updated: July 2011

Leading Ladies

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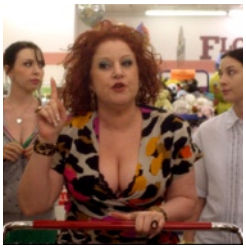
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Leading Ladies

Logline: An overbearing ballroom stage mother and her two daughters must redefine their roles in life and on the dance floor as each learns to "Let Love Lead.™"

Short Synposis: The Camparis are a family of women in which everyone knows her place. Sheri is the larger-than-life, overbearing stage mom. Once a young and beautiful ballroom champion, Sheri now lives vicariously through her youngest daughter Tasi, the darling of the local amateur ballroom circuit. Sheri's oldest daughter, Toni, is Tasi's practice partner, the wallflower who must quietly support them all. The only consistent man in the life of the Campari women is Cedric, Tasi's dance partner and Toni's best friend. Find out what happens to each as they reexamine their roles in modern life and on the dance floor and learn to "Let Love Lead.™"

Long Synposis: The Camparis are a family of women in which everyone knows her place. Sheri is the larger-than-life, overbearing stage mom. Once a young and beautiful ballroom champion, Sheri now lives vicariously through her youngest daughter Tasi, the darling of the local amateur ballroom circuit. Sheri's oldest daughter, Toni, is Tasi's practice partner and the wallflower who must quietly support them all. The only consistent man in the life of the Campari women is Cedric, Tasi's dance partner and Toni's best friend. When (due to a secret she is keeping) Tasi's emotions start to run even higher than usual, a rift develops between the sisters and sends Toni out on her own. Cedric swoops in to rescue Toni by finally convincing her to go with him to his favorite gay and lesbian swing dance club. There Toni meets and surprisingly falls in love with the confident and spunky Mona Saunders. Now both sisters are trying to elude Sheri *and* each other with their dances of deception, as they harbor their individual secrets. Though Toni's relationship with Mona is growing and causing her to transform in beautiful ways, she is afraid of Mona finally meeting her crazy family. Mona overhears Toni's attempt to deny her blossoming affection to Cedric, and she confronts Toni about her need to be heard and seen in "real life." Meanwhile Sheri continues to blindly ignore Toni's transformations and focuses all of her energy on Tasi and the upcoming competition. The secret that will keep Tasi from competing in the Midwest Regional Amateur Ballroom Competition is finally explosively and comically revealed to Sheri, and Toni must step in to save the day by taking Tasi's place on the dance floor. The only catch is that Toni insists on choosing her own partner. Having recently discovered that Toni is in love with Mona, Cedric realizes what Toni is up to and takes no offense when she rejects him as her competition partner. Cedric joins Tasi (who is still unaware of what Toni is cooking up to upset the Campari household and the competition judges) and offers to help train Toni and her "Mystery Dancer." In yet another comic turn of events, Toni's secret is finally revealed, and the girls are left to fend for themselves for the first time without their mother's smothering care. There is a ballroom competition that must be won, a fantasy grocery store filled with lascivious checkout girls, and a family who must learn how to once again function inside all their dysfunction and "Let Love Lead.™"

Runtime: 102 minutes
Rating: not yet rated
Release Date: May 1, 2010
Tagline: Let Love Lead™
Genre: comedy/drama/dance

...the Inspiration

Leading Ladies tells the tale of an overbearing ballroom stage mother and her two daughters as they redefine their roles in life and on the dance floor, learning with each step how to "Let Love Lead." The film weaves the imaginations of writers Erika Randall Beahm and Jennifer Bechtel with characters from their Midwestern upbringings in musical theatre and dance. The drama of daily existence comes to life through the fictional Campari family, an all woman tribe who finds meaning in the world through the dips and turns of waltzes and Tangos.

"The day I met my writing partner Jennifer Bechtel, she randomly asked me what I knew about lesbian ballroom dance and said she wanted to make a queer/family-friendly dance movie that was PG-13," recalls writer/director Erika Randall Beahm. "She had been trying to host a film event for high school GLBT kids and there were no PG-13 films out there in that genre. I told her that I didn't know anything about lesbian ballroom dance but knew about the lesbian/same-sex swing scene (thanks to the Century Ballroom in Seattle) and would love to partner with her on the idea. We then took the meta-narrative of my life (I'm bi-sexual, my sister got pregnant at 20, and we were raised by a larger-than-life single mother) and infused it with our creative juices. Every character in the film is a composite of our histories and imaginations."

No one character is any real life human exactly, but the intimate connection to these characters made the story a thrilling and deeply personal one for Erika to direct (alongside her husband Daniel Beahm).

For Teahm Beahm, dance became the perfect vehicle to illuminate the fluidity of gender roles in life via the relative ease of shifting these roles on the dance floor. Daniel and Erika believe that by seeing two men dance together or two women fall in love through a Lindy Hop, an audience not accustomed to same-sex pairing can more easily move into a greater acceptance and understanding.

"Recently we were asked at a Q&A after a screening, 'Why did a married couple make such a 'queer' film?' Our answer: *Leading Ladies*, and life for that matter, is not about straight or gay, it's about Love. This film celebrates that belief, thwarting typical Hollywood standards and expectations, especially for a dance/musical film. But that's the thrill here –to take an established hetero-normative genre like the movie musical, and turn it on its ear, opening up the potential for anyone to fall in love in slow-motion on the dance floor. Most of the folks who have seen this film don't think it's a gay story at all –they simply see it as a love story ...and that's good news in 2010."

Developing the Film

By mining relationships established over years of active involvement in a myriad of dance, film, art, design and music circles, Erika and Daniel assembled a team of talent that will have you believing *Leading Ladies* is a project from experienced filmmakers harnessing millions of dollars, rather than a first-time film on a shoe-string budget. While neither may have previously helmed a feature film production, each is no stranger to working with teams of extraordinary individuals.

Writer/director Erika Randall Beahm has been dancing since she was a child. Educated at such renowned institutions as Interlochen Academy for the Arts and The Juilliard School, her talents stretch far beyond movement. An experienced choreographer, performer, and professor, Erika Randall Beahm has worked with such lauded dance companies as The Mark Morris Dance Group and Buglisi-Foreman Dance (members of the original Martha Graham Company). She has also enjoyed teaching appointments at such prestigious dance programs as The Ohio State University, the University of Illinois at Urbana-Champaign, and the University of Colorado at Boulder (where she is currently a tenure-track professor).

"That fact that I see every film as a dance movie took away my fear of being a first time director," states Erika. "I encourage my dance students to analyze 'non-dance' films as a way to better connect to the dances of every day life inside of a form [film] that is not as foreign to them as concert dance. As a choreographer, I have always thought in narrative, character, and detail –drawing as much from my dancers' emotional content as I did from their technique. Lecturing to a group of 100 non-major dancers and trying to sell them on the sexiness of the Ballet Russe or the feminism of Martha Graham is way more daunting then yelling 'Action!' into a room full of people who think you know what you are doing. Directing feels like the most embodied and holistic way to communicate my aesthetic, as well as political and emotional interests."

Having dance back in the mainstream has been a huge factor in generating excitement about fund raising for the film, not to mention finding a strong and tenacious viewing audience. People who have never cared about dance before now watch *So You Think You Can Dance* and *Dancing with the Stars* on a regular basis and were excited to be a part of a low-budget independent film that featured world-class dancing.

That world-class dancing has brought an entirely different audience to a film that celebrates the love story of two women and has no straight kisses. The grocery store musical is choc-full-o-television-dance notables like *SYTYCD*'s Courtney, Katee, and Sara, as well as Kherington from *SYTYCD* and *Fame*. Erika muses: "It's funny to be in a world where you can say a dancer's first name and, for people who watch those shows, folks know exactly who they are."

Daniel Beahm uses his talents across the fields of music (writing, recording, performing, and producing), design (multimedia, print, interior, architectural, etc.) and photography to craft a world where both characters and audience become engulfed by sensory magic. "Making a movie is a lot like building a house," (a solo feat which Beahm has also undertaken). "Basically, you come up with the coolest plan you can dream up, and then you surround yourself with people who can make that dream happen... and, most importantly, you bust your ass and accept the fact that you won't be sleeping for a while. After that, it's just a matter of tackling the aggregate piece by piece. Once you break a film project up into its constituent parts, you can attack these smaller projects head-on instead of being overwhelmed by the (terrifying) whole."

The editing and sound designing of the film is credited to the name Jonas Bendsen, an alias of Daniel's, as is Danny Leisure in the music credits. Daniel is, in fact, responsible for the editing, music supervision and licensing, sound design and re-mixing, promotion and promotional materials, web design, --virtually the entirety of post-production (barring color, which was done at Filmworkers in Chicago), with the support of Erika from the other room.

"We would text each other from inside the house," recalls Erika. "'Can I come see?' I would fire off. 'Not yet,' I would

get back. Our home is much more of an office than it is a love nest at the moment."

Wearing so many hats enabled the tea(h)m to maintain the details of the picture at large.

"I caught a lot of flack in art school for biting off what a lot of people thought was more than I could chew ...also for not focusing on one area and instead keeping active in what seemed to most like disparate fields of concentration. It's pretty great to have found a place where those two ideas are an asset instead of being viewed as a possible detriment."

Telling the Story

In the months before shooting when the couple would sit at home, emailing everyone they had ever known searching for investors, it was the confidence in the strength of their script and the power of the film's message that kept them going.

"The moment we put the leads' plane tickets on our personal credit cards, we knew there was no turning back," Daniel recalls. "We didn't have any production capital at that point, but we knew we had to take a leap of faith."

Erika, described by Daniel as an Energizer Bunny with no dial ("She's either on or off,") led the determined rally, selling the beauty and possibility of the film to literally everyone she encountered.

"We survived on a steady diet of belief in two mantras: 'Let Love Lead' and 'If You Build it They Will Come.' We knew that it was our energy and passion for the project that would push it into being."

The story that the two risked so much to tell was that of love and the hardships and acceptance that every family goes through, no matter how "normal" they appear to be from the outside.

"We used dance as the glue that bound this family together, but it could be fishing or religion or a family business. As a dancer, I know that criticism equals love. So when Sheri stands up for and then critiques Toni and Mona's dancing at the film's end, she is ultimately showing her acceptance of their partnership. By using dance as the unifying device, we could express things about same-sex partnership without having to be overtly political or dogmatic. Dance and the language of dance could do it for us."

The Cast and Characters

Though dancing and singing were important to the overall flavor of the film, *Leading Ladies* is first and foremost about a family of characters. The acting had to be stellar or none of the dancing would matter.

"We wanted to get away from the pitfalls that many current dance films suffer when they sacrifice acting for dancing or visa-versa," states Beahm. "We knew it was crucial to have a balanced cast, characters whom the audience would get attached to and fall in love with on and off the dance floor. We were asking a lot from our casting, but we knew the perfect Campari Family and Co. were out there."

Teahm Beahm started by casting Melanie LaPatin as Sheri. "I had fallen for her on *SYTYCD* and *What not to Wear*," remembers Erika, "and we sent her the script with our fingers crossed. She fell in love with it right away and signed on to the project, knowing that it would be a smaller budget but an exciting experience. Lines from my 19-year-old self's journal, written directly from my mother's proclamations, fly out of Sheri's mouth without hesitation. Because of this close connection to moments of my own mother and other mothers Jennifer and I knew, we wanted Sheri to be dramatic and funny but ultimately loveable. We didn't want her vilified; it was important that audiences could laugh at her but still adore her for her antics."

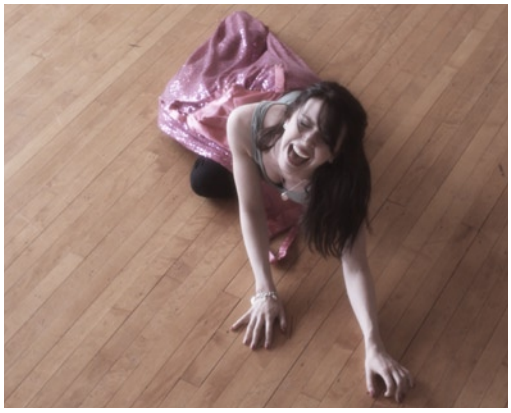
Melanie's over the top physicality and fiery personality brought the perfect blend of comic/overbearing that was needed for the mother figure. Sheri Campari is "The Mother of All Mothers," adorned in a yellow pear-print apron cut from the same fabric as the curtains, tablecloth, and toaster cozy. Sheri becomes her kitchen, the source of life, the heart of the Campari home. But she also exudes enough pizazz, sexy, and over-the-top crazy to rock a peek-a-boo keyhole in said apron to highlight her ample bosom.

"My sister and I would come home, me from dance, Ash from a boyfriend's house, and my mother would be up waiting for us. We would sit for 5 minutes in the kitchen, the two of us eating toast while my mother had a cigarette or drank from the milk carton, leaving her red lipstick on the rim. She would ask, 'is he a good kisser?' and I would make a joke to help dodge the question, so we two girls could head up to bed. The kitchen was definitely the common ground of our all-girl clubhouse."

Instead of blending into the walls as her daughter Toni does, Sheri pops out in overblown saturation and energy. She is the larger-than-life backstage ballroom matriarch who is unable to cut the apron strings. Quick edits from Sheri to the family pet piranha "Bubbles" draw direct parallels to Sheri's voracious consumption of her daughters, especially her youngest, Tasi. Sheri's wardrobe becomes more subdued over the course of the film as she experiences her transformation of acceptance and letting go. From caricature to caregiver, she moves from grand dame to grand*ma*.

Tasi Campari is the Princess/Drama Queen of the Campari tribe. As the family darling, she is proof that if it's not one thing, it's your mother.

"Tasi's contentious relationship with Sheri stems from their similarities," says Erika, "And these likenesses are highlighted by costume (sequins, high heels, and a cropped hoodie to challenge her mother's zebra bolero jacket) and facial expression (the genetically predetermined hair toss and lip purse). Tasi is always adorned with a heart motif; she literally wears her heart on her sleeve. Her emotions run fierce and strong, defining her through her opposition to Toni's quiet seclusion."



"Tasi was tough to cast because she had to resemble and share sister-energy with Laurel, be really natural as a dancer, be feisty and the family darling without being unlikeable, and be able to belt out the big Grocery Store Musical number. The named actress we had cast pulled out the night before she was to arrive on set and fortunately for us, Shannon Lea Smith, my former student whom we had loved for the role, was still available. We offered her the job at a little past midnight Champaign local time and had her on location, in from NY, with her hair dyed, ready for a read through by noon the next day. Shannon knocked the role out of the park. She blew everyone's mind."

The heart of the film, Toni, is not revealed as the focus until about 15 minutes into the action when the story suddenly takes an unexpected turn away from the typical.

"Toni is our 'wallflower in bloom,'" states Erika. "We knew casting Toni would be critical to the heart of the film, as she is the central character and *Leading Ladies* is ultimately her story. It was important to establish Toni as the invisible family support structure, showing glimpses of her magic here and there, before fully revealing that this movie is actually about *her*."

Costume designer Markas Henry worked very closely with the directors to establish a trademark look for Toni that masks her body and, at times, hides her almost completely. By dressing her in old boxy bowling shirts (that could perhaps be all that was left behind by her absentee father), Toni's femininity is hidden, and her place as the person who "wears the pants" in her family is established. In a long dolly "wallflower" shot, Toni leans against the dance studio wall wearing a shirt that perfectly blends into the white and cream background, as if she herself were actually made of the peeling, fading plaster.

Markas's incredible eye for detail and vision for a character's arc inside of her wardrobe led Toni to slowly move from "frumpy" clothing to a more tailored and "revealing" look as her sensual side is uncovered.

"It's difficult to find an actress who can be sparkly in the background –be a strong lead dancer but not have total confidence in herself physically/sexually," states Erika. "My husband and director/production partner and I met Laurel Vail, our secret weapon, during the second round of auditions in LA. She read with our magical Nicole Dionne (who plays Mona) and their 'almost break-up scene' had us in tears at the first reading. Their chemistry together is palpable. When they read with other actresses they were great, but not as great. We had found our Toni and Mona –only one problem: Laurel couldn't dance... at all. After the Tango auditions we panicked; she was perfect in so many

ways, subtle, funny, tender... but she really couldn't dance. When we called Laurel to offer her the role, we said it was on the condition that she would train every day before the shoot –on her dime. She also had to be willing to cut her long hair at the end of production."

For the directors, Toni's haircut is a symbol not of the typical "becoming the pretty girl" story, but instead of her liberation from the typical Hollywood "Ugly Duckling" myth.

"Usually, the heroine of such a story finds wholeness and fulfillment by taking off her glasses, letting down her ponytail, and putting on make-up and a pretty dress to land the guy as her leading man. We wanted to flip that paradigm and invert it, turning our ugly duckling into a penguin, not a swan, cutting her hair, dressing her up in a sexy, bad-ass tux and having her step into the lead role herself."

Stepping into herself lands Toni deep in a relationship with the free-spirited and open-hearted Mona Saunders. Finding the actor to step into the saddle shoes of Mona Saunders, "the supporting woman who also leads," was another tricky feat. Erika and Daniel were faced with a challenge: how to cast "The Love Interest" that anyone, male or female, could fall in love with?

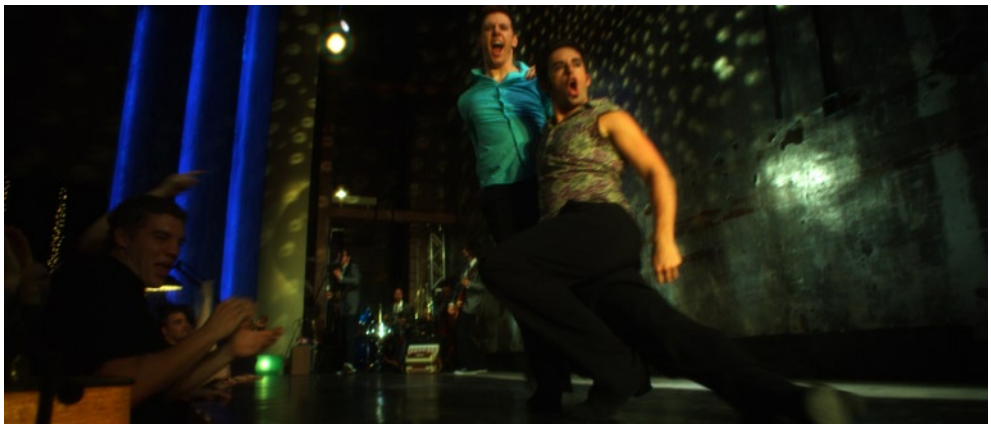
"We solved the age old conundrum in three important ways," recalls Erika. "First, we cast Nicole Dionne with her impish grin, raspy croon, and ebulliently open heart. Second, we dressed her in the classic garb of Garbo and Monroe, keeping her above reproach of the trendiness of today."

"And finally," continues Daniel, "We washed her in the lush light of old Hollywood cinema. We set Mona amidst surroundings of vintage treasures, poignant nods to bygone romantic eras still active in Mona's imaginative world." Mona is illuminated as a timeless and active subject, not just a mere object of desire.

"The moment Laurel and Nikki would step into their characters the chemistry would radiate from them, impacting everyone within eyesight and earshot. Their chemistry was so palpable and pure that people on set, and more importantly our more conservative investors, would 'forget' we were making a gay love story. It had become just a sparkly story about two humans who were obviously crazy about each other. That feeling of love and joy is beautifully present in the film and utterly infectious in every scene Vail and Dionne share."

For Cedric Michaels, "the leading man who also follows," the tea(h)m had yet another broad spectrum of desires.

"In writing, directing, and dressing Cedric, the goal was to create a central stable male character who 'just happens to be' gay," states Teahm Beahm. Veering away from the often one-dimensional representations of the "gay sidekick," the writers and directors wanted to show Cedric's range. By dancing both lead and follow (as only Benji Schwimmer can do), dressing impeccably but not self-consciously, and supporting his friends and "family" with laughter through the tears, Cedric is the one constant male figure in the life of all the Campari women. With witty one-liners, Cedric infuriates Sheri, challenges Tasi's tantrums, and draws Toni out into the limelight of her own life.



"Having grown up in dance, much of my life has been shaped and supported by gay men," says Erika Randall Beahm. "These men have been the fathers, brothers, and partners I have needed throughout the joyful and painful sagas of my life. Like the women in the Campari family, I don't know what I would do without my 'Cedrics.'"

On how Schwimmer was targeted for the role of Cedric, Erika recalls: "I was watching season 2 of *So You Think You Can Dance* with my best friend and assistant choreographer Teena Marie around the time that Jen and I were just starting the screenplay. I pointed to the screen and said, 'That's our Cedric.' Four years later Melanie asked if she should call Benji for the role, and I was thrilled. Having grown-up in competitive ballroom-dance his entire life, Benji was the perfect actor and dancer to play Cedric –everything magically fell into step."

Making the Movie

The film utilizes relationships that have allowed *Leading Ladies* to look much more expensive than the budget would lead one to believe. For instance, color grading took place in Chicago at Filmworkers (*Batman Begins*, *Batman: The Dark Knight*, *Wanted*, *The Fugitive*, *Backdraft*, etc.). This level of professionalism in the area of color grading is almost unheard of on a project the size of *Leading Ladies*.

With cinematography by seasoned veteran Peter Biagi, *Leading Ladies* capitalizes on a look and shooting style not typically present in a project at this level. "Pete's work on Robert Altman's films *The Company* and *A Prairie Home Companion* were a major impetus for hiring him," says Daniel. "We knew not only would we be getting a fantastically talented and extremely experienced DP, but we would also be working with someone versed in the language of stage and dance."

"I called Pete about the project and he said he wasn't in town to meet to talk (thinking I was in Chicago). I asked where he was and it just so happened he was on a shoot in Denver –about 15 minutes from our house. We met for a burger and a beer and the kismet continued from there."

Leading Ladies continues to reach beyond what is normally possible for an indie film at this level through relationships with some powerhouse dance talent: *So You Think You Can Dance* season two winner Benji Schwimmer and world-

renowned U.S. Latin Ballroom Champion Melanie LaPatin (who also choreographs for *So You Think You Can Dance* and films such as *The Thomas Crown Affair*, *Dance with Me*, and *The Last Days of Disco*), as well as *SYTYCD* finalists Kherington Payne (who recently starred in the remake of *Fame*), Courtney Galiano, Katee Shean, and Sara VonGillern.

However, even though the film is privy to these incredible dance stars, it does not fall short of focusing on story and characters as so many "dance films" typically do.

"Shooting the Grocery Store Musical all night for a week in the local IGA, was one of the highlights of the filming experience. Professional dancers from Louisville Ballet joined us to hover above the 'Asian foods' aisle as Toni and Mona blew Bubbles down below," remembers Erika. "Ten of my students from the University of Illinois and the University of Colorado worked their synchronized grocery cart numbers in the produce section while our sexy 'Checkout Girls' undulated in the meat aisle as Tasi sang 'You Want a Piece of Me' accusingly at the voyeuristic camera. Our B-girl grocery baggers busted it out to James Brown at 4am on a platform we had built under the 'guaranteed fresh' fruit stand. This fantasy scene of Tasi's has become a stand-out in the film for all of the dance talent we acquired."

Recalling that week from the production, Daniel states: "I still can't believe Jerry's IGA just let us roam freely and shoot throughout the store every night for a whole week, building giant dance platforms and hanging rigging and thousands of watts of lights from the ceiling and aisles."

Perhaps one of the most important relationships to *Leading Ladies* was not with an individual but the entire city of Champaign, IL. From extras to locations to housing a relatively large crew, the small, Midwestern college town was an invaluable asset to the production. "In addition to the incredible opportunity provided by empty dorms that allowed us to comfortably house a crew that quickly grew from under 15 to over 50," says Beahm, "the age and architectural charm of the town of Champaign afforded us some fantastic locations." Sites such as the recently restored Rialto Theater (a Deco theater built in the 20's that had been hidden deep in the heart of downtown Champaign since its doors were closed in the early 80's), hospital rooms, a vintage 60's pizza parlor, and a full-blown grocery store once again belie *Leading Ladies*' miniscule budget.

Hand in hand with locations go set decoration, and Teahm Beahm begged, borrowed, and... (well, let's leave it at that) in order to create the amazing visuals of *Leading Ladies*. From a giant aluminum palm tree salvaged by the owners of the Rialto Theater out of a 20's Deco club in Miami Beach to sundry film-centric objects from the Rialto Theater itself to a myriad of mid-century furnishings and knickknacks scattered about the sets, *Leading Ladies* is lush with treasures all intended to remind the viewer of the importance of dance and film history.

Acquiring nearly all locations and set decoration for free afforded the production the luxury of concentrating quite a bit of its budget on wardrobe and costume. This was a boon for a dance-musical film. Harnessing the talents of costume designer Markas Henry, who has worked on such feature films as *Elf*, *With Lucy* and *Prince of Central Park* and

Tony Award-winning Broadway productions like *Thoroughly Modern Millie* and *Beauty and the Beast*, not to mention being the costume producer for Britney Spears' 2001 and 2004 tours, *Leading Ladies* is able to shine in an area most often reserved for much larger productions.

Teahm Beahm eked out big-budget looks for little to no money everywhere they could. "Of our 50-60 crew members, about 40 of those worked for free or deferred," admits Beahm. "Much of the music from the film came from friends who have been making it happen as indie artists for a long time. We were excited to celebrate their music in our film and they gave us great deals to make it happen." On the topic, *Leading Ladies*' incredible soundtrack is often one of the first subjects brought up by audience members at screenings. The question is repeatedly asked, "How'd you get all that incredible music?" "Hard work, relationships, luck and love," is the answer.

Another question often asked of Teahm Beahm is how they were able to create such a "filmic" look on such a small budget. The answer lies heavily within technology, as the production took full advantage of the gnew age of digital cinema h using multiple RED One cameras in full 4K resolution at a 1:2.39 aspect ratio (a modern version of CinemaScope). The RED digital medium is not only as close to film as one can currently get without actually shooting film, but the "scope" format harkens back to the Golden Age of Hollywood dance classics and gives *Leading Ladies* an "epic" look and feel, melding in an oddly perfect symbiosis with the intimacy of an indie picture.

Director's Notes from Erika Randall Beahm

There is no controlling family life, no guarantee for a happy ending. Making *Leading Ladies* gave us a way to peer inside the shadowbox of a family, shine light on the players who don't usually get seen, and reset the stage for transformation and acceptance. As filmmakers, Daniel and I love the interplay of color and design, costume and set. The illusion of control that one feels in that moment of creating a world connects to a desire to re-examine, and perhaps rewrite, the painful and beautiful moments of one's history.

Telling an intimate and contemporary family/love story through music and dance was a grand chance to combine the most important treasures of our lives into one film.

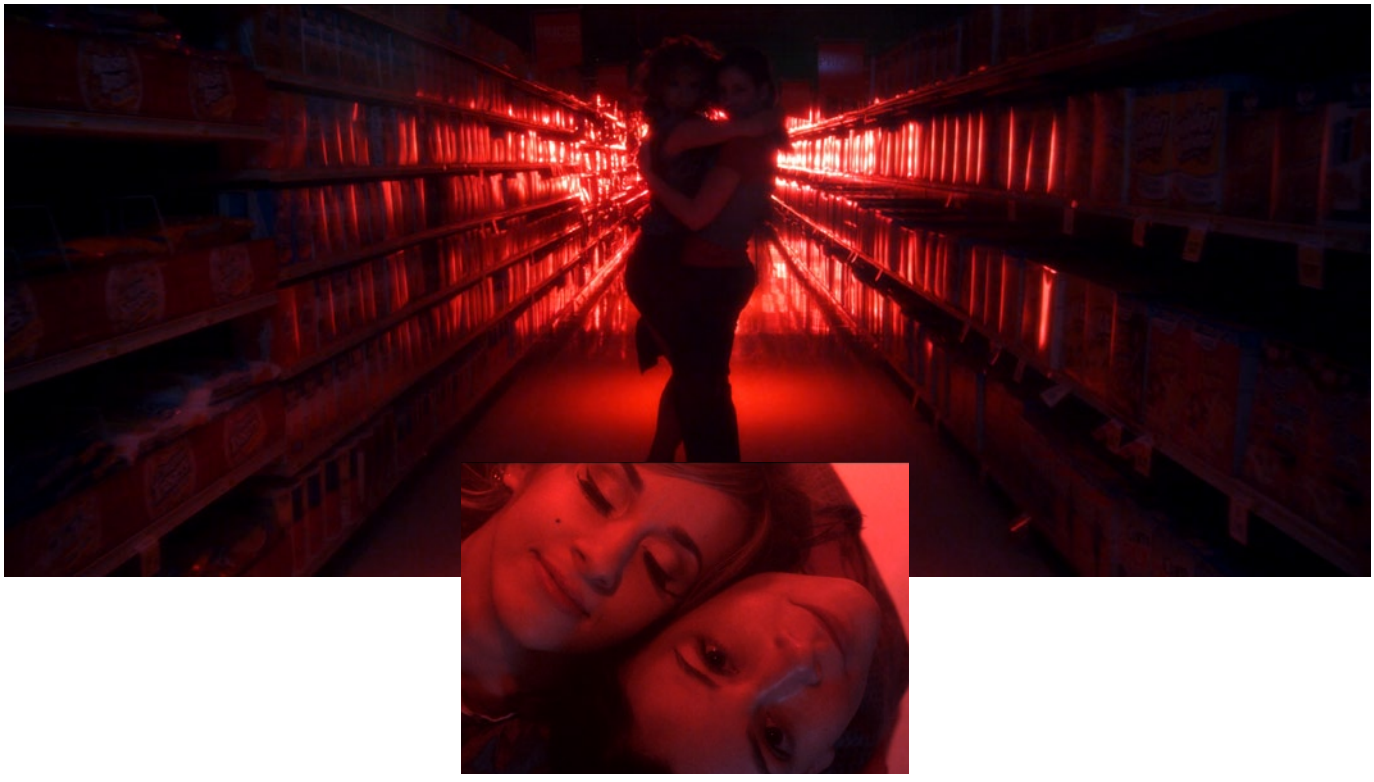
Our love of vintage cinema and design is incorporated throughout *Leading Ladies* to share a timeless story, one that cultivates a sense of memory and nostalgia for both old Hollywood Musical romances and the personal stories of our

pasts. Raised on Gene Kelly and the fantastical romances of forbidden and first love, neither of us was phased by the musical theatre conventions of a lover breaking into song or a sister dancing her way out of a closeted life.

Leading Ladies is set in what could be any decade "now," but obvious nods to the 30's, 50's, 60's and 80's are important to further a sense of timelessness and to convey a respect for the films that have led the way in this genre. As a teenage girl in the 80's, I watched Dirty Dancing weekend after weekend, slumber party after slumber party ...Patrick Swayze's confident Johnny as fiercely sexy as Baby's newly opened innocence. The intimacy that dance could bring to a scene, the close-ups of body and sensuality without the need for exploitative sex, came through in every moment of this coming-of-age story. With *Leading Ladies*, I hoped to tell a coming out story, inside a coming-of-age film that celebrated love without violence, nudity, or drug use.

The film opens with home video footage showcased throughout the opening title sequence. Initially we see Sheri inside the shots with her daughters, an assumed father behind the camera, the gaze masculine. As the girls age, Sheri moves to a position behind the camera, inferring the disappearance of the father figure and setting the feminine gaze in control of the "look." Daniel knew that this female point-of-view was an important element to Jen and myself as we were writing, and we kept that in mind throughout the filming process.

We didn't want to make another hipster, hand-held bedroom talkie. Shot in 2:35, *Leading Ladies* leans towards the grandiose in look, belying its "indie status" and celebrating its musical theatre roots. Smoothly gliding dolly shots echo the grace of the dancer, while hand-held camera is used sparingly to augment agitated energy in more frenetic scenes. Kaleidoscopic overheads harkening back to the whimsy of Busby Berkeley celebrate a god's eye view of blossoming love inside Baroque-like floor patterns of swing dancers. Highly stylized, especially when alluding to fantasy, color becomes a key element in defining the emotions of the moment. Red, orange, and pink spill forth from the make-out scene of Mona's apartment and the magic of the Grocery Store Musical's "Cereal Aisle of Love." Blues and greens in the gay and lesbian swing dance club wash over the dancers, bathing Toni in the underwater light of the unknown.
Every detail of the film is taken into account. Images of feet, prevalent throughout, symbolize cultural expectations of "normal." Found everywhere from bathroom stalls to tango practice, the way shoes point in the world of *Leading*



Ladies point the way to new insights about gender. The message here: "Lead and follow does not always mean *man* and *woman*," --and if it does, it does not necessarily mean men and women in that *order*.

The locations of our film become metaphors for the state of Toni's heart and Sheri's state of mind. Interior spaces, small and controlled in the Campari house, set the tone of smothering that reigns supreme in the world of Sheri. Multiple scenes, including "The Toothbrush Tango," take place in the bathroom, the girls' private domain, where secrets can be shared and routines synchronized without effort and motherly supervision. The bright, saturated, almost circus-like kitchen is an embodiment of "crazy." This locale is a literal manifestation of Sheri –the center of the family, the source of nourishment, over-the-top yet somehow warm and comforting. The dance studio represents bygone glory days from Sheri's youth, and the peeling paint and faded colors echo her decaying outer beauty. What was once gilded and bright, now fades as time waxes on. This is the perfect setting for a mother constantly trying to pin her own expectations on her daughters.

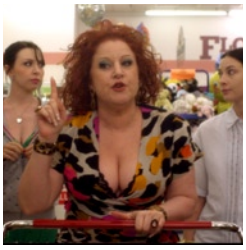
There are no exterior shots until the end title sequence explodes into sunlight, the windows and doors of hearts and minds flung wide into the world as the Campari family embraces a new life in the open, eventually joining the production crew on screen as walls fall and the movie steps into literal reality.

Directors' Bios

Erika Randall Beahm

Dancing before she could walk, Erika Randall Beahm graduated from the **Interlochen Arts Academy** with honors and went on to attend the **Juilliard School**. She received her her BA in Dance from the **University of Washington** and her MFA in Choreography from **The Ohio State University**. Before relocating to Colorado, she was a Visiting Assistant Professor at the **University of Illinois** for 3 years and a Guest Lecturer at **The Ohio State University**. She joined the faculty at the **University of Colorado at Boulder** in 2007 as an Assistant Professor of Dance. Randall is a teacher, choreographer and filmmaker who has recently performed with Sara Hook, David Parker and the Bang Group, Teena Custer, Michelle Ellsworth, Gabriel Masson, Rebecca-Nettl-Fiol, Esteban Donoso, the **Mark Morris Dance Group** and **Buglisi/Foreman Dance**. She is also a founding member of the Seattle born company **Cava-Parker Dance** whose new home is in Puebla, Mexico. She formed the Columbus Movement Movement (cm2), an organization supporting the development and visibility of contemporary dance artists in Columbus, Ohio, which was named one of ***Dance Magazine*'s "Top 25 to Watch"** in 2007. Working with collaborative partner Anna Sapozhnikov on their duet company, Sweetie Pie Productions, Erika has found her perfect match for presenting theatrical and physical dance works. Their work has been shown in multiple venues throughout Illinois and was selected for The Goose Route Dance Festival in Sheperdstown, WV in July 2008. Erika was part of the Summer faculty at the Interlochen Arts Camp for 8 years and has been a frequent guest artist at the Interlochen Arts Academy. Currently, she teaches ballet and improvisation for the Boulder Jazz Festival (Summer, 2008, 2010). She has presented solo/group choreography and taught across the nation and internationally in Ecuador, Costa Rica, and Mexico. Randall co-wrote, directed, produced and choreographed , *Leading Ladies*, her first feature film, which won the juried **Showcase Award** at the **Sonoma International Film Festival**, and has screened at the **Miami GLBT Film Festival**, the **Honolulu Rainbow Festival**, and **NewFest** in NYC in 2010. Her interest in dance, its relationship to popular culture, and its ability to impact change, is at the heart of all of her research and teaching.

Daniel Beahm is the proverbial Renaissance man. In fact, his record label is called Renaissance Boy Recordings. From owning an advertising/design firm in Denver, CO, to performing as a musician across the US, to designing and restoring houses to now producing and directing film, Daniel has his fingers in a lot of pies. During college, Daniel grew his interest in film and production by creating soundtracks and scores for friends making independent films as well as by being involved in the production side of these projects. Post graduation (majors in biology, design, and philosophy), Daniel's first appointment was as a designer for the world-renowned Blenko Glass in W.V. After that, Daniel started his own design company in Columbus, OH, where he met his wife, Erika Randall. This is also where Daniel whet his appetite for the world of Hollywood cinema composing songs for the soundtrack of the 1999 Sundance film *Chillicothe*. When Erika took a assistant-professorship position at the University of Illinois at Champaign-Urbana, Daniel moved his company to IL where he continued to design, compose, record, and perform. He also continued to make frequent trips to Los Angeles, helping friends with various tasks in a myriad of independent productions. Most recently Erika and Daniel have moved to Denver, CO, where Daniel continues to run his design/advertising company, focusing on print, web, architecture and interiors, as well as growing his record label while writing, recording and performing music of his own.



Melanie LaPatin (Sheri) - The mere mention of Melanie LaPatin's name in Latin and Ballroom dance circles around the world will prove her renown. U.S. Latin Champion Melanie LaPatin (with long-time partner Tony Meredith) dominated competitors for over 20 years. As a dance coach and choreographer, she has worked with some of the most renowned film and television personalities, including Vanessa Williams, Pierce Brosnan, Rene Russo, Patrick Stewart and Jennifer Beals. Melanie co-owns and directs the studio dubbed by Vogue Magazine as "the most fashionable place in New York City to learn to dance..." LaPatin has most recently appeared as a choreographer on television's *So You Think You Can Dance*. She has also choreographed and appeared on film in such major motion pictures as The Thomas Crown Affair, Dance With Me, and The Last Days of Disco.

Benji Schwimmer (Cedric) - Benji Schwimmer was born to famed swing dancers Buddy Schwimmer ("The King of Swing" and inventor of the West Coast Swing form) and Laurie Kauffman. He has won three US Open Swing Dance Championships. After winning the first two, Benji took two years off from his dancing career to work in a mission in Oaxaca, Mexico. When he returned to the States in 2004, he got back into the dancing world and won the 2005 Championship (his third). In 2006, he was chosen as a contestant for the second season of *So You Think You Can Dance* and won first place. According to the show, Schwimmer brought in 16 million votes during the finale, with a total of more than 70 million votes for Schwimmer over the course of the season. Schwimmer currently serves as the artistic director for Paula Abdul and has danced in a music video for Christina Aguilera and choreographed for LeAnne Rimes.

Laurel Vail (Toni) - Hailing from southeast Idaho, Laurel attended college in Boston for film and new media. She came to LA in 2004 for a career in computer animation. Things in LA went better than anticipated and she decided that maybe, just maybe, she could have her cake and eat it too. After all, cake is delicious, and denying her deep-down love of acting and filmmaking would only cause regrets later. So after a few years of moonlighting and hard work, she's landed her first leading role in a feature film. And we're very happy about that. Watch for this one in the years to come; she is sure to cause a stir.

Shannon Lea Smith (Tasi) - Shannon was born and raised in Glenview, Illinois. At the age of three, she began taking dance classes at the Fisher Dance Center in Wilmette, IL. Studio owner Robin Fisher motivated Shannon artistically in dance, as she always inspired her to follow her dreams. After receiving her BFA in dance from the University of Illinois at Urbana-Champaign, Shannon received a job with the Palace Theatre in New Hampshire, where she was a part of three productions: Cats, Swing and Grease. Soon after her run at the Palace Theatre, Shannon auditioned for the National Tour of Cats and landed the job as the Dance Captain and Swing. After 10 months of traveling the country, Shannon moved back to the East Coast and became the Dance Captain/Swing for the Westchester Broadway Theatre's A Wonderful Life.

Nicole Dionne (Mona) - Ms. Dionne studied dance and theatre at Dean College. After landing her first role as Hero in Much Ado About Nothing, she learned she could cry on cue and that Shakespeare doesn't sound so good with a Boston accent. So she dedicated her life to serious study and has pursued it ever since. Recent Los Angeles projects include Stella in A Sreetcar Named Desire (The Repertory East Playhouse), Sooze in subUrbia (which garnered her a local People's Choice Award for Best Actress in a Drama), and roles in Hurly Burly & Steel Magnolias. Nicole is a dancer/choreographer for Caitlyn Carradine's Lace Productions and was seen in Layers In Motion and LA's ART walk. From Crying Wench in Pirates of the Caribbean 3 to a Strange One in Apocalyptic Playground, Nicole loves the opportunity each and every role offers for transformation.

DAILY VARIETY

Leading Ladies

BY RONNIE SCHEIB :: JUNE 23, 2010

An impressive first feature from Daniel and Erika Randall Beahm, "Leading Ladies" belies both the paucity of its budget and its helmers' relative inexperience. Easygoing musical skillfully weaves disparate elements without missing a step: Family drama, gay-consciousness themes and dance-contest movie tropes all do-se-do together in curious harmony. Expertly shot, energetically choreographed numbers boast a lightness of touch miles away from the freneticism of Baz Luhrmann, while the tyro thesps' unaffected performances add a note of sweetness to pic's atmosphere of guileless simplicity. Enjoyable song-and-dancer could appeal to younger auds as an indie alternative to "Glee" and "High School Musical."

Ballroom dancing positively defines the Camparis, a clan presided over by larger-than-life stage mother and former dance queen Shari (co-choreographer and real-life ballroom diva Melanie LaPatin). Shari has poured her energy into molding her youngest daughter, Tasi (Shannon Lea Smith), into her worthy, equally flashy successor. Tasi, whose dance partner is gay family friend Cedric ("So You Think You Can Dance" winner Benji Schwimmer), has already made a name for herself on the ballroom circuit, and frequently clashes with her controlling mom in loud, stormy showdowns. Tasi's slightly older sister, Toni (Laurel Vail), serves as breadwinner, peacemaker and Tasi's stand-in dance partner (Toni leads), her self-effacing serenity not without a healthy dose of ironic humor.

When a pregnancy she'd been trying to hide sidelines Tasi, Shari hopes to groom Toni to take her sister's place. Toni agrees, but with the surprise stipulation that she choose her own partner. For Toni harbors a secret of her own: She has fallen in love with lively, been-around blonde Mona (Nicole Dionne), who has totally succumbed to Toni's understated charm. It is this highly unconventional girl-girl pairing that finally hits the ballroom floor.

Although the filmmakers opt for a relatively naturalistic style of musical, with numbers directly linked to dance milieus, none of the onscreen hoofing actually unfolds at the contest venue. Instead, the Beahms lean toward deconstruction -- rehearsals in vast studio spaces, impromptu gay pas-de-deux on bare nightclub stages, and even whimsical ablutions in front of a bathroom mirror offer occasions for synchronization, with Peter Biagi's camera-work in inventive lock-step.

The sole exception is a full-blown showstopper performed in the aisles and display stands of a supermarket as the Camparis go grocery shopping in style. Imaginatively incorporating Tasi's insecurity about her public pregnancy, she musically complains that "Everyone wants a piece of her" while high-kicking checkers and baggers seek to grope her tummy.

This elaborate fantasy break, though, highlights the spontaneity of the Beahms' approach elsewhere -- snatched moments of intimacy or elation rather than orchestrated setpieces. Run-throughs are constantly interrupted, and even Cedric's virtuoso, flamboyant turn onstage is edited to emphasize his enjoyment of his assumed femme role rather than to showcase the full dance.

The filmmakers' many hats -- Erika Randall Beahm co-scripted and co-choreographed, while co-helmer hubby Daniel contributed music and produced -- enhance the film's flow, maintaining solid production values without the gloss.

Camera (color, widescreen, HD), Peter Biagi; editor, Jonas Bendsen; music/music supervisor, Daniel Beahm; production designer, Daniel Leasure; costume designer, Markas Henry; sound, Mario Coletta; sound designer, Jonas Bendsen; choreographer, Melanie LaPatin, Erika Randall Beahm; casting, Erika Randall Beahm, Daniel Beahm. Reviewed at NewFest, New York, June 11, 2010. (Also in Outfest.) Running time: 102 MIN.

http://www.variety.com/story.asp?l=story&r=VE1117943039&c=2559

What the Press is Saying

"An impressive first feature from Daniel and Erika Randall Beahm." -*VARIETY*

"It may seem quite an impossibility, but the film Leading Ladies is, simply put, a quietly revolutionary dance musical." -*FEMINIST REVIEW*

"Expertly shot, energetically choreographed numbers boast a lightness of touch miles away from the freneticism of Baz Luhrmann, while the tyro thesps' unaffected performances add a note of sweetness to pic's atmosphere of guileless simplicity." -*VARIETY*

"Packed with astounding dance sequences and an infectious pop soundtrack, Leading Ladies is alternately outrageous and touching, and sure to please everyone from film buffs to dance lovers to Hairspray fans." -NEWFEST

"It glides and giggles, soars and roars with pure joy and power. The audience felt it in the first 10 frames." -Don Penny

"Easygoing musical skillfully weaves disparate elements without missing a step." -*VARIETY*

"...the supermarket production number with a wink to Busby Berkeley is just the kind of musical theater we need more of." -Mark Horn

"...this elaborate fantasy break highlights the spontaneity of the Beahms' approach elsewhere." -*VARIETY*

Cast

Age 2 Tasi	MARTHA MURPHY
Age 4 Toni	MELANIE MURPHY
Age 5 Tasi	GRACIE PERCIVAL
Age 7 Toni	TRINITY SHANKS
Age 12 Tasi	NIKKI TAYLOR MELTON
Age 14 Toni	ERIN SLIFER
Toni Campari	LAUREL VAIL
Tasi Campari	SHANNON LEA SMITH
Sheri Campari	MELANIE LaPATIN
Cedric Michaels	BENJI SCHWIMMER
Mona Saunders	NICOLE DIONNE
Bubbles	J.J., Jr.
Gene	MICHAEL METREGER
Tony	JOHN LIBRIZZI
Bio Dad	NATHAN REICHARD
Harris	JOHN P. WARD
Marjorie	JENNA WEGLARZ-WARD
Guy	JORDAN FRISBEE
Diesel Debbie	JESSICA BALL
Erin	ERIKA RANDALL BEAHM
Andrea	JENNIFER BECHTEL
Kate	REBECCA BEDINGER
Drag Queen	KENNETH JOHNSON
Danny Leisure and The Suites	DANIEL BEAHM
	DAVID WARD
	SCOTT SHELTRA
	KEITH MILLER
Mimi	AMY STOCK-POYNTON
Missy	HEATHER SALM
George	LARRY WILLIAMS
Ballroom Competition Judges	THOMAS A. JACKSON
	REBECCA NETTL-FIOL
	MIKE ROSS
	LISA WOLF
Weird Guy in Waiting Room	ERIC “WALLY” FRANKEL
Nurse #1 (labor/delivery)	CATHERINE SUTLIFF
Nurse #2 (labor/delivery)	CARRIE BEAHM
Sarcastic Nurse #3	LISA GAYE DIXON
Pediatrician	RON BEAHM

and introducing
LAUREN ANN and MAIZIE JANE BEAHM
as
the Campari twins

Dancers

Purple Swing Dancers
ADEOYE MABOGUNJE (swing dance coach)
JULEE MERTZ (swing dance coach)

Green Swing Dancers
JENNA STWORZYJANEK
CARLOS VIDAL

Swing Dance Captain
JEANETTE BAILEY

Swing Dancers

KORA BONGEN
HANNAH BURTNESS
CORI CRANE
JENNY HANSON
JORDAN HAWKER
JOHN HOLMSTROM
LISA HOPPE
ADAM HUGHES
SILKE McCANCE
SHAUN McCANCE
VIRGINIA McCREARY
JEFF MUNDINGER
TONY OLAIVAR
KAITLYN PASQUINELLI
CHRIS PETERSEN
ANDREW REDER
DANIEL SINKOVITS
ELIZABETH TUAZON
JULIA WALDSMITH
ANDREA UDEY

Grocery Store Greeters
ELSIE GHERE
GLENN HEMINOVER

Checkout Girls
COURTNEY GALIANO
CATHERINE HAMILTON
KATRINA HARJUNG
WHITNEY HUBBARD
KHERINGTON PAYNE
KATEE SHEAN

Checkout B-Girls
TEENA MARIE CUSTER
SARA VONGILLERN

Grocery Store Ballet Dancers
AMANDA DIEHL
MORGAN HULEN

Grocery Cart Girls
KEELY AHROLD
DANIELLE COLANGELO
LAUREN TYLER MARTIN
RAQUEL RIBICH
ELIZABETH "Pi" WERLER
REBECCA CRYSTAL
KIM McCARTHY
KAITLIN PASQUINELLI
AMANDA "PEACH" PESCH
HEATHER SMITH

Ballroom Students/Grocery Store Dancing Couples
DAVID WARD & JENNA WEGLARZ-WARD
CHRIS HODGE & KATHY FOGERSON
STEVE HODGE & BECKY STARK
TOM & DEB JACKSON

Ballroom Competition Couples
JUSTIN MARTIN & LINDSAY LEPOSKE
JOSHUA JOHNSTON & PATTI BRENT
MICHAEL CHAD WILSON & JANE MARSHALL

Crew

Directors	ERIKA RANDALL BEAHM DANIEL BEAHM
Writers	ERIKA RANDALL BEAHM JENNIFER BECHTEL
Producer	DANIEL BEAHM
Co-Producer	ERIKA RANDALL BEAHM

Co-Producers	LUKE BOYCE BRETT HAYS DANIEL LEASURE DAVID J. WARD
Executive Producers	RON & TWILA BEAHM DAVID BEAHM STEVE & CAROL WEGMAN DAVID J. WARD
Associate Producers	SCOTT & JUDY REICHARD
Director of Photography	PETER BIAGI
Editor	JONAS BENDSEN
Line Producer	BLAIZE W. VANDERHOFF
Casting	ERIKA RANDALL BEAHM DANIEL BEAHM
Additional Casting	JENNIFER BECHTEL
Costume Designer	MARKAS HENRY
Choreography	MELANIE LaPATIN ERIKA RANDALL BEAHM
Additional Choreography	BENJI SCHWIMMER
Assistant Choreographer	TEENA MARIE CUSTER
First Assistant Director	ANTHONY "ACE" CABRAL
Production Designer	DANIEL LEASURE
Music Supervisor	DANIEL BEAHM
Sound Design and Re-recording	JONAS BENDSEN
Additional Re-recording	ANDREW VASTOLA
Key Hair and Makeup Artist	STEFFANIE MILLAGE
Key Hair Stylist	REBECCA BEDINGER
Hair Stylists	RENE CHADWICK AMY COLEMAN DOUG DENTON
Special Makeup Effects Artist	CHLOE COOK
Makeup Assistant	CHARLA BYNUM
Additional Hair and Makeup	KEN SPROULS ALEX REED
Unit Production Managers	LUKE BOYCE BRETT HAYS
Location Manager	DAVID "THE WARDEN" WARD
Assistant Location Manager	RALPH MORAN
Second Assistant Director	RACHEL MANNING
Second Second Assistant Director	MATTHEW GOWAN
Sound Mixer	MARIO COLETTA
Boom Operator	KARL DONDLINGER
Sound Utility	ERIC ANTHONY
Gaffer	BRIAN BOYLL
Key Grip	TIM LYNN
First Assistant Camera	SIOBHAN O'SULLIVAN
Second Assistant Camera	RUSS BELLEW
Best Boy Grip	PATRICK DONOGHUE
Best Boy Electric	SHAUN FLEEGER
Dolly Grip	ROBB McCLEARY
Swing Grips	ERIC HECTOR DAN WYSSMANN
Camera Intern	SHAHEEN SHORISH
Additional Photography	JEFF "MO" McCUTCHEON

Rigger	SEAN HARVEY
Script Supervisor	ANNE HIRSCHMANN
Data Asset Manager	SARA PLANO
Assistant Editor	SACHA HEPPELL
RED Tech	LUKE BOYCE
Assistant Costume Designer	CHLOE COOK
Assistant Costume Designer/Seamstress	SOPHIE HALL
Wardrobe Supervisor	SHAREEN CHEHADE
Wardrobe Assistant	ELIZABETH "Pi" WERLER
Sewing Assistant	ANNA RAE LANDSMAN
Stitchers	CAILYN ARNOT
	SUSAN ROLOFF
Art Director	MIGUEL SORIA
Property Master	JOY FRENCH
Assistant Property Master	CHRISTIE MONSALVE
Set Dressers	ERIC "WALLY" FRANKEL
	JOHN PSATHAS
Art Department Assistant	SAM SLETTEN
Storyboard Artist	TROY CARLSON
Painters	KATE GRUENEBERG
	LAUREN FRED
Catering and Craft Services	THE FOODSMITHS CATERING
Additional Catering	SHAMEEM RAKHA
Key Set Production Assistant	BRETT EMANUEL
Set Production Assistant (1st Team)	RAQUEL RIBICH
Set Production Assistants	KEELY AHROLD
	ALEX BATTEN
	DANIELLE COLANGELO
	JORDAN KREIE
	LAUREN TYLER MARTIN
Additional Production Assistants	ANDREW AUSTIN
	MATTHEW BEAHM
	VINCE DIXON
	MATTHEW EBERLE
	PAT HUBER
	DANIEL LAMKIN
	TIFFANY LOEW
	BREELYN MEHRTENS
	TIMOTHY MEYERS
	ASHLEY UMBARGER
	DAN ZANGERL
Catering Interns	ALEX FARRIELL
	VIOLA
Extras Casting	JENNA WEGLARZ-WARD
Production Accountant	CYNTHIA CASTILLO-HILL
Acting Coach	LISA GAYE DIXON
Set Medic	DAVID J. WARD
Still Photographer	KERI BOYCE
Opening Title Design	CADIN BATRACK
End Credits	DIGABYTE MUSIC AND DESIGN
DI Colorist	MATT HARGER
DI Producer	CHAD ROHRBACK
DI Technical Director	TODD FREESE

Digital Compositor	MICHAEL LAUTER
Drivers	DAN SCHREIBER DAVID J. WARD JOHN P. WARD
Assistant to Erika Randall Beahm	JOY FRENCH
Melanie LaPatin's Hair	MARIA KAKNIS
Acting Coach to Melanie LaPatin	PATRICK QUAGLIANO
Glass Art in Mona's Apartment	ANGELA POTTICARY
Massage Therapist	MIKE PERRY
Product Placement	STEPHANIE KOBES
Baby Wrangler	TWILA BEAHM
First Readers	APRIL CLEVELAND SASHA STEINBERG KAY HOLLEY KINZIE CORNELL MIKE TRIPPIEDI SUE TRIPPIEDI MONICA SAMII

Digital Intermediate by Filmworkers Astro

Star Trailer furnished by Mountain-Aire

Rigging by Tall City, Inc.

Prosthetics by Tasco Couture

Camera Crane by Puma Video Productions, LLC

Opening Credits Video Footage of Melanie LaPatin and Tony Meredith furnished by Dancesport Productions L. C.

Soundtrack

"Go on with the Show (Sister, Sister)"
written and performed by Havilah Rand (Austin, TX)

"Pasos"
written and performed by Malena Muyala (Montevideo, Uruguay)

"Japanese Girlfriend"
written and performed by Earwig (Columbus, OH)

"Wallflower Girl"
words by Erika Randall Beahm (Denver, CO)
music written and performed by Havilah Rand and Billy Masters (Austin, Tx)

"California (Bella Luna)"
written and performed by The Randys (Columbus, OH)

"Everybody Loves To Be Loved"
written by Chris Forbes
performed by Burgee (Columbus, OH)

"Me, Me, Me, Cha-Cha-Cha"
written by Daniel Beahm
performed by The Danny Leisure Orchestra (Denver, CO)

"Miss Thing"
written by Chris Siebert/Lavay Smith/David Berger
performed by David Berger and The Sultans of Swing (NYC, NY)

"By the Bye"
written by Daniel Beahm
performed by Danny Leisure and The Suites (Denver, CO)

"Consolation Prizes"
written and perofrmed by Phoenix (Paris, France)

"Plasticities"
written and performed by Andrew Bird (Chicago, IL)

"Chasin' the Blues"
written by Glenn Crytzer
performed by Crytzer's Blue Rhythm Band (Seattle, WA)

"Kitty Kat"
written by Daniel Beahm
performed by The Randys featuring Dandy Jim Beam (Columbus, OH/Austin, TX)

"All Night"
written and performed by Havilah Rand (Austin, TX)

"I Fall For You"
written and performed by Fleming and John (Nashville, TN)

"God Said I Could Have You"
written and performed by The Old Ceremony (Chapel Hill, NC)

"Don't Parade Your Scars"
written and performed by The Old Ceremony (Chapel Hill, NC)

"Mercy"
written and performed by Marie-Juliette Bird (London, England)

"You Want a Piece of Me"
written by John Mark Painter
performed by John Mark Painter and Shannon Lea Smith (Nashville, TN/NY, NY)

"Skyline"
written and performed by Alva Leigh (Nashville, TN)