

EM BREM entertainment LLC

presents



Contact: PRO-FUN MEDIA GMBH
www.pro-fun.de

"Helmer-scripter Casper Andreas, whose previous credits ("Slutty Summer", "A Four Letter Word") adhered firmly and flamboyantly to the comedic, seems to have hit his stride with the operatic excesses of melodrama." Ronnie Scheib, Variety

THE FILM AND ITS RELEASE

Between Love & Goodbye is the new film from writer/director, and recent OUT 100 Honoree, Casper Andreas (*Slutty Summer, A Four Letter Word*). It is a modern gay drama about falling in and out of love, and the rocky ride in between. Filled with unqualified romance, hilarious situations, and plenty of low down and dirty drama, this is one story where the stakes run as high as the hysteria. The film is set to an original soundtrack and is starring a sexy young cast.

Between Love & Goodbye will open theatrically starting with New York City on Jan 30th, 2009, at the Clearview Cinemas Chelsea, located on 23rd St and 8th Ave. Other cities to follow. The DVD will be released by Embrem Entertainment together with TLA Releasing in the Spring of 2009.

Synopsis

Love makes the world go round. At least that's what Marcel and Kyle believe, until they suddenly discover that love can alternatively flip the world upside-down. When certain elements are set into motion, they tend to stay in motion. If tampered with, they can spin out of control.

Marcel and Kyle are in love at first sight, and even though they can't legally marry, they will find a way to make it work. French Marcel marries their lesbian friend Sarah so he can stay in the USA with Kyle.

Enter Kyle's sister April, a former prostitute. She needs a place to crash, but for how long? Taking a quick dislike to Marcel, April methodically drips poison into their happiness. But where Marcel sees a conniving woman with a not-so-hidden agenda, Kyle only sees his sister - in need.

Love isn't pure after it's been tainted. Our perfect couple falls headlong into possessiveness, jealousy and rage; trapped in the tangled emotions found in that space between love and goodbye. Just how far will one of them go to put a stop to the madness?

THE PRODUCTION COMPANY

EMBREM ENTERTAINMENT, LLC is an independent film company dedicated to produce and distribute quality motion pictures that will entertain, enrich and inspire. The company was founded in 2004 by producer/writer/director Casper Andreas.

EMBREM's first feature, the multi award-winning romantic comedy *Slutty Summer* had a limited theatrical release followed by a DVD release in 2005. Also in 2005 EMBREM premiered the short film *Mormor's Visit* that went on to win several Best Short Film awards while playing 50+ festivals around the world.

EMBREM's second feature, the gay romantic comedy *A Four Letter Word*, was premiered in 2007. It went on to play over 60 festivals, where it picked up several Best Film Awards, as well as awards for script and acting. In 2008 it was released in theaters in 15+ U.S markets followed by a DVD release in multiple countries.

EMBREM's third feature film, the drama *Between Love & Goodbye*, shot in September of 2007, had its festival premiered in Zurich in May of 2008, and is currently enjoying a successful festival run. Its theatrical release is scheduled for early 2009.

EMBREM has completed fund-raising for it's upcoming feature *Going Down in LA-LA Land*, which is to be shot on location in Los Angeles in early 2009. For additional information visit www.embrem.com.

FILM SPECIFICATIONS

Running Time: 97 Minutes

Format/Ratio: HD 24P/Anamorphic Widescreen (16:9)/Color

Screening Formats: DVD

Sound: 5.1. DTS Sound

Country, Year: US, 2008

Language: English

Genre: Gay/Romance/Drama

Rating: Unrated



Rob Harmon, Simon Miller

FILM FESTIVAL SCHEDULE

(please visit www.lovegoodbye.com for the latest updates)

The Pink Apple Film Festival, Zurich, Switzerland. WORLD PREMIERE, May 3 & 4 2008.

The Rainbow Film Festival, Honolulu. CENTERPIECE FILM, May 23, 2008.

The New Festival, New York. June 8, 2008.

The Philadelphia Gay & Lesbian Film Festival, July 11 & 13, 2008.

Dublin Gay & Lesbian Film Festival, August 2, 2008.

Providence Film Festival, August 10, 2008.

The North Carolina Gay & Lesbian Film Festival, August 16 & 17, 2008.

Sarasota GLBT Film Festival, August 17, 2008.

Fire Island Film Festival, CLOSING NIGHT FILM, August 28, 2008.

Fresno Gay & Lesbian Film Festival, September 19, 2008.

Portland Gay & Lesbian Film Festival, Sept 23, 2008.

The Iris Prize Film Festival, Cardiff, UK, October 4, 2008

Tampa Gay & Lesbian Film Festival, October 4, 2008.

Dallas Gay & Lesbian Film Festival, October 10, 2008.

Long Beach Gay & Lesbian Film Festival, October 11, 2008.

Seattle Gay & Lesbian Film Festival, October 21, 2008.

Washington, DC Gay & Lesbian Film Festival, October 21, 2008.

Pittsburgh Gay & Lesbian Film Festival, October 23, 2008.

Madrid Gay & Lesbian Film Festival, Nov 7, 2008.

Indianapolis Gay & Lesbian Film Festival, November 14, 2008

Festival Del Sol, Mallorca, Spain, January 2009

Belgique Gay & Lesbian Film Festival, Brussels, January 2009

Mardi Gras Film Festival, Sydney, Feb 2009

Seoul Gay & Lesbian Film Festival, March 2009

Melbourne Queer Film Festival, March 2009

Cleveland International Film Festival, March 2009

Brisbane Gay & Lesbian Film Festival, April 2009

Perth Queer Film Festival, April 2009

www.lovegoodbye.com

PRINCIPAL CREW

Writer / Director / Producer
 Producer / Line Producer
 Executive Producers

Cinematographer
 Editor
 Production Designer
 Costume Designer
 Composer

Casper Andreas
 Markus Goetze
 Mich Lyon, George Taninatz, Ken Margala,
 Don Kojima, Michael Curry
 Jon Fordham
 Christina Kelly
 Jana Mattioli
 Martina Melendez
 Scott Starrett

CAST

Kyle
 Marcel
 April/Cole
 Sarah
 Danny
 Catherine
 Immigration Interviewer
 Tommy
 Lea
 Jenny
 Rob
 Ben
 Gina

Simon Miller
 Justin Tensen
 Rob Harmon
 Jane Elliott
 Aaron Michael Davies
 Caroline Delran
 Deirdre Brennan
 Ryan Turner
 Michelle Akeley
 Filippa Edberg
 Matthew Ludwinski
 Jared Gertner
 Sabrina Samone

ABOUT THE CAST

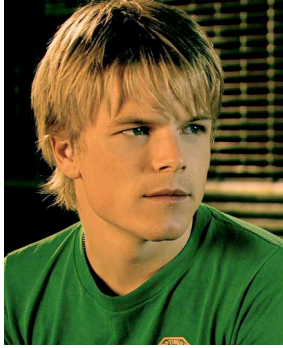


Simon Miller – Kyle

Simon Miller was born on a dusty ranch nestled in the sagebrush and purple mountains of Elko, Nevada. His dad, a cowboy who looks like Clint Eastwood, told him from a very young age that he was too cosmopolitan for the ranch life. He went off to seek his fortune first at the University of Chicago to study philosophy and art. He graduated with Honors in the Humanities for his large scale outdoor sculptural installations and other artworks.

He then moved to New York and began working as a fashion photographer and co-owner of a small advertising agency. Since then his photos have appeared in The New York Times, GQ, Vogue, Vanity Fair, Esquire, and other fashion magazines as well as on countless billboards and banners around New York and North America.

His business partner, a long time member of the Broadway community, convinced him that his true talent lay in acting. So Simon began three years of study at The Stella Adler Studio of Acting. *Between Love and Goodbye* is his first film.



Justin Tensen – Marcel

Justin Tensen was born to first generation Dutch immigrant parents in Bowmanville, Ontario (just east of Toronto). At the age of 6 he took off his ice skates and moved to Sierra Leone, West Africa where his parents worked in the missions, narrowly escaping with their lives in 1991. Being far behind his peers as a hockey player when he returned to Canada he turned to the stage and screen. You can see him at age 15 as “Blond Busboy” in *54*.

More recently Justin appeared in the film *Sister Blister* starring the incomparable Brigit Kelly Young. After wrapping *Between Love & Goodbye* he went to Danville, Virginia to play Algernon in *The Importance of Being Earnest* at the North Theatre. Other theatre includes *Behind the Invisible Enemy* (13th Street Repertory Theatre), Romeo in *Romeo & Juliet* and Demetrius in *A Midsummer Night's Dream*. Television credits include *Queer as Folk*, and *Hate*.

Justin is a graduate of Circle in the Square Theatre School and a proud resident of Harlem where he is a regular at St. Nick's Pub.



Rob Harmon – April/Cole

A few years after being born into the ghettos of Detroit, Rob Harmon's parents decided to raise him and his two older sisters in the small lake community of Brooklyn, Michigan. At a very young age, Rob discovered his flourishing passion for music, acting and fashion, all of which he began studying vigorously. By the age of 18, he was awarded a scholarship that permitted him to follow his dreams of studying acting and music in New York City at the American Musical & Dramatic Academy.

A year later, Rob's unique personality was revealed when a producer discovered him and cast him in Bravo's first all-gay reality show entitled *Gay Riviera*.

Rob then decided to seek out other ventures and established himself as a successful makeup artist in New York, which enabled him to work with the most exclusive artists in film, television, and music.

Rob returned to acting in *Between Love & Goodbye*, his first feature. He continues to work as a make-up artist and in his free time he writes music as a hobby in his living room.



Jane Elliott – Sarah

Jane is an actor-director-writer-teacher with a penchant for travel. After graduating from Emerson College, Jane took a year and half long trip around the world during which she worked in Japan, Thailand, and India. Upon her return, she embarked on a National Tour of the new play *Amelia Earheart: First Lady of Flight*, in which she played the title role.

After her travels, Jane settled in New York, where she has appeared in several Off and Off-Off Broadway shows, including, most recently, *Seating Arrangements*, a collaboration between the Obie-award winning company The Flea and the Danish collective PoldWormJensen. The play was performed for the crown prince and princess of Denmark who loved it so much that they insisted the company come to Copenhagen in summer 2008.

Jane continues to pursue stage acting and is working as a teaching artist in NYC public schools. In addition she is starting to branch out into on-camera work. *Between Love & Goodbye* is her first film and she only wishes that she could always play roles as fun as Sarah.

THE FILMMAKERS

Casper Andreas – Writer/Director/Producer

As an honoree of Out Magazine's prestigious OUT 100 award, Casper Andreas was recognized as one of the men and women who made 2008 a year to remember.

Originally from Sweden, Casper's university studies brought him to Chicago, Illinois and Paris, France, before he moved to New York City to study acting and directing. Two years of studies at the Lee Strasberg Theatre & Film Institute led to several years performing in numerous Off-Broadway plays including playing the lead in *Hamlet* as well as producing and starring in a production of *Brilliant Traces*.

Casper relocated to Los Angeles where he wrote screenplays, studied directing, and took seminars in filmmaking at IFP/West. Once back in New York, Casper wrote, directed, and produced the short film *Mormor's Visit* as well as his first feature, the romantic comedy *Slutty Summer* in which he also stars. After spending a year traveling with *Slutty Summer* to gay and lesbian film festivals all over the country, Casper released it in theatres in the summer of 2005 through his company EMBREM ENTERTAINMENT.

In 2006, Casper produced and directed the short *Saying Goodbye* and the feature *A Four Letter Word*, a gay romantic comedy that he also co-wrote (winner of many festival awards including Outfest's Best Screenplay Award). Casper directed *Between Love & Goodbye* in September of 2007 from his own script. Then he was hired to direct *The Big Gay Musical* in October of 2008, a film that is now in post-production. Currently Casper is preparing for the theatrical release of *Between Love & Goodbye* in early 2009 and writing and developing his next film project *Going Down in LA-LA Land*.

Markus Goetze – Producer/Line Producer

Markus was born and raised in Hamburg, Germany where he began working in the film industry at the age of 16 while finishing his high school equivalent. He went on to study management for audio-visual media and after graduation worked for the second largest production company in Germany (STUDIO HAMBURG PRODUKTION GMBH) as a production accountant.

His work experience ranges from feature movies (*Help! I'm a boy*) to TV series (*Scene of the crime*) and documentaries. After five years of working in the accountant field he expanded his abilities and moved to New York. Markus studied Producing for Film and Television at the New York Film Academy. After finishing at NYFA Markus joined EMBREM ENTERTAINMENT and has produced Casper Andreas' films *Saying Goodbye*, *A Four Letter Word* and *Between Love & Goodbye*. He also worked as an Associate Producer on the sequel to *Another Gay Movie: Another Gay Sequel, Gays Gone Wild!*

Jon Fordham – Director of Photography

Jon has worked as Director of Photography on five of Casper Andreas' films, *Slutty Summer*, *Saying Goodbye*, *A Four Letter Word*, *Between Love & Goodbye*, and *The Big Gay Musical*. Jon won the Best Cinematography Award at the 2004 Thunderbird International Film Festival for his work on the film *Blackwater Elegy*. Jon's work as Director of Photography on the feature film *Four Eyed Monsters* premiered at the 2005 Slamdance Film Festival and SXSW Film Festival before opening theatrically in 2006 and being nominated for a 2007 Independent Spirit Award for Best Cinematography and the John Cassevetes Award. Jon's work on the feature film *Jack Smith and the Destruction of Atlantis* premiered at the 2006 Tribeca film festival where it won Best Documentary.

Jon's cinematography also includes many Music Videos featuring such artists as, Thursday, Lifetime, Matchbook Romance, Ol' Dirty Bastard, Buddha Monk, Brooklyn Zu, Omar Bien, and Baby Ranks. In January 2008 Jon got signed by Innovative Artists, representing him for Commercial and Music Video projects.

Christina Kelly – Editor

Christina is a Brooklyn-based filmmaker and editor. Her feature film credits as editor also include Vijay Mathew's *Off Duty*. She was assistant editor on Ramin Bahrani's *Man Push Cart*.

Other editing credits include *Dance School* (2005), a three part documentary about Juilliard Dance students in their final year of school, as well as work for *New York Times Digital*, Macy's and Bloomingdale's. She was the staff editor and post production supervisor at *In the Life* for its 2006 season.

Her own short films and videos have been included in shows at The Mix Festival, The New Festival, Dumbo Art Under the Bridge, Rotunda Gallery and the Bicycle Film Festival. Christina Kelly joined Casper Andreas again in the winter of 2007/2008 to collaborate on the edit for *Between Love & Goodbye*.

Scott Starrett – Composer

Scott Starrett has written original music for award-winning films, which have screened at festivals throughout North America, Europe, and Asia. According to The Boston Globe, his music possesses "an attractively dappled quality as contrasting gestures interrupt and overlap each other." His credits include Casper Andreas' previous films *Mormor's Visit*, *Slutty Summer*, and *A Four Letter Word*.

Starrett earned a Master of Music degree from The Juilliard School, where he studied under John Corigliano, Academy Award winning composer of *The Red Violin*. His credits include collaborating as a composer-orchestrator for Michael Kamen on HBO's *From the Earth to the Moon* and MTV's *Bryan Adams Unplugged* as well as creating musical arrangements for Lisa Loeb.

DIRECTOR'S STATEMENT

About ten years ago while living in Los Angeles and pursuing acting, I decided to write a script for myself to star in. The script I wrote was an early draft of *Between Love & Goodbye*. Writing it I felt that I knew these characters. I felt I could hear them act out the scenes in my head. So as the script started to come together I came to a realization; I have to direct this!

It's not like I hadn't considered directing prior to this. But I figured I'd make it as an actor first, then I would be given plenty of opportunities to direct! Well I decided now, why not learn a thing or two about directing in the meantime? So I started reading books, I watched a lot of DVD commentaries, I read more books, and I took seminars and classes. Then I made a short film. Then another. After that I came up with the idea for *Slutty Summer*, a film that I knew I produce myself for a tiny budget, and with that experience under my belt I would finally be given the opportunity to make *Between Love & Goodbye*.

During all of this I kept working on the script. And oh, I directed a second feature, *A Four Letter Word*. Then – finally – I was ready. We shot the film in September of 2007. No I didn't star in it. I wanted to focus on directing and frankly at this point I had grown too – how should I put it – mature to play the role of someone falling in love for the first time.

I was lucky to find amazing actors who took the material to a whole new level. Together with a hardworking crew I think we created something very special with *Between Love & Goodbye*. Watching the finished product I find the story very touching. At times devastating. At times funny and poignant. Yes I'm very proud of this film. It was ten years in the making but I don't think I could have made it at any other time. Yours,

A handwritten signature in black ink, appearing to read "Scott Starrett".

STILLS FROM THE FILM

These and many more shots from the film are available for print.



Simon Miller, Jane Elliott



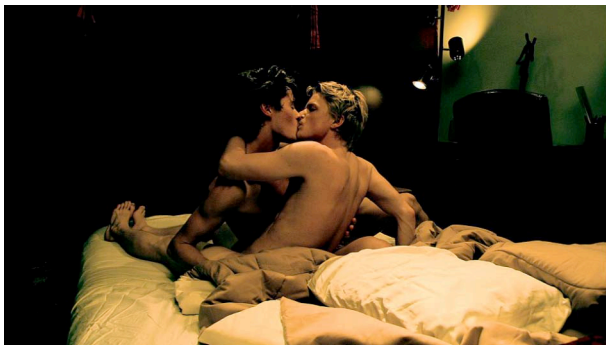
Simon Miller, Justin Tensen



Justin Tensen, Jane Elliott



Rob Harmon, Simon Miller



Simon Miller, Justin Tensen



Justin Tensen, Jane Elliott

Q&A with writer /director Casper Andreas

Is there a space between love & goodbye?

I think that yes, very often there is. Anyone who has been in love and felt that love slip away can tell you that it's not always easy to let go. So there might very well be a period of time in there that would qualify for being in between. It's never an easy time and that is part of what I wanted to explore with this film.

What is your writing process? What do you do to get yourself in the zone?

Each script I've written has been a very different experience. Generally though I believe that writing is all about sitting down and doing it. You can't expect to be inspired all the time. Just make yourself write a certain number of hours each day or week. Sooner or later you will have *something*. It won't be perfect but that is what rewrites are for.

Is 'Between Love & Goodbye' based on personal experiences?

Usually I come up with ideas for stories from what I see around me. The plot, the characters, the dialogue might be made up, yet a lot of the stuff these characters go through are situations that I've seen people around me go through. The whole Greencard marriage thing for example; I know many people who have been forced to do that. So I do feel that the film is very true to life though it's not necessarily my life. When it comes to crazy love affairs though – yes. I had a few of those!

Marcel marries Sarah to be able to stay with Kyle. Being from Sweden, how do you feel about the U.S. Immigration regulations?

Like Sarah says in the film: "Immigration is fu**ed up!" That is exactly how I feel about it. It is legalized discrimination that gay people can't obtain immigrations rights through marriage. I think this is a much bigger issue than whether it's called marriage or not. Give us equal rights first. Then we can work on the wording of it.

How did you approach the casting of the film?

We put up ads on casting websites and in casting papers. I really wanted to hire a casting director this time around but since we had a very limited budget my producer and I decided to do it ourselves as we had done before.

It was my hardest film to cast though. Many of the characters were very specific and for the first time I had written a film with no particular actors in mind. We saw tons of actors for the film at casting sessions that spanned all through the summer leading up to the September shoot.

Casting is so important. If you cast the right actor for the role your job as a director can be a breeze. If you cast the wrong actor for a role you are in hell. Luckily there are so many great actors in New York and I managed to find the perfect actors for the roles in the film.

April is the antagonist in the film. Do you worry about getting flack from the transgender community for making April the bad guy?

April is selfish and she does whatever it takes to get what she wants. Of course she is in no way meant to be a representation of all transgender women, and I think the transgender community will appreciate that she is a full character. April is far from a stereotype and actually based on someone I used to know who had gender issues.

I think I might be criticized though for not casting a real transgender woman. I really wanted to but I didn't have anyone coming to audition who was right for the role. Also, at one point April decides to go back to being a man and I'm not sure how many real transgender women would have been comfortable with that. So I think we were very lucky to get Rob to play the role. He was 100% committed to doing the part justice. Plus he looks great as the character! Rob likes dressing up as a woman and I think he really got off on being turned into April.

How did the soundtrack come to be? What was your favorite song?

We needed the band in the film to perform original songs but I also wanted them to be really good. I had some friends who had a band years ago so I asked them if I could use some of their songs that had never been released. I also asked some Swedish songwriters (including Alexander Bard from *Army of Lovers*) if I could re-record some of their songs that had been huge hits in Sweden but were unknown in the U.S. They all said yes so then I produced the songs with Adam Joseph, a great singer, songwriter and producer in New York who is also on the soundtrack of my previous film. We had the actors come in to sing the songs in his studio prior to the shoot and then they sang with playback when we shot the concert scenes. My favorites of the songs we produced are *I Won't Say Adieu* and *Color of Love*.

What was the hardest part of making this film?

Probably getting started. I started writing the script for this film a very long time ago, almost a decade. It was the script that got me interested in directing in the first place. When I finally got the opportunity to make it, I wasn't

sure that I wanted to do it anymore. Did I really care to make this film still, and was this the right time to do it? Finally I decided yes. It's now or never. Let's do it!

So what was the hardest part of the shoot?

This being the third feature that I shot in eighteen days or less I felt that I had that down. I knew how to keep things moving on set and I didn't expect just how stressful this shoot was going to be. The script for *Between Love & Goodbye* was about fifteen pages longer than my previous scripts, and for some reason, I had written tons of really short scenes. We actually had 133 different scenes to shoot. With all the time it took to set up for each scene and get the actors in the right wardrobe I was constantly a stressed out mess during the shoot.

How do you direct your actors to perform well under such stressful conditions?

No matter how stressed I was I always tried to be very patient with the actors, and give them the time they needed. Actors are all different and they all have to be dealt with individually, some very delicately and some more directly. Some actors you have to leave alone as much as possible for them to find the character and do their best work. Some actors you have to share your thoughts with and explain in detail why you need them to do a certain thing. Other actors just want you to tell them what to do and they'll do it. But I really love working with actors, I enjoy the process, and I enjoy figuring out how to get them where I need them to be.

So despite it all, you did have a good time directing the film?

Actually I didn't enjoy the shoot much at all. And this makes me really mad. The last day of shooting, when I realized that we were in fact going to be able to finish the film, it hit me just how stressed out and miserable I had been during the previous seventeen days. Always worrying about running out of time, lost locations, people showing up late, scenes not working, etc, etc. I got really mad at myself because I had wanted to make this film for such a long time, and there are so many aspiring directors who never get a chance to direct. Here I was shooting my third feature and not enjoying it. I actually apologized to my cast and crew that last day. And I decided that whatever the circumstances, next time I will enjoy the whole experience!

The film's ending is a bit open ended. Can we expect a sequel?

The story I was interested in telling here was about what happens when love turns into jealousy, possessiveness and rage. Hopefully, the film will have audiences think about their own choices when it comes to relationships. A tidy or overly happy ending would take away from that, and it would not be true to the material. So that is why the film ends without giving us all the answers. I want people to have a chance to fill in the blanks themselves. So no there won't be a sequel. This is the whole story.

Do you ever have problems saying goodbye to your characters when a film done?

Well I guess I did with some of my characters in *Slutty Summer* since I brought them back to life in *A Four Letter Word*. But the good thing is that I don't have to say goodbye to my characters. I can just watch my movies again! And it's also very exciting to work on new material and new stories.

What has been the most important lesson that you have learned as a director so far?

To always be open to change things. If something you planned to do doesn't work, be willing to improvise and think on your toes. The best moments in a film are often inspired and/or created on the spur of the moment. The same rule applies while editing.

All your films take place in New York City. Are you a gay Woody Allen?

Ha, ha! Thanks for the comparison. So far my films have taken place in New York because that's where I live, and New York is a great place to make movies. But I do hope to get the chance to tell a lot of different stories that take place in different locations around the world. Woody just spent a few years making films in Europe. I would love to make films in Europe too!

'Between Love & Goodbye' is a big departure from your two previous films. Are you through with romantic comedies?

No absolutely not. This film might not have a very optimistic look at love and relationships, but I myself am an unwavering romantic. Some of my favorite films are dramas but I love romantic comedies that are done in an intelligent way, and I very much look forward to making another one at some point.

So what is next?

In addition to preparing to release *Between Love & Goodbye* in a few US cities and on DVD in early 2009, I just finished shooting a movie musical – *The Big Gay Musical*. It was a lot of fun and my first time being hired to direct. I'm also working on the script for my next feature *Going Down in LA-LA Land*, based on a novel.

Q&A with Simon Miller (Kyle)

Kyle starts out as the ultimate romantic character. Have you ever experienced love at first sight?

I've experienced lust at first sight, but love takes more time. Love is the kind of thing that creeps up when you're not expecting it... suddenly you look at someone -the way they smile, for example, when a chunk of tomato falls off their fork into the mashed potatoes, and you blurt out: 'I love you.' That's what my experience of love is like – little epiphanies and sudden gushes of desperate happiness.

Do you believe it is ever really possible to get over someone once you fallen in love with them?

The thing is; people change you. The experiences you have with someone you love affects the choices you make, the memories you have, everything. So that person is a part of you for life. So when you break up you can move on, but you must accept the role that person had in your life, and grow from there. They are never gone.

What compelled you to audition for Kyle and what was the audition process like?

I auditioned for Kyle because he is the kind of guy that I always wanted to be back in high school: a rock star! A liberated, outspoken, fun-loving goofball. Not to mention a snappy dresser.

The audition was simple, I walked in and read from the script. I met Justin at my callback and the two of us were pretty natural together – I think Casper could see that right away. But what sealed the deal was when they asked me if I could sing: I immediately went into Elvis' 'Are you Lonesome Tonight?' You really can't go wrong singing Elvis.

Were you concerned about portraying a gay character in your first film role?

I had some people warn me that it would ruin my career. I think they're just old. Starring in a feature film was the best thing I could ask for after graduating from acting school. I liked the script, I liked the other actors, and I liked the music – so the question of whether it was good for my career or not seemed silly. After all, I'm getting paid to do a movie. There's certainly no problem with that!

Was there any off screen attraction between cast members?

Oh absolutely. Everyone wanted me. It became a real nuisance.

What were some of your favorite things about making the film?

I loved being around these fun and crazy people. I really loved coming home each night from shooting and reading the lines for the next day's work. I loved the rhythm of the filming process. I loved getting makeup done. I loved getting into the right outfit for each scene we were working on. I loved riding my bike to the set and having everyone worry about me getting hit by a car. It's so nice to be needed. When the filming was over I fell into a depression because it seemed like no one needed me anymore. This world that we had all created together was gone.

Did any performing artists inspire your musical contribution?

David Bowie, The Bouncing Souls, Hugh Jackman, Billy Idol, Jay Brannan... I spend a lot of time looking at these guys and imitating them, their singing style, their look, their outfits. I tried to create Kyle out of a mix of all these guys.

What was the most challenging scene for you to do and why?

It was really tough to play the breakup scene in bed. Wow! Naked, in bed, crying, in a 90 degree set, surrounded by crew, trying to keep the makeup on, trying to keep my hair out of my face. It was a total balancing act. Justin was great though. We found this nice theatrical place where you are on the verge of breaking down and we just sort of held it. It was like we had this great feast to serve and we were both working to keep it cooking until the crew was ready to film it.

What lessons do you think one could learn from the film?

Going back to what I said earlier about having someone you love change your life – you have to grow with that, and continue to live and let live. Also I think the film tells us that people need space. The theme of economy of space is huge in the film – metaphorically and literally. You can't smother the people you love and you can't fit three people into a one bedroom apartment in the East Village. If you do, things get fucked up!

Do you have a dream role you want to play?

When I'm 40 I want to play *Sweeney Todd*. Also I'd love to do *The Brothers Karamazov* – and play all three brothers myself but wear different costumes and makeup for each. I'd love to play Nietzsche in some kind of movie about his life. I don't know. Do you have any ideas? I'm available. Call me.

Q&A with Justin Tensen (Marcel)

Do you ever find yourself caught between that space of Love and Goodbye?

Who hasn't lived and loved? Several times. Some more intense than others. Some lessons are more difficult to digest.

Marcel is unwilling to give up on his relationship with Kyle even when things look bad. Is he a romantic or a fool?

Both of course! A romantic fool! But that is an external judgment of a very internal and personal predicament. He's neither. He's a dreamer and a lover and his desire to hold on to Kyle suggests a deep-seated need to prove that he is capable of expressing profound love in a world where that is very hard to find.

So he's a fool only in the sense that he can't see the forest for the trees and he's romantic in that his vision of love is not based on reality.

Was there any part of the script that particularly surprised you?

The whole thing. The humanity of it. The love and need that surrounds all of these characters and their antics.

Do you think audiences will identify with this film?

Yes. They will. If they have lived and loved.

How much similarity would you say there is between Marcel and yourself?

A lot. I've often been a romantic fool in a desperate situation. And like Marcel I am a foreign actor living in New York.

What was the hardest thing for you as an actor while you prepared for this film?

Letting go of any preconceived notions I have about what it means to be gay so that it could just be me up there living.

Where you concerned about portraying a gay character on film?

Yes and no. I'm a pretty open individual when it comes to sexuality. I suppose I would say that I'm straight, because the images that I have of lovers when I fantasize and day-dream are of women, but I also have a very deep need for emotional and spiritual intimacy and I will take that where I can get it. So the leap required for me to portray a gay character wasn't across a cataclysmic chasm, just a little creek.

What was your favorite scene to film?

The sex scene where I'm on top. I was a little nervous and guarded, but Simon had this beautiful emotional reaction to the sex, which kind of swept me into the truth of the action and brought me to a new understanding of my character and humanity.

Any funny anecdotes from the set?

Rob, in exquisite drag on the front steps when we were filming in Harlem would have every straight man walking or driving by straining and practically breaking their necks to catch a second glimpse of the tall blond beauty on the film set.

When did you decide to be actor?

I didn't. Never have. Just following my bliss.



Simon Miller, Justin Tensen

Q&A with Rob Harmon (April/Cole)

Your character does a lot of conniving and nasty things. Is April malicious or misunderstood?

I believe that when people do malicious things, it is rooted in something much deeper than what is usually known. April leads a very painful life. Though she doesn't always make things easier by the way she responds to situations, I can't completely blame her by calling her malicious. I think she is used to doing whatever is necessary to protect herself.

What made you interested in taking on this role?

I wanted this role simply because it was a brilliantly composed piece of art, accurately portraying the highs and lows of falling deeply in love at a young age -- defying all other gay films I've seen by capturing the audience with a genuine love story.

How did the audition process go for you?

The audition process for me was really quite easy. Of course I BOMBED my first audition and nearly begged Casper for a second chance. Then just a few more meetings later I was offered the opportunity to play the most brilliant role I could ever imagine myself playing. I vowed to make Casper proud and two weeks later we began shooting! Amazing!

Portrayal of a transsexual woman with gender confusion seems to be pretty demanding. How were you able to relate to this?

As a gay man I have often found myself with a bit of gender confusion. After many years of being closeted, I finally came out and I would often dress up in drag. I enjoyed the attention I received from other gay men that found themselves fascinated with me (or my character) and also the straight men that wanted to ... well...

Were you able to relate to April in other ways?

I related to April on a lot of levels. I spent quite a few years of my life feeling like a bit of an outcast and that really caused me to not trust or open up to very many people. In fact I became a bit of a loner and was sometimes really quite nasty. There are parts of the story when April is in a safe environment and really comes off as a lovely person. Then in the moments when she feels backed into a corner, she is brilliantly manipulative, controlling, and wicked.

What was the hardest part of playing this role?

The hardest part was definitely the costume changes. Having to basically play two roles in the same film is a very difficult task. Especially when one of the characters is a man and the other a woman. Towards the end of an extremely exhausting shoot it was very hard for me to remember who I was supposed to be in which scene – and then what I was supposed to be wearing.

What was your experience being on the set?

I loved being on set! I mean, really... the days were long, sometimes I didn't know if I was a boy or a girl, the spaces were crowded and we were often awake at hours that even the crack heads of the lower east side wished they were sleeping. But all in all it was the most fun I have ever had. The crew was incredibly accommodating. The other actors were super easy to get along with. I'm always up for a new challenge or experience and this certainly was both!

What was the funniest thing that happened on set?

The funniest moment for me on set was when I found myself waking up from a short nap in a strange apartment in Harlem in April's bed and I had no idea where any of my clothes had been moved to or any idea where I was or what the hell I was supposed to be doing. Another was being trapped in the elevator with our makeup artist Chad who was being harassed by a local crack head that clearly enjoyed sharing our transportation with us a bit too much. But I guess you had to be there....

Did you always want to be an actor? Do you feel this role put your abilities as an actor to the test?

I was always fascinated by the art of acting. I figured that if I had the emotions inside then surely I could find a way to release them into a character. I studied acting for a short while many years ago, but it was only filming this movie that I started to actually become more comfortable with my craft. I feel that the role of April would put *any* actor's abilities to the test.

Where does your acting career go forward from here?

Only time will tell!

Q&A with Jane Elliott (Sarah)

Do you have a friend who you would marry to prevent them from deportation?

With me, the jury is still out on visa marriages. I am currently in an international relationship myself, and as a lover of travel, I have met scores of couples dealing with issues with visas and work permits. Many have used marriage as a way around what all of us consider unfair immigration restrictions in the U.S. For some, it has worked out, and, for others, it has been an utter disaster. So, all I can say is that, while I am not in a visa marriage now, I would not necessarily rule it out.

What attracted you to the role of Sarah?

When I read the casting breakdown for Sarah, it said something to the effect of, 'Tomboy lesbian with a pretty face'. And I thought, 'Wow, I think that's pretty much an accurate description of... me'. Granted, I am bi, not a lesbian, and I am finding myself less and less a tomboy with each distinctly feminine role I play onstage, but I knew instantly that I could play this role with a sincerity it is hard to find with other characters.

What were your thoughts from the first read of the script?

I thought it was a painstakingly honest story about immaturity, self-absorption, and manipulation. It wasn't until later that I saw how the story was also about the lengths to which people are willing to go to help their friends. And, as I thought more and more about my character, I also realized how the story was, for her, about growth. Sarah blossoms over the course of the film. The situation tests her understanding and her ability to be a friend, and she rises to the occasion. Getting a really hot girlfriend, of course, doesn't hurt, either.

Did you have a favorite scene?

My favorite comedic scene was the scene I auditioned with, where Marcel is trying to convince Sarah to wear make-up and a dress to the immigration interview. It was so great to be in a situation where I was standing up for myself- but using comedy, and a certain kind of bratty charm to do it. Plus, I am always at my best when acting in a down-to-earth setting – using my hands, wearing a comfortable costume, and feeling like the less pretty and more sleepy I look, the better. That scene was great because it was easy for me, and endless fun.

But I also loved my most challenging scene where Sarah confronts Kyle and Cole. The hardest thing about that scene wasn't the language or finding the motivation, but the actual physical location. We were in a very small room and, for camera purposes, I couldn't really move at all. So, I had to find a way to channel all of my energy into the one stance I was in. It was incredibly challenging for me, and incredibly rewarding, because I found a place from which I could speak, and it was pure desperation.

Sarah is often the comedic relief in the film. Do you consider yourself more of a comedic or dramatic actor?

I think of myself as an actor and that covers both drama and comedy. In my opinion, all actors can do both drama and comedy, as they are, in many ways, just composites of each other. Both forms are about commitment to the situation. The main differences are emotional capacity for drama and timing for comedy. I am tempted to say that my emotional capacity is greater than my timing, but I think it's just a matter of experience. I will say, though, that I would like to see myself, as an actor, doing more comedic work, because it is just so much fun!

This being your first film role how did the experience differ from playing a role on stage?

The strangest, and yet, most exhilarating difference is not knowing what the rest of the project is going to look like. In a play you are part of a single, unified story, so you always have some idea of what it all looks like, even the scenes that you aren't in. I found it incredibly liberating, actually, when I realized that I couldn't develop my performance in relation to the whole project. Not knowing how things were developing in the other scenes gave me the freedom to act my scenes as though I really didn't know what was happening outside of my own character's world.

Any funny stories from the shooting of the film?

There were several, actually. I am a bit of a klutz, so I probably couldn't count on both hands the number of times that I spilled things, tripped over things, or was unable to do some operation requiring the simplest motor skills. Also, I've also never smoked *anything* so the pot-smoking scene was quite an adventure for me. The only time I had ever pretended to smoke on stage, we used oregano in cigarette paper. That had gone pretty well, so I suggested we use it again. After my crash course in using a bong I somehow managed to inhale a massive drag of oregano smoke and practically choked to death – at first on the smoke, then by laughing. I will say, though, that I had a cold throughout the whole shoot, but the day that we smoked oregano, I had a clear head. Maybe I should try it more often!