it. I didn't see myself in Shirley MacLaine's character, nor in Debra Winger's, nor in Jacko's, nor in anyone else's, but so what? That film reassured me that I might be able to embrace a story that was not my own, that I didn't exactly feel deep inside (I've never been a mother or a daughter), that I hadn't lived. It showed me that loving the story, and loving the characters and their words, was enough. Because the women in *Girls' Night In* are not me (exactly) but I adore and respect them and want to share them with the world.

Steel Magnolias did much the same thing. And *Fried Green Tomatoes*. And *The Joy Luck Club*. And that "traveling pants" movie. There are so many wonderful movies about powerful friendships among women. I really do believe that there is an audience out there for *Beauty, Brains, and Personality*.

Of course, the central conflict in *Girls' Night In* is not life-or-death, or having to choose between keeping one's babies and having them starve or giving them up and letting them live, or losing a daughter to cancer, or having a daughter die in childbirth, etc. No, our film is just about a thoughtless comment that tears apart a friendship. But that's part of why I love the story: because sometimes little things can inflict *big* damage.

My other creative influences? You will see, because I'm just getting started.

Future projects in the pipeline? Tell us!

I am planning to make a comedy feature called *Free Advice* about two dudes who sit at a table at the beach and give out free advice to anyone who wants it. We actually used to do that in real life (and may do it again). The dudes meet a fascinating bunch of characters from all walks of life, and they see their fun hobby twisted into horrible things like a reality show, a cop drama, and a game show. Can the spirit of *Free Advice* be saved??? We've already filmed about a third of it. You may be able to find some *Free Advice* shorts on YouTube if you look for me (Emmett Loverde or "ECLoverde" and "Free Advice"). If you end up watching a thing offering free *legal* advice, that's not it.

Also I have been following the work of singer-songwriter-master-guitarist David Shepherd Grossman since we were both kids. David has been performing live in clubs since he was about thirteen, and has weathered a broken marriage, incarceration, the raising of a special-needs son, stays in mental institutions, residencies in various bands, misdiagnosis of mental illness, and much more. His story is bizarre, sad, funny, and inspirational, and true. So that one is on my list as well.

<https://www.theatreartlife.com/lifestyle/interview-playwright-emmett-loverde/>

THE CAST

Tiana Tuttle (Jessica Marshall)

Ms. Tuttle studied at the American Academy of Dramatic Arts (AA in Acting) and Emerson College (BA in Theater Studies: Performance).

Credits

Ms. Tuttle's most recent project is *Fear PHarm*. Previous projects include *Blue Hollywood*, *Best Day*, *The Surprise*, *R and J: The True Story*, and the television series "Shades of Black."

Alexis Phillips (Lynette Price)

Credits

Ms. Phillips' most recent project is *The Church*. Previous projects include *Gun*, *Where Love Lies*, *The Astronomer*, *Contrition*, *Psychidyllic*, *Mia Piccola Polpetta*, *Green Piece*, and the television series "Squad Issues."

Samantha Skelton (Candy Waterman)

Ms. Skelton is a Los Angeles-based actor and screenwriter born in Los Angeles, California to parents Scott and Carroll Skelton. She has a younger brother, Shane Skelton. A writer from a young age, her love for the cinema flourished, too, thus forging her path to create her own films and make an impact as a woman filmmaker in Hollywood. She graduated with a degree in Screenwriting from California State University, Northridge in 2016 and fuses her love for acting, writing, and producing by creating stories for the screen. She has written a feature length screenplay, numerous web series and short films, and a TV pilot. She has studied acting most notably at Warner Loughlin Studios since 2014.

Credits

Ms. Skelton's recent projects are *Walking Among Them*, *Game Over*, and the television series "Mysteries of the Unexplained."

Fun Facts

Ms. Skelton grew up riding horses with Mom. She is obsessed with dolphins.

Taylor Nichols (Dr. Neil Stroman)

Mr. Nichols was raised in East Lansing, Michigan and is a graduate of the University of Michigan in Ann Arbor, where he

majored in Business and Theatre. He is on the faculty at the Academy of Music and Dramatic Arts in Los Angeles.

Credits

Mr. Nichols made his feature film debut in the Academy Award-nominated film *Metropolitan* and went on to star in such other indie hits as *Barcelona*, *Boiler Room*, and *Blackmail*. His feature credits include *The American President*, *Congo*, *Jurassic Park III*, *Possessions*, and *A Year in Mooring*, *Norma Jean and Marilyn*, *Cast Away*, and *Case 219*, which he also produced. Mr. Nichols starred with Charlton Heston and Shelly Winters in *Gideon*.

His television work includes the series "PEN15," "The Mind of the Married Man," "Man of the People," "Evolution's Child," "Friday Night Lights," "Criminal Minds," "The Practice," "Modern Family," "The Defenders," "ER," "24," "Without a Trace," "Grey's Anatomy," "Prison Break," "Trauma," and "CSI."

Mr. Nichols' theatre credits include *Boy Gets Girl* at the Geffen Playhouse, *Plunge* at Playwrights Horizon in New York, *The Lonely Planet* at the Fountain Theater, and the national tour of *Sugar Babies* with Rip Taylor.

Fun Facts

Mr. Nichols' special skills include Irish and English accents, juggling, playing the harmonica, snow skiing, ice skating, cycling, and horseback riding.

In a past life Mr. Nichols was an accomplished tap dancer, having performed in *42nd Street*, *My One and Only*, and *On Your Toes*.

Tom Schanley (Dr. Worthington)

It all started thirty miles north of Boston, in the quaint New England coastal town of Manchester, Massachusetts. At a young age, despite a loving family, a proper upbringing, and a good education, young Mr. Schanley decided to become an actor. Three defibrillator charges later, his parents threw their support behind him and the journey began.

That journey took him to school in New Hampshire, San Diego, England, and finally the acting program at USC, where during his junior year, he landed his first professional role as Whit Champion on the NBC drama series "The Yellow Rose."

After college, Mr. Schanley continued studying acting with some of the best in the business including Vince Chase, Stella Adler, Winn Handman, and Roy London.

Mr. Schanley happily resides beachside in Santa Monica, California.

Credits

Feature films: *Charming the Hearts of Men* with Kelsey Grammer, *Fever Pitch*, *Red Rock West*, *Courage Under Fire* with Denzel Washington, and *Conspiracy Theory* with Mel Gibson, and *The Hard Easy* among others.

Television: "Dexter," "Criminal Minds," "Without a Trace," "CSI," "The Forgotten," *The Alamo—Thirteen Days To Glory* with

Alec Baldwin, *The Return of the Six Million Dollar Man*, "Fame," "Dynasty," "Melrose Place," and "Lonesome Dove."

Stage: *Getting Out* at the Cast Theatre, *The Wager* at the Colony Theatre, and the role of Mark Antony in the critically acclaimed LA Shakespeare Festival production of *Julius Caesar*.

Fun Facts

Mr. Schanley is an exercise buff. He does cardio (prefers that to be outside) and lifts weights at the gym about five times a week.

Mr. Schanley also spent eight years performing comedy improv with the Los Angeles troop Without a Net.

Reva Rose (Celeste)

Ms. Rose is known as a plaintive, dark-haired American comedy character actress of TV and commercials who often played irritable or bossy ladies.

Credits

Ms. Rose is best known for her portrayal of the character of Lucy in the off-Broadway 1967 musical *You're a Good Man, Charlie Brown* that also showcased Gary ("Radar") Burghoff as Charlie Brown in his pre-"M*A*S*H" days. Interestingly, both Ms. Rose and Skip Hinnant, who played piano-plucking Schroeder in the hit show, went on to voice the lead roles in the X-rated film cartoon *The Nine Lives of Fritz the Cat* in 1973.

Feature film credits include *Drop Dead Fred*, *House Calls*, *The Babymakers*, *Exorcism*, *Bunny O'Hare*, *If It's Tuesday This Must Be Belgium*, *Dark Holiday*, *Assault and Matrimony*, and *Three in the Attic*.

Television credits include "Bones," "Providence," "Sisters," "Empty Nest," "Blossom," "Billionaire Boys Club," "Life with Lucy," "Punky Brewster," "The Edge of Night," "Alice," "Insight," "The Love Boat," "Mary Hartman, Mary Hartman," "Sanford and Son," "Emergency!," "The Girl with Something Extra," "Love, American Style," "Temperatures Rising," "That Girl," "The Partridge Family," "Mannix," "The Ghost & Mrs. Muir," "Gomer Pyle: USMC," and "Mister Ed," among others.

Bruce L. Hart (Mr. Weems)

Credits

Mr. Hart is best known for his feature film roles in *Open*, *Saltwater*, *Homewrecker* (co-starring Rebekah Kochan), and the cult comedy *The Trouble With Barry* (with Rina Riffel). In 2007 Hart appeared the award-winning short film *The Reckoning* about gay bashing and was cited by the Life Affirmation Association for his strong portrayal as the abducted and victimized leader of a fictional Gay & Lesbian Center.

A frequent actor on episodic programming, Mr. Hart is known for his recent roles in the series "Boystown" (Canadian TV

Amazon/OutTV) and "Old Dogs and New Tricks" (Hulu).

Mr. Hart has written and produced seven popular stage shows for the Los Angeles stage including the long-running *It Started With a Lie* and *Naked Deception* (which later became the feature film *Homewrecker*). These plays were produced through his production company VanderHart Productions, which he founded in 1999.

Hart most recently appeared in the film *Unfallen* featuring Michael Madsen which was produced for Amazon Prime. His other projects include *He's That Guy, Love or Laughs, Unfallen, Bro What Happened?, Straight, Fork You, Curtains: Linen Unleashed!*, "Free Advice," *Coupled with Love*, and the television series "Where the Bears Are."

Fun Fact

Mr. Hart is a passionate LGBTQ rights advocate and frequently appears in LGBTQ-themed productions.

Bill Mendieta (Ron Burke)

Credits

The Party Crasher, Losing Game, She's Out of His Mind, The Callback Machine, Note for Note, Exhale, Water, From the Outside Looking In, Dead Border, A Night at the Roosevelt, Table for Three, Grok, The Red Line, Worth, Ismeria, A Timely Maneuver, Race, Tres, Soldier of God, The Patron, Santa's Letters, and TV's "Days of Our Lives."

Arielle Gottesman (Young Jessica)

Ms. Gottesman is best known for her role as Colleen Archer in Disney's *Right Hand Guy*. Ms. Gottesman started modeling in Miami, Florida when she was just seven years old, working for many European clothing companies. She has also booked numerous television commercials with Boost Wireless, Barilla Pasta, Pet Supermarket, Sun Setter, Dreams Resorts, and several toy companies.

Credits

The Adventure of T.P. Man and Flusher, Beast, Tabula Rasa, and Penguin Flu.

Fun Facts

Ms. Gottesman enjoys wake boarding, snowboarding, and is certified level 2 in Krav Maga. She is an alumni with the Tony Robbins Global Youth Leadership Summit and is currently studying Spanish.

Alexa Reddy (Young Lynette)

Credits

Film projects include *Letting Go*, *Jim*, *Love Is the Only River*, *Clara's Ghost*, *Happy Birthday or Felicidades*, *American Vernacular*, *The Last Séance*, *Mina*, *Trilce*, *The Swamp*, *The Silent Scream*, *The Rag*, *Samantha Gangal: Bohemian Rhapsody*, *The Good Samaritan*, *Academy*, *Ice Nine Kills: Communion of the Cursed*, *Don't Call Me Marty*, *Season of Hope*, *Suffer the Little Children*, *Mr. Tickles*, *Almost Mercy*, *Infectious: Prelude*, *Sui Generis*, *Love Erupted*, *Dystopia*, and *Forest of the Dolls*.

Television projects include "Last Life," "NC-14," "Gal Pals," "Broad Squad," "Olive Kitteridge," and "Welcome to Grandpaville."

Ella Kendall (Young Candy)

Ms. Kendall started acting on the stage, as Puck in *A Midsummer Night's Dream* and as everyone from Ariel to Alice, and Lady Larkin to Nala in musical theater. After she was picked by Steve Levitan to play Lily's birthday party friend on "Modern Family," Ella followed her heart into more film and television... her independent features include *Aimee* and *Beauty, Brains, and Personality* and she's recently played the lead in independent shorts *Cycle* and *The Cow Goes Moo*. She was also a lead in an internet series for Nickelodeon called "Icky Free Kids." Ms. Kendall has also been having a lot of fun acting in funny commercials, like for Walmart, Nickelodeon, and Washabelle Mattress, for directors like David Jellison and Jamie McClland."

Ms. Kendall will soon be appearing in the cast of the new version of Nickelodeon's "The Fairly Odd Parents."

Fun Facts

Ella loves comedy and just finished a show at 2nd City.

Ella plays the ukelele, the harmonica, the flute and the piano.

Ella loves to sing and find great harmonies for songs she sings with her friends.

Ella loves to write stories and make short films with her friends.

Part mermaid, Ella can't get enough of being in the water... whether all day at the beach Boogie Boarding or along with all the water-skiing she does in Lake Arrowhead.

Ella paints and makes jewelry. She made the necklace she wears every day.

Samantha Elizabeth Johnson (Maddie)

Ms. Johnson also starred in Emmett Loverde's film, *Jesus Awakens the Little Girl*. She recently graduated from law school and passed the California Bar exam.

Christina Marie Leonard (Bridget Waterman)

Ms. Leonard has loved entertaining since she was old enough to move; from her first play at age 9 in her hometown of Omaha, Nebraska to spending summers in Los Angeles studying Acting for The Camera, performing has always been a must. As someone who was once a moody gothic teen, she naturally gravitated towards comedy.

She has studied improv at UCB, Second City, and the Groundlings, and you catch her stand up comedy musings at The Comedy Madness Show every 1st and 3rd Monday in the Belly Room at The World Famous Comedy Store!

She also loves to create her own content and has written and starred in her own series "Loch Ness," a comedy about a high school folk metal band as well as a handful of short films including *Food Junkie* and *LA Juice Cleanse*, both of which recently screened at the 10th Annual Reel Recovery Film Festival in Los Angeles and New York.

She is best known for *Riley Rewind* and *Non-Stop to Comic Con* and her most recent credits include the miniseries "The Lost Son" and the feature *818*.

Originally from Omaha, Nebraska, she began performing in plays at age nine at The Rose Theatre and The Omaha Community Playhouse. She moved to Los Angeles after graduating with a BA Degree in Theatre Performance from The Johnny Carson School of Theatre and Film. She has studied improv at UCB, Second City, and The Groundlings, and can be seen emceeding at The Comedy Store in Hollywood on The Comedy Madness show. She also performs often at Flappers Comedy Club in Burbank.

Credits

Film credits include *Truck'd Up*, *Digital Magic*, *Julia's Daughter*, *Say Goodbye*, *Grace*, *O Girl of a Dream: A Beauty and the Beast Tale*, *Dracula in a Women's Prison*, *Bloodsucka Jones vs. The Creeping Death*, *The Little Blue Pill*, *L.A. Juice Cleanse*, *My Blue Heart*, *Everlasting*, *It Snows All the Time*, *Finding China*, *Food Junkie*, *CoPilots*, *Princess in the Park*, *Gold Rush*, *The Remedy*, *Misandry: A Valentine's Day Story*, *Digs*, *Lilith*, *Blood Rites*, *Desperate Mother Effers*, *The Legacy of Boggy Creek*, *Medium*, *This Little Piggy*, *Terror at Black Tree Forest*, *Way to Go*, *Christine!*, *Vipers in the Grass*, and *Melodramas*.

Television credits include "Skit Club," "Dipsticks," "The Lost Son," "RomCon," "San Fernando," "Loch Ness," "Preface to Being Jaded," "Riley Rewind," and "Unusual Suspects."

Jonathan Arkin (Olaf, the Grouchy Baker)

Born and raised in New York City, Mr. Arkin is the only son of two actors. He graduated from Columbia University and USC's School of Cinematic Arts and the USC Annenberg School of Journalism, where he completed his studies for a master's degree in Specialized Journalism. Taking time off from acting to complete these studies, Mr. Arkin wrote and reported as a freelance journalist and also contributed considerable time mentoring disadvantaged children in New York and Los Angeles through the America Reads and College Bound programs.

He studied improv comedy at the Groundlings in Los Angeles.

Credits

Film credits include *The Killer's Requiem*, *Tzeva Adom: The Color Red*, *Free Advice*, *Carry Me Home*, *Santa's Letters*, *Delta Force 3: The Killing Game*, and *Puss in Boots*.

Television credits include "Tag Team Talk." A television show aimed at teaching children about road safety was a big hit in Israel, with Jonathan playing the title role of "Otus," a baffled space alien who embarks on a mutual friendship with helpful Earth children.

Stage credits include more than half of William Shakespeare's plays, most recently directing himself as *Coriolanus*.

Fun Facts

Mr. Arkin most recently taught for the University of San Diego's Professional Studies division, "teaching teachers how to teach" the arts.

Mr. Arkin's high school homeroom and creative writing teacher was Frank McCourt, who encouraged him to continue writing his trademark haiku poetry. Occasionally, Mr. McCourt would bring in drafts of an autobiographical work he was working on at the time, asking Jonathan's class if they wouldn't mind hearing some passages read to them. Those drafts became the basis for the Pulitzer Prize-winning *Angela's Ashes*.

Mr. Arkin was one of a group of "Club Kids" in 1980s New York, working primarily as a deejay at the legendary nightclubs Danceteria, Limelight, Tunnel, and the World. He worked door at the Palladium and at The Bank in Philadelphia, where he also performed as a go-go dancer at the now-defunct Revival club.

Sam P. Whitehead (Keith)

Mr. Whitehead hails from Macon, Georgia. In addition to being a veteran actor with numerous credits including the acclaimed feature *L.A. Confidential*, Mr. Whitehead is also a credentialed high school teacher in Los Angeles (Government and History) as well as a successful real estate investor. To date he and his husband have bought and renovated five houses in California. He also ran for the United States Congress in 2004 and won his primary election over two other candidates, but ultimately lost that race. And recently he was appointed to the Department of the Interior/Bureau of Land Management's DAC Desert Advisory Council!

Recent Credits

Mr. Whitehead is often behind the camera and currently he is working on a documentary that he is co-producing with Stanley Isaacs (husband of Cheryl Boone Isaacs, Past-President of the Academy of Motion Pictures).

Fun Facts

Mr. Whitehead has a B.A. and M.A. in Political Science and an M.Ed. in Education.

He is also a Minister and is able to marry couples!

He and his husband Todd have The Best Dog In the World, Muriel (a Boxer).

Mr. Whitehead is an expert organizer.

THE PRODUCTION TEAM

Emmett Loverde (Writer, Director, Producer)

Mr. Loverde is a native of Chicago, Illinois. He grew up in Berkeley and Albany, California and received a degree in Theater from UCLA. He has written extensively for stage, screen, television, and radio. Over 250 separate productions of his stage plays have been mounted worldwide to date. He has also written and directed three feature films and numerous shorts.

Films written and directed by Mr. Loverde include the features *Beauty, Brains, and Personality*; *She's Out of His Mind*; and *Santa's Letters*; the comedy shorts *Good Business Sense*, *Jesus Awakens the Little Girl*, *A Timely Maneuver*, *Snacking*, *The Truth About Me*, and *Cranky Call*; the web series *Free Advice* (co-written with his brother Paul Loverde); and several music videos.

In addition to the scripts for the above films Mr. Loverde's screenplays include the historical saga *C.C. Julian* and the comedy *Love at Second Bite* for actor George Hamilton; a feature-length version of his film festival satire short *Snacking* (based on Mr. Loverde's own zany experiences); the action thriller *CODEC*; the romantic comedy *Mergers and Acquisitions*; and the romantic drama *Desire Sleeps*.

Mr. Loverde's radio adaptation of Edgar Rice Burroughs' *The Moon Maid*—for which he received a commission from The Hollywood Theatre of the Ear—was broadcast twice on National Public Radio. His comedy radio play *The Killist* was produced by The One Act Players of San Francisco.

His stage comedies include *A Timely Maneuver*; *Beauty, Brains, and Personality*; *Good Business Sense*; *Jesus Awakens the Little Girl*; *The Maginot Line*; *Peace and Quiet*; *Play How You Play*; *Love Fax*; *Sensitivity, USA*; *Till You Get To Baraboo*; *Santa's Letters*; *So Much Snow*; and *Uneasy Overture*. His stage dramas include *Real Power*.

Three of Mr. Loverde's stage titles are in publication by Playscripts, Inc. and nine more are published by Heuer Publishing. Several of his stage plays and his book of short stories *Gifts for Good Friends* are available through Amazon. And his children's picture book *Clawdette the Cat* is published by Adamo Press. (Clawdette makes a surprise appearance in the opening and closing credits of *Girls' Night In*.)

IMDB link: <http://www.imdb.com/name/nm2179007/>

Ed Sanders (Producer)

Producer credits include *Jimmy and Judy*, *Role of a Lifetime*, and *Dirt Merchant*.

Associate Producer credits include *The Wild Ride of Outlaw Bikers*.

Dawn Jacobs (Co-Producer)

Ms. Jacobs produced the short film *A Good Baby*, written and directed by Emmett Loverde. She and her husband run a

special effects company called New Dawn Effects.

Joseph B. Tintfass (Production Designer)

Mr. Tintfass's credits as Production Designer include *Die, Mommie, Die!*; *Role of a Lifetime*; *Newsbreak*; *Dirt Merchant*; *Shiloh 2: Shiloh Season*; *Confessions of a Sexist Pig*; *Dreamboat*; *The Making of "...And God Spoke;"* and *Ceremony of Innocence*.

Gaetano (Tom) Vicini (Illustrator)

Mr. Vicini is an American illustrator born in Milwaukee, Wisconsin. Mr. Vicini's illustrative style is diverse and eclectic, combining elements of cartoon and realism both skillful and unrefined. His personal work blends a contrast between humor and the surreal, beauty and the macabre. Mr. Vicini's choice of medium is mainly pen and pencil and he produces many of his works straight to sketchbook with no preliminary drawings. He lives in Southern California selling original artwork and reprints. His work has appeared in publications and products. He accepts a diverse range of commissioned work for hire.

CREDITS

Cast (in alphabetical order)

Cain Alexander	James
Diana Angelina	Taylor Reynolds
Jonathan Arkin	Olaf, The Grouchy Baker
Brianna Beemer	Melanie
Kelsey Bohlen	Amy
Nicole Eva-Maria Brandt	Miss Vaughn
Amy Ciralo	Nancy
Vernon Griffin	Vern
Arielle Gottesman	Young Jessica
Bruce L. Hart	Mr. Weems
Samantha Elizabeth Johnson	Maddie
Ella Kendall	Young Candy
Christina Marie Leonard	Bridget Waterman
Jean Mackie	Gianna
Bill Mendieta	Ron
Taylor Nichols	Dr. Stroman
Alexis Phillips	Lynette Price
Alexa Reddy	Young Lynette
Reva Rose	Celeste
Ed Sanders	Bill
Tom Schanley	Dr. Worthington
Samantha Skelton	Candy Waterman
Lindsey Solonycze	Lindsey
Josie Starre	Miss Jenkins
Nicholas Teixeira	Enzo
Mila Tesla	Mila
Tiana Tuttle	Jessica Marshall
Sam P. Whitehead	Keith

Crew

Written and Directed by	Emmett Loverde
Producer	Ed Sanders
Co-Producer	Dawn Jacobs
Unit Production Managers	Paul Cummings and Michael Schwarcz
Cinematography and Editing by	Emmett Loverde
Camera Operators	Siah Elsbury
	Vernon Griffin
	Emmett Loverde
Production Sound Mixer	Joseph Bartone
Sound Mixers	Alex Akstens
	Austin Majors-Setmajer
Boom Operators	Kevin Dippold
	Kevin J. Getchius
Production Designer	Joseph B. Tintfass
Art Department Swings	Aaron "Idaho" Rodiva
	Sir Evan D Townsley
Art and Graphics	Jessica Anderson
	Emmett Loverde
	Gaetano Augustus Vicini
Still Photographer	Emmett Loverde
Makeup and Hair Artists	Natalie Bell
	Hilary Cruz
	Lindsey Solonycze
Editor	Emmett Loverde
Post Production Sound Supervision	Joseph Bartone
Sound Design and Editing	Kevin Dippold
Animation	E.L.S. & P.
"Clawdette the Cat" also appears in the book <i>Clawdette the Cat</i> by Emmett Loverde, Published by Adamo Press	
Music Composed and Performed by	Robert Casal

CLIPS

- "I'm Going to Have a Good Baby": <https://youtu.be/bFkPnDFY-5Q>
- "Our Love Will Never Go Distinct": <https://youtu.be/77sAvrHLCz0>
- "You're Gonna Have a BABY": <https://youtu.be/kVGHJd5iChI>
- "The Magazine Quiz": <https://youtu.be/Q6RgLtMdFlw>
- "He Kisses Like Scooby-Doo": <https://youtu.be/KWYIy5DSZJA>

LINKS

Official Sites

<http://GirlsNightInMovie.com>

<http://BeautyBrainsAndPersonality.com>

Social Media

- Tik Tok: <https://www.tiktok.com/@girlsnightinmovie>
- Facebook: <https://www.facebook.com/GirlsNightInMovie>
- Instagram: https://www.instagram.com/beauty_brains_and_personality/
- Twitter: <https://twitter.com/BeautyBrainsan1>

Internet Movie Database (IMDb)

- <https://www.imdb.com/title/tt9684806/>

FILM RATING

Girls' Night In has not yet been rated but the producers believe it is suitable for all ages (rated "PG" in the U.S.)