

staticcreations



Larry's Home Video

A SCOTT R. CASELEY MOVIE

PRESS KIT

Table of Contents

Director's Statement_____	1
Production Notes - My Film School_____	2-3
Cast Bios_____	4-5
Behind the Scenes - Chicopee Register Serves as Movie Set in Independent Film_____	6
Creating the Reality of Dreams: The 'Larry's Home Video' Post Production_____	7-10
Film Credits_____	11-13
Stills from the film_____	14
Premiere Stills_____	15
Merchandise Catalog_____	16

Director's Statement

I have always been curious about what drives a person to live and function in society. What are the trappings of young adulthood that inform our way of being? Are there certain rules that people must live with in order to have a so-called full life? And, if you do have all these things, and your life is full, are you really satisfied?

I certainly thought about these things from a young age. I graduated college knowing that somehow, someday, I needed to be a film director. That was my one goal in life since the age of five. I never really considered myself much of anything else other than a filmmaker. I wasn't an "A" student, nor was I athletically inclined. Being neither of those, and alone quite a bit with my own thoughts, I started to take my own counsel on what my life was really supposed to be about and what steps I would take to make it work.

Making this film got me to realize many things about myself that I didn't realize. I realized that within the film world, I was able to find the elusive answers. I began to realize that as a director, it wasn't really about taking your own counsel and that your decisions weren't the only ones that would make or break a film. I soon had hundreds of voices that would carry through the various stages of production. I had to pick and choose which were beneficial and those that were a detriment to the creative process.

The most important thing that led me to believe that this story was the one for me to make first after college was that it was really about the individual in the community. My college core program at Franklin Pierce was about being an individual because of the support of the society. Larry becomes this individual through so many unknown and surprising people, just as I did with the making of this movie. In the film, Larry's biggest obstacle is that following these dreams of success may lead him to his own murder. In my life, not following these dreams of success, would lead to the death of my creative side. Which is worse? I'll let you decide.

- Scott R. Caseley, New Hampshire, January 2008

About the Director

Scott R. Caseley has been involved with the making of several independent films on the New England scene since graduating from Franklin Pierce College in 1999. This includes a couple turns as Assistant Director on *The Vengeance of Cinderella* and *The Humor of Shadows*. He's also a frequent contributor to NewEnglandFilm.com where he has been given the chance to write about the more intellectual and global issues that cater to his passion for both politics and history. He was recently featured as a guest on the entertainment talk show *Hollywood, NE*, talking about his experiences making *Larry's Home Video* and about what to expect from his next project.



Production Notes

Originally published in the November, 2007 issue of NewEnglandFilm.com

My Film School

FILMMAKER SCOTT R. CASELEY DETAILS THE SEVEN-YEAR PROCESS OF MAKING HIS FIRST FEATURE FILM, LARRY'S HOME VIDEO, AND ACKNOWLEDGES THE CAST OF CHARACTERS THAT TAUGHT HIM HOW TO DO IT.

By Scott R. Caseley

How many times do you hear that to become a director, you have to go to film school? Well after I received my Mass Communication degree from Franklin Pierce College, it was very difficult to get a job within the film industry. All I had for experience was behind the scenes work on some campus television, a documentary done for class credit, and a film called, Trust Fall that I co-directed with my classmate and friend, Randy Marquis. Employers wanted people who had done internships or had multiple years of experience. Since I had neither, I felt my job options were limited to retail.

I took a job at a local video store. After a while, I was listless and not focusing on the goal of being a filmmaker. I had been disenfranchised by the failure of Trust Fall. I started to think that this was it for me -- I was destined to work paycheck to paycheck. Then, I met Robert J. Lalime who quickly became my best friend and one of the biggest supporters I have ever met. I let him borrow a copy of Trust Fall and he came back and sang its praises. He told me that I needed to make another movie.

I kept trying to think of ideas, and it was going nowhere. I thought of stories big and small, but nothing felt right. My mind was clouded but without the rain of creativity to bring on that elusive rainbow. Then, in the middle of severe writer's block, my appendix burst, which altered my life and the course of my film "career" as it were.

While in the hospital, I started to think of my own mortality and life after the video store. I realized that I really needed to make another movie. I had vacation coming up the week following my recovery. I began writing the story of Larry, a young man who dreamed of two things, becoming a filmmaker and more seriously a recurring nightmare of his own death. He didn't quite understand the meaning behind this second dream, but more importantly, he didn't understand himself. I finished the first draft in five days, and passed it off to Rob. He devoured it and said, "Yes, this is the way to go."

I quickly started to put up ads on NewEnglandFilm, looking for actors/actresses to audition. With the help of Jeremy Banks, a classmate at Franklin Pierce, we set out in earnest to make the film. He became my producer and would play Kurt, the goofy best friend of Larry, who thinks of nothing but sex and loyalty. Ironically, casting Larry was the easiest casting choice. He was to be realized by Rob. He had never acted in a film before, but I had a strong feeling about him based on some improvisational games that he and Randy had done with me sometime before. He now has eight films on his resume.

During the audition process, I met Eric M. Lalonde, a firefighter/EMT from Chicopee, MA. He was perfect for Larry's overbearing father who really loves him but doesn't know how to express his feelings in a positive way. I recently asked Eric what made him decide to audition for me. He explained, "What caught my attention was the struggle of a widower raising a son by himself and trying to maintain a balance between his professional life and his sometimes chaotic home life."

We began shooting in June of 2001. We shot the movie from start to finish in 16 days. Originally, the goal was to make a Dogma-style film based on the works of Lars Von Trier, a filmmaker that my cinematographer Christian de Rezendes really responded to. We had a lot of varied locations in southern New Hampshire and central Massachusetts, some really inspired performances, and some wonderful cinematography provided by Christian's VX-1000 Mini DV Camcorder. We had trouble finding an editor at first. So, in my spare time, I decided to work on a bunch of other local movies, where I was everything from a production assistant to a first assistant director. I learned much about the craft through working with local filmmakers.

Due to certain circumstances, I had to re-shoot half the movie over again with a new lead actress. I found Cristina Cammarata during this process. It was going to be two years after the original shoot, so I wasn't sure whom I would be able to get back again. Fortunately, Rob, Jeremy, and Eric returned to act for me again along with a couple others, and Christian was back behind the camera. On August 4, 2003, I took to the set with this mixed crew made up of people I met through NewEnglandFilm.com and the original shoot. Things went much more smoothly from the start, even from the point of view of the new Lisa, who said, "The cast and crew were wonderful and made me feel really comfortable."

Realizing that I could have a second go at this, and a chance to improve upon the scope of the movie with this redux, I decided to enlist the help of John Campanello of BetweenGigsCasting whom I had met when we worked together on another New Hampshire film. His company provides talent casting support for film, commercials, radio, and print. He has a large network of talent and production resources in New England, and he used that to help get the word out.

John literally helped me find scores of people. All totaled, we had 62 actors, actresses and extras in the film. I even gave speaking parts on location to people that I felt possessed a certain quality. I credit him immensely for giving my made-up town a certain New England feel with finds like Brian Quint, Jim Rogato, Andrea Leone and more.

The second time around, I knew exactly what I wanted and how to communicate it. After we finished shooting, I watched the footage with new confidence. It had come out so much closer to my original vision. I think that my cinematographer and I communicated better, my crew hadn't let me down, and my cast was phenomenal. Once I found the right editor in Sean A. Doyle, we went through and edited the film in about a month and a half. And once seeing that cut, I was ready to move onto the business of dressing up our footage.

I found an incredible composer in Bob Lord, a bassist from the award-winning band Dreadnaught. He was also a licensor of other bands and singers from all over New England. He helped me fill out the rest of the musical range by providing me with music from the soulful Tess Walsh, some wonderful worldly music from Flutr Effect, a fun, upbeat band called Zox, a folk singer named Dave King who provided the song that would be really an anthem for the coda to the movie, "These Are The Good Times." My cousins also contributed five songs from their Sand Machine albums. With all of this, we were able to have a progressive rock based score and soundtrack.

Sound design was completed by two key individuals. Peter Stevenson gave me a lot of ideas for how to improve things and have sound really be an accompaniment to a visual. Many other audio engineers I had met before had wanted to overshadow the visuals with over-the-top sound. He helped me realize that what the film needed most was an organic feel for everything. So, when I went to my final sound mix, I was able to tell engineer Drake Giles exactly what I was listening for. He swept through the 77-minute film and really took the elements of surrealism from Larry's nightmares and moments of inspiration, giving each thread a separate feeling from his day-to-day dreary life.

When I knew that I had a story that delved into both reality and the surrealism of one's imagination, I knew that I would have to get some special effects to illustrate this. That was when I found the incomparable David Victory. He understood his mission right away and was able to deal with my evolving vision. His high-tech account of his contribution is as follows: "I was asked to replace some trademarked images which had gotten into various shots, with original ones... In addition, empty painting frames in different scenes throughout the film needed to be filled with different images relevant to the story... smoke and a muzzle flash were needed in one scene, and a faux newspaper article needed to be animated. As time went on, there were other effects added, including glowing auras and wispy sprites."

Finally, after all the sound was mixed, and the shots were peppered with visual effects, one step remained. This was to be a final color correction. Because we had used natural lighting, we had some bleeds from fluorescents and incandescents. We also had to account for the different moods from such a bizarre story. We had flashbacks, dreams, nightmares, delusions, and cold reality. This was a tall order for a colorist to handle. Fortunately, Dave Langley from TeamHill Studios was up for the challenge.

"For the color correction I used the basic tools available natively in After Effects, e.g. curves and levels etc. Other techniques used included rotoscoping, match moving and compositing. One shot required the removal of a fly buzzing around Kurt's face in a close up flashback sequence. Several shots required painting replacement reflections in Kurt's sunglasses. On another shot we needed to remove extremely noisy original footage shot at night with a daytime shot that I converted to night."

Now, seven years after it all began in a hospital bed, Larry's Home Video is ready to be seen by the world. It started out as one person's dream, but it became the task of hundreds to realize this vision. Many obstacles arose during this process, ones that we all had to go through to get to this point. I believe we have all worked together well to make this movie something that we all can be proud of, and hopefully inspire others to pick up a camera themselves and contribute to the ever-growing cinematic canvas, even if they don't have a film school background.

Biographies



Robert J. Lalime/"Larry"

My spark of interest for acting started back in high school when I was constantly volunteering to read for plays we were reading in English class, and more so in an acting class I took in college. My independent film debut came in 2001 with me in the starring role of "Larry's Home Video," and blossomed further through several films following including the award-winning "A House Divided" and acclaimed "Getting Out of Rhode Island." I've been teaching art since 2001 in public school, my first three years at the elementary level, and since then at the middle school level. I have also been coaching boys middle school soccer since 2001 and work part-time at a nearby supermarket. I love watching and critiquing movies, helping out on-set with production assistant duties, and getting involved with post-production. After multiple independent films, I decided to branch into theater by take acting classes through a local theater group to become more comfortable with the audience. I currently live in Hudson New Hampshire, and plan to stop teaching and pursue full-time professional acting.

Cristina Cammarata/"Lisa"

I was born and raised in East Boston, MA. My acting bug first bit when I was 12 years old at Kids Curtain Call in Winthrop, MA and I have been acting since. I graduated from Salem State College with a B.A. in Theatre Arts and minor in Communications. I have performed in many stage and film projects in New England such as "The Crucible", Pheadra, and The Silver Tree. By far, "Larry's Home Video" has been the most adventurous and exciting project thus far. I want to Thank Mr. Caseley so very much for the opportunity, encouragement, and the most outstanding film I have ever worked on. I had never worked with such a professional and sensational Director, until I met Scott R. Caseley. I am currently performing my greatest and highest paying role of "Mother" to my precious 10 month old son Nicholas and "Wife" to my loving husband Louis. "Louie, you make me a better person and I could not have done this without you and your support". We reside in Andover, MA.



Eric M. Lalonde/"Daddio"

My acting really began for me when I started public speaking for the fire department. I've began my career as a professional firefighter in 1985. As the years went by and I became more comfortable in front of an audience; I decided to branch out. In 1995 I entered a comedy contest at the Huke Lau Restaurant placing within the top third. I began stage acting for Centennial Community Theatre in 1997. After several live performances; I decided to take up acting lessons and began to do film work in 1999. Since then I have done various camera work ranging from educational work to corporate training videos. But within that mix a passion for doing movie acting grew to the dozen films I have appeared in including "Larry's Home Video" as well as a brief appearance in "The Game Plan". I make my home in Chicopee Massachusetts with my wife Judy and our two children Michael and Jennifer. My long-term plans are to finish my career soon as a professional firefighter and then pursue film acting/entertainment fulltime.

Jeremy Banks/"Kurt"

This is about as serious as I get. I'm a natural born salesman and a liar, becoming an actor seemed to be an obvious choice. What can I tell you about my previous experience? Well, you need a past to have a past...done a lot of things no one knows, on stage, on screen....there's this one film, an improvised feature that got a bit of acclaim and notice called, "Getting Out of Rhode Island" which was directed by LHV cinematographer, Christian de Rezendes. I am currently living in Brooklyn, NY and part of an off-broadway play called, "The Accomplice".





Chicopee restaurant serves as movie set in independent film

By Kara M. Blanchard
Staff Writer

CHICOPEE - Move over Hollywood.

The Psychological thriller/drama, "Larry's Home Video," that was shot throughout parts of New Hampshire and Massachusetts, came to Chicopee this week. Scenes from the film that was written, produced and directed by Hudson, NH native Scott Caseley of Static Creations were shot at the Sidewalk Cafe on Front Street Monday night.

The film centers on a reoccurring dream that the main character "Larry" has had since childhood about being killed in a restaurant. He becomes reclusive, opening up a video store in his living room, hanging out with an unambitious, going nowhere friend in an attempt to avoid his destiny. The film explores reality, relationships, and fear of success and dying, among other issues.

"He's basically delaying his life," said Caseley, who has self-financed the movie with \$10,000.

Local residents including firefighters and Sidewalk Cafe restaurant staff got a glimpse of stardom. Restaurant staff Chris, Paul and Mark Mailhoult, Paul and Michele Taylor and son Cote Taylor, 7, Sarah Wheeler, Cynthia D'Amato and Wendy Washburne got their cameos as extras.

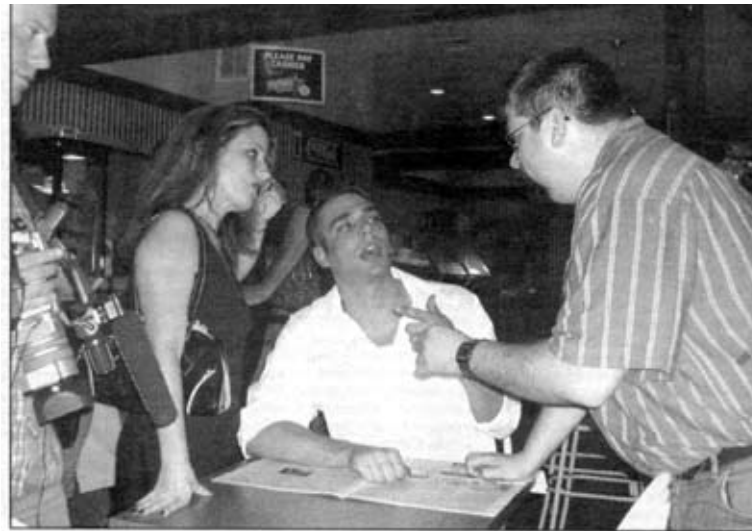
City firefighter Eric Lalonde, also associate producer, played Larry's father and impressed Caseley when he auditioned three years ago. He played alongside other aspiring actors: Robert Lalime, "Larry," Christina Cammarata, Larry's controlling girlfriend, and Steve Hludzik, who plays a restaurant owner and college rival. Each actor had a unique perspective on what the film was about based on their character, but they all agreed that one way or another people will be able to relate to it.

Caseley said the crew is re-shooting scenes that weren't quite right the first time, using a new lead and actors and actresses. He was drawn to the city after talking to Lalonde, who assured him that the restaurant had the right atmosphere. The director agreed it had the perfect feel for the restaurant scenes.

"I just loved the location. It has got the right feel," he said, "I've been working with people from all over New England."

The film was shot in a combination of 11 towns and cities all over New Hampshire and Massachusetts with a cast made up of about 65 people to produce the fictional town "Nevelton"

Films are more than just a hobby for Caseley; it's a lifestyle and something he wanted to do since age five. He has worked many angles



Between takes of the feature "Larry's Home Videos," Director Scott Caseley gives actress Cristina Cammarata and actor Steve Hludzik direction Monday night. Part of the movie was filmed at the Sidewalk Café on Front Street.

of the industry. He admitted he is embarrassed to reveal the number of films he has seen in his life. Caseley graduated from Franklin Pierce College in 1999 with a degree in television broadcasting, where he was received the creative achievement award for a feature film called "Trust Fall," costing him \$83.70 to make.

Among other acting roles, he played himself in a movie called "Getting out of Rhode Island," which was directed by Caseley's director of photography Christian de Rezendes. Last year, he was the promotions coordinator for the New Hampshire Film Exposition.

People can expect to view the movie this fall at film festivals all over the world.

"It started with me alone with a pen and paper and 65 people later we're in production. When directing the whole thing looks different than when I wrote it. Now I think what can I acquire. What can I afford," Caseley said.

Those interested can check out the movie's web site at www.larryshomevideo.com to view the cast and crew biography's a poster of the movie and possibly a trailer of it.

A preview of the movie will appear on a DVD release this fall for the movie "Getting out of Rhode Island".

Next in line for the jack-of-all-trades is a short film based on Edgar Allen Poe's "Tell Tale Heart," which is in the script stage.

Creating the Reality of Dreams: The 'Larry's Home Video' Post Production Process

Making People Glow and Tracking Their Motion

DAVID VICTORY, THE VISUAL EFFECTS MAGICIAN DISCUSSES HIS CRAFT AND METHODS FOR CREATING SOME OF THE MORE FANTASTICAL ELEMENTS OF LARRY'S SUBCONSCIOUS AND WAKING WORLD.

As I recall, I was asked to replace some trademarked images which had gotten into various shots, with original ones. In some cases this was possible (Betty Boop on the wall of the restaurant, movie posters in the video store), and in others it wasn't (the big Coca-Cola sign above the register). In addition, empty painting frames in different scenes throughout the film needed to be filled with different images relevant to the story. Smoke and a muzzle flash was needed in one scene, and a faux newspaper article needed to be animated. As time went on, there were other effects added, including glowing auras and wispy sprites around the mystical and enigmatic character of Deidre.

The glow around Deidre was achieved by rotoscoping. It's a very old and often time-consuming animation technique, but sometimes it's just the only way to accomplish a given effect. Animators would trace live-action images projected onto plates of glass frame by frame. Obviously everything is done with computers now, but the basic technique is the same. I traced around Deidre's image in After Effects and applied a solid vivid blue color layer over her. I then reduced the opacity of the layer by about half to make it translucent, and feathered the edge of the mask to make it less severe. I modified the glow by increasing the brightness and washing out some detail to give that pure, angelic look. Then it was a matter of adjusting the mask every few frames to match her movements. In a few shots, she passes behind some branches, so a separate mask needed to be drawn and animated to block the effect on the area of her body that had become obscured. It's fun making angels.

The paintings were added to the walls by the processes of rotoscoping and motion tracking. Most motion trackers analyze a small group of pixels within a given area and compare them to pixels in the following, or previous frame. The software then "tracks" the change position from one frame to the next. It's very much a process of trial and error, and it can be frustrating. When it works, though, the results can be quite solid. A new image then can be placed in the position of the tracked pixels, and offset as necessary. LHV presented quite a challenge in that the actor often moved in front of the picture frames, sometimes obscuring the pixels being tracked, which necessitated choosing new pixels, which in some cases were less than ideal in detail. The rotoscoping came in when the new "painting" was up and the actors' images needed to be "cut out" as they walked in front of it. Like the glow effect, it needed to be done in many cases every frame. Then the brightness, color and clarity of the paintings needed to be adjusted to match the particular environment, and as in virtually any compositing project, artificial grain had to be added to the image to match the image to the rest of the frame.

Scott is an unusually creative and smart man and a real pleasure to work with. He showed a great deal of understanding throughout the course of difficult work and he allowed me lots of creative input. I'm proud to have worked with him on this most unusual film.

Special Effects

Larry (Robert J. Lalime) and Deidre (Bridget A. Mageau) meet Scarlet Rose (Rachel Langley) in Oracle Oaks.



Before

After

Real life store, Starship Video was transformed into Morello Video in the fictitious town of Nevelton.



Before

After

Larry (Robert J. Lalime) and Daddio (Eric M. Lalonde) have a heated argument in front of a painting of a mysterious woman that has ties to their past but clues to the meaning of Larry's life and....death.



Before

After

Obfuscate The Truth

RED FEZ RECORDS' COMPOSER BOB LORD TALKS ABOUT THE CHALLENGES OF TAKING ON THE SCORE FOR A PSYCHOLOGICAL DRAMA. HIS WORK LIKE THE STORYLINE ITSELF TOES THE LINE BETWEEN SIMPLE HUMAN EMOTIONS AND THE COMPLEXITIES OF ONE'S CONSCIOUS AND SUBCONSCIOUS REALITY.

LARRY'S HOME VIDEO presented some unique opportunities to musically portray intricate emotional content revolving around relationships, elements of insanity, and a touch of the supernatural. I found that approaching the film head-on was the best route. I let the filmmaker outline the thematic undercurrents (the role of fate, for example) and I developed methods to augment and cross-reference them musically.

I was inspired to find new ways to do the familiar (such as create fresh, engaging music for interpersonal scenes with a high degree of tension. In addition, I aspired to plan out a musical arc that will interact effectively with the visual arc (i.e., to tie in these tense, down-to-earth, friend-to-friend relationships with the clear impression that something 'larger' is going on and possibly even in control).

I only hope that my work contributes to an overall sense of understanding of the film. In some cases, music seeks to obfuscate the truth. In doing so, it should at times provide a diversion from the content for reasons of story, humor, or a desire to incorporate "meta-content". In this circumstance however, the music aims to reinforce the depth and complexity of the relationships on the screen.

I am really looking forward to seeing what he comes up with next because I think we come from a similar background, particularly in terms of our pop-culture frame of reference. I do believe he is a storyteller with a desire to push deeper and further than the norm, and I feel a sense camaraderie with him because this is what I seek to do musically in all my work I hope to collaborate with him on his next film, which he has told me is about the politics of love in NH during election season...though based on LHV, I'm sure that's only scratching the surface.

Sonic Footprint

SOUND DESIGNER DRAKE GILES OF THE TROUPE MODERN MEDIA DESIGN AND PRODUCTION TALKS ABOUT HOW HE TURNED "LARRY'S HOME VIDEO" INTO AN ORGANIC SOUNDING FILM WITH SUPERNATURAL ELEMENTS BUT KEPT IT TRUE TO SCOTT R. CASELEY'S ORIGINAL VISION.

When I watched the edit for the first time, I knew I could expand on the feelings and vibes of the different scenes, especially the dream sequences. I wanted to make a real cool sound for what was going on inside Larry's head. I also wanted to create some really cool music beds that added to the build up of tension throughout the whole film. I feel it worked and by the time everything breaks down, you know it's coming because you can see and hear it.

I had the task I always do, of mixing the sound and making everything smooth so you never were taken away from the story. That's my main technical focus. But I also had some creative ideas that Scott and I both discussed and worked on together so my ideas could be ran by him and molded so that we were both happy with the sound we came up with.

In my audio studio I have a G4 Mac, with Nuendo 3. We have a huge library of sound effects and production music, that I used many layers of to get an original sound. It's great living in the DAW era of non linear, as I think that way, and always try to layer sound effects and music to create something new. I also have an extensive plug-in selection that I used fairly often to give a little different sonic footprint to the film. I feel I added a level of quality to the film. I am lucky enough to do this all the time, so I took my experience of mixing and sound design, and hopefully made the film better than before I touched it.

Bleach Bypass, Bleak Flashbacks and Bug Removal

DAVID LANGLEY OF TEAMHILL STUDIOS DETAILS HIS PROCESS TO CREATE MOOD AND HOW TO MARRY REALISM WITH SURREALISM IN DAY-TO-DAY LIFE AND DELUSIONS AS SEEN IN “LARRY’S HOME VIDEO”.

We decided to try and make Larry’s daily life look stark and somewhat hopeless. For that look we chose a “bleach bypass” kind of look applied digitally. However when Larry’s interacts with Lisa we wanted to show a sense of hope so we corrected to a more realistic palette. With Larry’s dreams we needed to push the reds without making it too obvious. The nightmares were similar but required a more foreboding feel. For Kurt’s flashbacks we were working with black and white source footage and we applied a sepia tone kind of look but played around with saturation and contrast to try and create a surreal and slightly unbalanced psychology to Kurt.

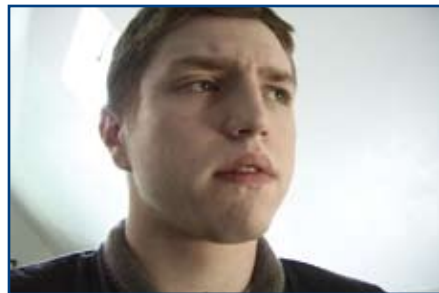
The shot I had a lot of fun with was the fly removal sequence. I think we did a pretty fair job of achieving the Director’s vision of the overall look for the various sequences in the film.

For the color correction I used the basic tools available natively in After Effects e.g. curves and levels etc. Other techniques used included rotoscoping, matchmoving and compositing. One shot required the removal of a fly buzzing around Kurt’s face in a close up flashback sequence. Several shots required painting replacement reflections in Kurt’s sunglasses. On another shot we needed to remove extremely noisy original footage shot at night with a daytime shot that I converted to night.

I work with a BOXX workstation with dual dual-core AMD processors, 4GB of RAM and a variety of software. For Larry’s Home Video most of the work was accomplished with Adobe After Effects and Photoshop.

Before

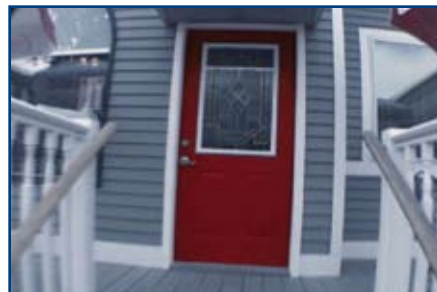
After



Larry (Robert J. Lalime) receives an opinion from his therapist Dr. Foster (Gene Fleming) that he doesn’t want to hear.

Before

After



This is the door to Larry’s destiny, how will he avoid it and still lead a “normal life”?

Before

After



Kurt (Jeremy Banks) reveals all to Pam (Molly Levine) and to this fly that landed on his cheek.

Film Credits

Written, Produced, & Directed by
Scott R. Caseley

Produced by
Jeremy Banks

Associate Producers
Megan Edleson & Eric M. Lalonde

Director of Photography
Christian de Rezendes

Edited by
Sean A Doyle & David Victory

Music Composer/Supervisor
Bob Lord

Production Design by
Carrie A. McNeill

Sound Design by
Peter Stevenson & Drake Giles

“Deidre” Costume Designed by
Sandy Lalonde

Additional Casting by
John Campanello

Cast (in order of appearance)

Larry Wilcox - Robert J. Lalime
Dr. Foster - Gene Fleming
Kurt Lewin - Jeremy Banks
Daddy-o - Eric M. Lalonde
Donald Morello - Angelo Fierro
Photographer - Greg Rollins
Larry’s Ad-Man - Brian Quint
Tamara - Andrea M. Leone
Lisa Morello - Cristina Cammarata
Valentino Loiacono - Stephen Hludzik
Samantha - Heather Gardner
Sherri - Bonnie Landry
Cullen - Cullen Gardner
Derek Armadillo - James C. Rogato
Angie Armadillo - Amy Lavoie
Courtney Oakes - Shannon Lillian Hogan
Deidre - Bridget A. Mageau
Pam Burton - Molly S. Levine
Scarlet Rose - Rachel Langley
Klepto Customer - Derek Neville
Klutzy Customer - David M O’Neil
Bryce - Daniel C. Merriman
Actor as Larry - Christopher Eaton
Deidre Wilcox - Maureen Lalime

Larry’s customers

Becky Haggerty
 Ashley Blake
 Sean A. Doyle
 Amy Lavoie
 Ryan Varela
 Carrie A. McNeill
 Ringo Halliday
 Steve LoVerme
 Nicholas Leap
 Pam Marin-Kingsley
 Eric Holzwanger
 Bennett Olmsted
 April Lussier
 Meredith Kaufman
 Marissa McQueeney

Sidewalk café patrons

Kara Melissa Blanchard
 Cynthia D’Amato
 Raymond D’Amato
 Danielle Drouillard
 Jennifer A. Lalonde
 Judy Lalonde
 Amber Lemon
 Christine Mailhott
 Marc Mailhott
 Paul Mailhott
 Billy Matson
 Gina Montemagni
 George E. Murphy
 Jocelyn Pickard
 Domenic Siclari
 Felicia Siclari
 Kristina Siclari
 Patricia Siclari
 Cody Taylor
 Michele Taylor
 Oksana Vlsynk
 Wendy Washburne
 Sarah Wheeler

Those who wanted to be Kurt

Sean A. Doyle
 KJ Williams
 Ryan Varela
 Ringo Hayward Halliday
 Steve LoVerme
 Christian de Rezendes

Crew

1st assistant director
Jeremy Banks
2nd assistant directors
Bridget A. Mageau, Ringo Hayward Halliday
3rd Assistant director
Amy Lavoie

Camera operators

Ringo Hayward Halliday
 Scott R. Caseley
 Sean A. Doyle
 Carrie A. McNeill
 Mark D. Gallant
 Derek Neville
 David Victory

Set decorators

Robert J. Lalime
 Stephen Carlin
 Greg Rollins
 Jake Klim
 Amy Lavoie
 Ryan Varela

Boom operators

Jake Klim
 Stephen Carlin

Script supervisor

Amy Lavoie
 Bridget A. Mageau

Still photographers

Bridget A. Mageau
 Sean A. Doyle
 Ringo Hayward Halliday
 Caitlin Hogan

Set intern

Jake Klim

Set production assistants

Jesse Stern
 Stephen Carlin
 Greg Rollins
 Ryan Varela
 Steve LoVerme
 Nicholas Leap
 Carrie A. McNeill
 KJ Williams

Post-production assistants

Derek Neville
 Bowen
 Carrie A. McNeill
 Robert J. Lalime

Main opening titles

Bowen

Closing titles

David Victory

Visual f/x coordinator

David Victory

Key compositor

David Victory

He who made things glow

David Victory

Set digital paintingsPam Marin-Kingsley
Far Angel Design**Matte paintings**

Dave Langley Teamhill Studios

Color mastering

Dave Langley Teamhill Studios

Color timing

Dave Langley Teamhill Studios

Music composer/ producer

Bob Lord Red Fez Licensing

Sound mixer

Peter Stevenson

Re-recording mixerDrake Giles The Troupe Modern
Media & Production**Adr recordist**

Peter Stevenson

Foley artist

Peter Stevenson

Additional foley artistDrake Giles The Troupe Modern
Media
& Production**Music mixer**Drake Giles The Troupe Modern
Media
& Production**Location managers**John from Starship Video
Shannon Primrose at Armadillo's Burritos
Paul & Christine Mailhott & Eric M.
Lalonde at Sidewalk Cafe
Eric Jasmin at La Patisserie**Production coordinator**

Sean A. Doyle

Italian dialect coach

Cristina Cammarata

Casting assistantsNicole Torday
The late, great Thom Fury
Brenda Michaud
Meghan Lavoie
Corey Moore**Extras casting**

John Campanello betweenengigs casting

Driversevery cast and crew member with a
valid driver's licenseOriginally released on MUSICA EN FLAGRANTE (2004)
Goin' Out Ready (Edit) (0.58)
Composed by Lord/Bessey/Habib/Trippi
Performed and Produced by DreadnaughtOriginally released on UNA VEZ MAS (2000)
Forever I'll Be (3.26)
Composed and Performed by Tess Walsh
Produced by Bob BealOriginally released on OUT OF THE BLUE (2005)
Sailor
Composed and Performed by Tess Walsh
Produced and Performed By Bob BealOriginally Released on OUT OF THE BLUE (2005, RED
FEZ RECORDS)
Butterfly
Composed by Eli Miller
Performed by Zox
Produced by Eli Miller and John ZoxOriginally released on TAKE ME HOME (2003)
Booby Trap
Composed by Shure/Walsh/Berry/Beam/Yost
Performed by Analog Method
Produced by Waterway ProductionsOriginally released on NIGHT RIDER (2004)
Prison
Composed by Troy Kidwell
Produced and Performed by Flutr EffectOriginally released on TRIHEMIS FESTIVA (2004)
Lazy Sunday
Composed by Jay Hepburn
Performed by Sand Machine
Produced by Viktor Kray**Filmed On Location at:**Starship Video
Worcester, MassachusettsLa Patisserie
Worcester, MassachusettsArmadillo's Burritos
Keene, New HampshireSidewalk Café
Chicopee, MassachusettsOriginally released on IT GOES WITH ANYTHING (1999)
You See in My Mind
Composed by Jay Hepburn
Performed by Sand Machine
Produced by John BonoOriginally released on YOU TURN TO NOW (2001)
Jollygood
Composed by Dave Hepburn and Jay Hepburn
Performed by Sand Machine
Produced by David MinehanOriginally released on THE DIFFERENCE IS (2002)
The Difference Is
Composed by Jay Hepburn
Performed by Sand Machine
Produced by David MinehanOriginally released on THE DIFFERENCE IS (2002)
Running of the Tree Frogs Week
Composed by Jay Hepburn
Performed by Sand Machine
Produced by David MinehanOriginally released on PORCH & SPACE (2006)
These Are The Good Times
Composed, Produced, and Performed by Dave KingOriginally released on SHADES OF DAVE (2004)
Additional Tracks:
Supervised by Drake Giles
Melancholy Avenue (2.31)
Big Wig (.33)Here We Are Again (3.27)
Bluesy (2.20)
Guitar Solo (.59)
Sad Music Texture (.30)
Dark Horse (2.42)
Bird Brain (2.54)
Touched – Perc, Pads, Piano Melody, Piano, Strings, Mfx,
Vox (2.33)And various other locations in:
Hudson, Keene, and Rindge, New Hampshire
And in North Brookfield, New Braintree, Paxton,
MassachusettsThe story, names, characters, or incidents portrayed in this
production are fictitious. No identification with actual persons
is intended or inferred.This motion picture photoplay and soundtrack are protected
pursuant to the laws of The United States of America and their
countries. Any unauthorized duplication and/or distribution
of the photoplay and/or the soundtrack may result in civil
liability and criminal prosecution.**Songs****Original Score:
Composed, Produced, and Performed by Bob Lord**El Dorado (2.18)
Piano Statement (0.44)
Conversation Piece (1.27)
Statement Variation (3.02)
Variation on a Statement Variation (3.42)
In For The Kill? (1.36)
A Waking Fucking Nightmare (3.43)
Corridor (2.29)
Bric-a-Brac (2.08)
End (2.22)
By the Lake (0.58)
Pedro, I Hope You Finish 6-14 With A 5.08 ERA (3.26)
Pizz Echo (0.35)
Kill Echo (0.11)
Piano Echo (0.27)**Soundtrack:
Supervised by Bob Lord**Transition (0.24)
Composed, Produced, and Performed by Bob Lord
Originally released on AUDIO ONE (2005) and the
soundtrack to FLYING DOWNHILL (2004)
Fanfare for a Losing Team (2.20)
Composed and Produced by Bob Lord
Performed by DreadnaughtOriginally released on MUSICA EN FLAGRANTE (2004)
Gulf of Tonkin (1.06)
Composed by Lord/Walton/Habib
Performed by Dreadnaught
Produced by Bob LordOriginally released on MUSICA EN FLAGRANTE (2004)
One Trick Pony (1.52)
Composed by Lord/Walton/Haney
Performed by Dreadnaught
Produced by Bob LordOriginally released on MUSICA EN FLAGRANTE (2004)
Elba (Never Come Back, I Want You Gone) (4.39)
Composed by Lord/Walton/Haney
Performed by Dreadnaught
Produced by Bob LordOriginally released on MUSICA EN FLAGRANTE (2004)
Threnody for the Victims of Brother Theodore (4.03)
Composed by Lord/Walton/Haney
Performed by Dreadnaught
Produced by Bob LordOriginally released on MUSICA EN FLAGRANTE (2004)
R. Daneel Olivaw (3.07)
Composed by Lord/Walton
Performed by Dreadnaught
Produced by Bob LordVisit us online at www.larryshomevideo.com, or add us to your friend list at www.myspace.com/larryshomevideo



Stills

Larry's (Robert J. Lalime) recurring nightmare, a vision of being stalked by an unknown killer.



Kurt (Jeremy Banks) tries to make up for a horrible misdeed done to Holly, his constant companion.



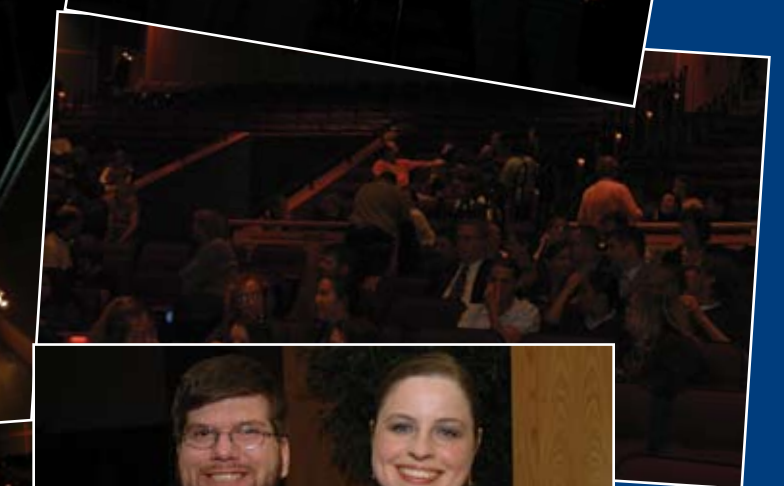
Larry (Robert J. Lalime) receives a warning from the enigmatic Deidre (Bridget A. Mageau)



Larry (Robert J. Lalime) and Lisa (Cristina Cammarata) kiss at the Sidewalk Cafe, a restaurant that Larry has visited often...in his nightmares!

Premiere Images

Stockbridge Theatre, Derry, New Hampshire
Saturday, November 3, 2007



Merchandise Catalog



Programs from premiere (\$3.00)
(World Premiere usher Gabrielle Loepere poses with the official program)



Shirt, Large and XLarge (\$20.00)
(Designed by NES Embroidery)



Larry's Home Video on DVD (\$15.00)
(Available for a limited time only)



Fitted Hats (\$10.00)
(Designed by NES Embroidery)

Casting Director John Campanello wears his official Larry's Home Video hat that he won at one of the premiere's three raffles.

